FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.
© COPYRIGHT 1963 BY VARIETY, INC. ALL RIGHTS RESERVED
Vol. 231 No. 6 NEW YORK, WEDNESDAY, JULY 3, 1963 64 PAGES

FOLK MUSIC'S TIN PAN BEAT

Jerry Lewis: TV Spoiled Audience Taste; People Take Anything for Free

Montreal, July 2.

Jerry Lewis, here on a one-day personal appearance Saturday (29) to promote his "Nutty Professor" now at the Capitol, proved amid flying sparks at a press conference that he's neither nutty nor a professor.

Lewis met the press, radio and tv reps in his Queen Elizabeth Hotel suite, and after handling with ease more curves than are pitched in a World Series game, impressed his inquisitors with reasons and logical views on a number of points, including:

1. His lack of interest in producing any kind of films "except those that make people happy, because it makes me happy. I can recognize my limitations in the field of comedy, and I didn't take the intellectual approach."

2. American audiences have been "spoiled" by television, accepting inferior entertainment "just because they are getting it for nothing. People should pay

(Continued on page 62)

Bar of Faith

During month of July scaffolding occupies the auditorium of Philharmonic Hall as the acoustics are corrected. This has thrown the regular Sunday morning Church of the Truth (New Thought) tenant down onto the so-called Plaza level, also known to many concertgoers as the bar.

During its present conversion into a church, the bar is artfully camouflaged with appropriate floral decor, just as if hymn books were stored there.

Fla. Univ. Band Cancels 140 Tooter Reservation At 'Segregated' Atlanta Hotel

Atlanta, July 2.

Richard W. Bowles, director of the U. of Florida's Gator Band, last week cancelled a reservation for 140 tooters because of Henry Grady Hotel's policy on segregation.

Bowles told Atlanta Chamber of Commerce in a letter that the mass reservation for Sept. 14 weekend of football game between U. of Florida Gators and Georgia Tech's Yellow Jackets was canceled because "our reservations there were being accepted only on a segregated basis."

In his letter, band director asked Chamber to send him a list of hotels, motels and inns which do not have a segregation policy.

Opie Shelton, executive v.p. of C. of C., confirmed that he had received the letter and said "a list of the desegregated hotels and motels was mailed to Bowles Wednesday."

(Only last week most of Atlanta's hotels, motels and inns announced that they were planning "partial" desegregation as an opening move leading to complete integration. Henry Grady Hotel, which belongs to State of Georgia, and is leased to an operating company, was not a party to the agreement.)

Emory Crenshaw, manager of Grady said he has a weekend reservation for the Florida U. Band for Sept. 14 and has not received any cancellation to date. Crenshaw added: "The reservation was confirmed by telephone on a segregated basis. We told him our policy. We serve a segregated clientele."

AFTRA Collects $5-Mil. in N.Y.

The N.Y. local of the American Federation of Television & Radio Artists collected $5,091,798.93 in claims against producers and residuals on transcriptions and recorded tv commercials during the period from June 1, '62 to June 1, '63.

The intake, comprised of 36,664 individual payments to members, is roughly $2,000,000 more than the local collected the previous 12 months. Union says the increase is partly due to the "intensified" system of collection.

The figure given by AFTRA does not include original program fees and only about $90,000 in program residuals, those apparently not having been paid on time.

Nixon's Travel Eye On Yank Films' Influences

Madrid, July 2.

Richard M. Nixon said here last week that his study of foreign reaction to American policies and of American prestige abroad would include a close look at the influence of Hollywood films and American entertainment generally on foreign minds.

Nixon felt that no accurate estimate on how the rest of the world sees the U.S.A. could overlook the screen. Nixon is primarily talking to heads of state and foreign ministers about American foreign policy.

Asked to comment on U.S. film production abroad, Nixon said he could understand how tax and cost factors contribute to this trend. What came as a surprise was the production programming of big budget projects such as "The Fall of the Roman Empire." "If 'Cleopatra' can make it," he said, 'Fall of the Roman Empire' can make it, too." Nixon thought, "Even without Richard Burton and that girl."

MASS MARKET YENS NEW SONGS

By MIKE GROSS

The current spillover of folk music into the pop field is creating a new folk literature. Having virtually tapped the bottom of the folk repertoire barrel, many of the folksters are now writing original material that's folk-styled but based on contemporary ideas.

The song accents now are more on entertainment values than on ethnic sources. Show biz's influence on the folksters, and vice versa, has disturbed the purists who are pointing to commercialism as the corruptor of an art form. But the big demand for the folk performers in virtually all areas of show biz (records, concerts, college dates, tv, pix) is stimulating a new folk form that can appeal to a mass audience.

Whether the new form is folk or not doesn't militate against the impact this new material is having on the music business. Many tradesters agree that these "original folk songs" have a truth and sincerity that win mass audience support. And on the college level, especially, the trend appears to be for songs that are stimulating and pertinent to the times. The collegi-

(Continued on page 47)

Pa. Schools Axe Blackface Shows On NAACP Beef

Philadelphia, July 2.

Minstrel shows without the blackface will be the new order in Pennsylvania schools. The old-style "Bones and Sambo" frolics have been officially frowned on by Charles H. Boehm, state superintendent of public instruction, following a complaint that a minstrel show was being rehearsed in a suburban Montgomery County school.

Move was triggered by a protest from the Norristown Chapter of the National Assn. for the Advancement of Colored People, which complained that a minstrel show was being rehearsed at the Schwenksville Union High School. Boehm urged local school officials to ban the minstrel or other blackface-type shows and to refrain from allowing use of public buildings for entertainments of this variety. State law doesn't give him the authority to ban such shows, Boehm told the NAACP.

The action was taken on a recommendation by the State Human Relations Commission that "it would help reduce the amount of distorted information Pennsyl-

(Continued on page 63)

Broadcasters Want Cig Cos. to Filter Their More Controversial Ad Pitches

Washington, July 2.

Broadcasters hope that the cigaret industry will filter out ad messages in radio and tv which have become controversial since the cigaret-cancer issue has arisen. Robert Swezey, chairman of the Code Authority of the National Assn. of Broadcasters, is understood to have reported to the NAB board of directors meet here of informal meetings he has held with some of the cigaret companies.

According to reports of Swezey's confabs, the hope of broadcasters is that the cigaret industry itself will establish new guidelines for their tv commercials. (Cigaret companies spend over a $100,000,000 in tv alone.) Under attack is the use of sports and other personalities, endorsing a particular brand of cigarets. Appeal of some commercials is to youngsters to take up the cigaret habit as a symbol of virility. There are other commercials, too, which have been subject to a barrage of criticism.

It's understood that the tobacco industry here, like the cigaret companies in Canada and the United Kingdom, is in a turmoil, with some companies seeking a total reassessment of their ad campaigns, with others more reluctant to give up selling approaches which have proven effective, in the face of the cigaret-cancer controversey.

Report of the U. S. Surgeon General on the cigaret-cancer controversey, which had been expected this summer, is now seen delayed until late this year.

NAB prexy LeRoy Collins, in the face of bitter opposition among broadcasters, first publicly raised

(Continued on page 63)

Rabbi-Turned-Show Biz

Rabbi - author - playwright Herbert Tarr, whose first novel, "The Conversion of Chaplain Cohen," was bought by Samuel G. Engel for independent filming, will also have his first play, "The New Frontier," produced on Broadway next spring. It is also under indie sponsorship.

Rabbi Cohen who, incidentally, has decided to leave the pulpit (at least for the time being) in order to devote himself dominantly to authoring, heads for Hollywood this week to write the screenplay of his "Chaplain Cohen" best-seller, published by Bernard Geis (Random House).

Need for Global Show Biz Union

Herman Kenin, president of the American Federation of Musicians, planed to Brussels last Wednesday (26) for four days of discussions under the aegis of the International Confederation of Free Trade Unions. The principal subject for Kenin and the officers of the European entertainment unions meeting there will be Telstar.

Advances in the technology of instantaneous broadcast across international boundaries emphasize the need for a world secretariat under ICFTU embracing all free-world entertainment unions, Kenin said. The AFM prez launched this project two years ago in Europe and more recently has been active in the creation of such an entertainment secretariat for South and Central America, now headquartered in Mexico City.

'Le Western' Steakhouse On Paris' Champs-Elysees

Paris, Jan. 2.

Restaurant Associates, the New York class eatery chain, which already owns Devonne-les-Bains, a casino resort in southwest France, is invading the grand boulevards of Paris with an American steakhouse in the new Time-Life Bldg., on the Rondpoint, off the Champs-Elysees. It's sole deference to the Gallic environs will be the billing for the steak joint—Le Western. Opens in late fall.

RA has two restaurants in New York's Time-Life Bldg., in Rockefeller Center—the Tower Suite on top and La Fonda del Sol, Latin American class eatery on the street floor.

Argentine Anti-Semitism; One Scene Snipped From Film Shown in Berlin

Berlin, July 2.

At the request of festival director Alfred Bauer, Leopoldo Torre Nilsson deleted a scene from his Argentinian film, "The Roof Garden," which illustrated the trend towards anti-Semitism, recently rumored in Buenos Aires.

The eliminated scene, which ran for about two-and-half-minutes, showed a group of neo-Fascist youths urinating on a picnic luncheon prepared by a party of Jews. Bauer felt that it would be an error of judgment and taste for such a scene to be shown in Berlin, and the director readily agreed to the cut.

Torre Nilsson told VARIETY that the last two years had seen a resurgence of fascism and anti-semitism in the Argentine, and was due, he felt, to the current economic crisis. Taking a leaf out of the Nazis book, the local Fascists blame the Jews for their present difficulties.

N.Y. Hilton Preem Puts $50,000,000 Icing on Gotham's Phenom Hotel Boom

Series of festivities celebrating the opening of the New York Hilton at Rockefeller Center—the official billing of this, the 60th link in the international chain—climaxes the biggest hotel-building boom New York has had in 30 years. It provided four new hotels and a spate of in-town and suburban motels, totaling nearly 5,000 rooms in midtown Manhattan alone.

Latest unit in the Hilton chain, on the heels of Conrad N. Hilton debuting new hostelries this year in London, Amsterdam, Rome, Athens, Tokyo and Hong Kong, has 2,153 rooms, the largest in Manhattan, and its 5,000-capacity grand ballroom (capable of sitting 3,000 at tables), exceeds both the grand ballrooms of the companion Waldorf-Astoria (Hilton's flagship), Astor, Commodore and Americana hotels, in capacity. It is five stories less than the nearby 50-story Americana Hotel (Loew's-Tisch) but has some 300 more rooms. Both cost about the same to build —$50,000,000.

Inevitably the comparison between the two practically across 53rd St. hostelries is in order and

(Continued on page 63)

La Dietrich's $6,250 Pay At German Fest Spins Up Sour Slugfest Notes

Baden-Baden, July 2.

A slugging ended the Baden-Baden Record Festival here, as a singer and an agent exchanged blows over the salary paid to Marlene Dietrich for her guest participation in the hit music fest.

Singer Gerhard Wendland and Miss Dietrich's manager, Werner Plack, planted a couple of punches on each other that were not part of the scheduled performance. The fisticuffs allegedly followed an argument that all the participants in the fest received a flat fee of $250 for singing—while Miss Dietrich earned $6,250 for her two numbers, money for all coming from the German TV network.

The German Hit Festival, which also was carried on the German television net, was won by 16-year-old Danish singer Gitte with her tune, "I Want a Cowboy for a Husband."

Jimmy Savo Art Centre

Rome, July 2.

The Jimmy Savo Art Centre, named after the late American entertainer and comedian, will be opened to visitors July 4-28. Fifty works by U.S. and foreign painters and sculptors will be on display.

The foundation is a non-profit setup run by Savo's widow, Nina. Peggy Wood of ANTA and Lloyd Goodrich of New York's Whitney Museum are advisors.

ERIC JOHNSTON VERY ILL; AWAIT DECISION

Washington, July 2.

Eric Johnston, Motion Picture Assn. prexy, is gravely ill in Doctor's Hospital here. He was admitted June 17 for what was described as "a complete physical examination." His condition is considered to be very serious, although the ailment has not been diagnosed yet.

Later: Johnston has been moved to his home.

'Little Black Book' Gag On Steve Allen's Show Leads to 200G Law Suit

Los Angeles, July 2.

Invasion-of-privacy suit demanding $200,000 damages has been filed by actress Eva Norde in Superior Court against Steve Allen for allegedly using her name, address and unlisted telephone number on his tv program. Named as defendants with comedian were Meadowlane Enterprises Inc., Paramount Television, Westinghouse Broadcasting Co. Productions, Mel Brooks and Don Alberta.

Actress in complaint stated that when Allen asked if anybody in the tv audience had a "little black book," Alberta allegedly told Allen he would give him the phone number of one of his "swinging girl friends." This, asserted actress, caused her much embarrassment and she had been forced to change her phone exchange, contending she consequently had lost a number of jobs.

JFK'S TOURING STYLE A HIT IN GERMANY

Frankfurt, July 2.

Curt Jurgens and Horst Buchholz, and even top American idol Rock Hudson have been eclipsed by a new favorite in West Germany—President John F. Kennedy. The three-day "Kennedy Spectacular" was a show to be remembered.

Appearance of the President on the international television screens, carried by Eurovision into 8,000,000 homes throughout the land, and his personals in Hanau, Frankfurt, Wiesbaden and Berlin captivated the West Germans more so than any other modern history hero in any field.

Kennedy's apparently off-the-cuff friendly and humorous comments, plus the occasional use of a German word or phrase, added up to a wow of a crowd pleaser.

Local tv proved a click supplement to Eurovision. West Ger-

(Continued on page 62)

C. JOHN BERTERA

Managing Director Holiday House, Pittsburgh, Pa., says:

"Because of the superb business of PAUL ANKA previously, I repeated him last week and to my complete gratification PAUL ANKA was again a blockbuster. Electric, magnetizing performances greeted with the sensational acclaim of both young and old. But—and most important-capacity business at all shows."

Berlin Tunefilm For Power of A 'West Side Story'

Hollywood, July 2.

MGM producer Arthur Freed has his sights on making the upcoming Irving Berlin filmusical "another 'West Side Story'" (which may be the reason he signed Arthur Laurents at a reported $250,000 fee, to write the script) but plans to further insure it with an international cast.

Besides relative newcomers Robert Goulet, Ann-Margret and kindred names, Freed (and Berlin), along with director Vincent Minelli plan to stud the cast with marquee names of the calibre of Sophia Loren, plus others with definitive local musical appeal. This is still in the planning stage, as the script is being authored.

"West Side Story" broke down the international barriers for Yank-made filmusicals, as is attested by the smash grosses around the world. This is in face of how films such as "King and I," for example, were stripped of their soundtracks and played "straight" in some situations. Freed and Metro feel that, with Berlin's cavalcade of international hits—evergreens overseas as in the U.S.—"Say It With Music" can achieve the same worldwide b.o. appeal.

In effect, this is a must in light of the fancy fees being paid Berlin and the top-cost production investiture.

GOLDWYN'S HARDY REPEAT

'Wuthering Heights' Big in 3d Paris Dating

Hollywood, July 2.

"Wuthering Heights," Samuel Goldwyn's 1939 release co-starring Laurence Olivier and Merle Oberon, got off to an even better start on its recent third reissue in Paris than it did the second time around when it ran for a year, producer reports.

Pic opened simultaneously at three houses June 14 and in its initial three-days played to 30,710 paid admissions.

'Runaway' Prod.?

Lloyd Shearer of Parade, in London recently to do a story on Elizabeth Taylor and Richard Burton, polled 100 passengers at London Airport with this question: "What do you think will happen to Elizabeth Taylor and Richard Burton?"

Replied one man, a bookie, "On the basis of his past performances which I've studied carefully, I'm prepared to give 7 to 5 that he won't marry her. When it comes to fillies, Burton rarely finishes the race. But man! What a sprinter at the start!"

THE AGVA MESS

There was rancor in the ranks during the Equity strike in 1919 when brother-actor was pitted against contrary-minded colleague. Much dirty linen then was washed in public. Old friends fell out. A deity of the stage, George M. Cohan, became for a time a fallen idol because he thought "unionization" was beneath an artist.

So troubles of a "fraternal" kind are not new in talent unions. Even further back were the organizational pains of The White Rats (with its George Fuller Golden and Henry Mountford). Actually, criminal corruption showed itself in Hollywood with abject knuckling-under by show business tycoons to the "muscle" of Willie Bioff and George Browne and their Chicago hoodlums in the IATSE mess of the 1930s.

Along the way there was the history of Edward F. Albee and his "company union," the NVA, which had as virtue, at least, a nice-Nellie guarantee of a "decent burial," an insurance policy and the like, providing the National Vaudeville Artists' membership never forgot that laconic NVA intratrade slogan—"Never Vex Albee."

Also, under the paternalism of the B. F. Keith-Ed Albee regimes there existed such sturdy values as (a) "protection" of vaudeville material and (b) regulation of standards in "good taste" so that the Keith-Albee "family" clientele (and also included the Orpheum and other circuits) were spared indigo "humor."

In the heyday of vaudeville there was respect for show business itself. The good repute of the medium with the public was a prime anxiety. "Sick" comics of that era were administered strong medicine lest they infect the industry. Backstage crews of that period cheered the acts that made it on merit, joined in the scandalized reaction to dubious practice.

If, perchance, some upstart comic helped himself to a special bit of business or comedy patter which mayhaps a Frank Fay first introduced, that back-of-the-scenes personnel had an undeniable way of getting the message across to the gag pilferer—or suddenly cues could go awry or even a sandbag could fall "accidentally" too close for comfort.

And then came the American Guild of Variety Artists. A basic fault was figurehead "presidents" who barely telephoned their approval in—selected chiefly for their name-power and preoccupation. The resultant evolution of sloth and "we-boy" operations meant that virtually all the sound traditions of vaudeville went out the window.

This publication frequently reported and frankly deplored the practices of AGVA. AGVA, in turn, cried "persecution." But, if anything, disclosures have since established that AGVA was worse than represented. High among its sins was taking dues for no-talent dames whose livelihood came from lightly-distinguished hustling.

If the tarts and prosties and B-girls are euphemistically called "hostesses," it fools but nobody. But with AGVA it was the payoff alone that ruled no matter that some of the girls, solicited in Canada, found themselves captives of Cicero brothels, and that B-girls and "exotics" and out-and-out clip-and-"roll" joints became "organized" under AGVA regulations so long as there were union dues to match.

The fate of the American Guild of Variety Artists can only depend on a radical housecleaning. However, that clarion call was sounded months ago and even as of last week Senator McClellan's subcommittee found it radically wanting, in fact and in principle.

Clip-strip joints and funny places may seem but a remote form of "entertainment" but to call any of it "show business" is to insult the good name of amusements. The continued scandal of AGVA, the continued stall on reform, the visible evidence of a soft-touch protectivism, all demand, as has long been true, a cleansing.

7/3

VARIETY

Subscription Order Form

Enclosed find check for $.....

Please send VARIETY for ☐ One Year ☐ Two Years ☐ Three Years

To .....
(Please Print Name)

Street .....

City..... Zone.... State.....

Regular Subscription Rates

One Year—$15.00 Two Years—$28.00

Three Years—$39.00

Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.

Syd Silverman, President

154 West 46th St., New York 36, N. Y. JUdson 2-2700

Hollywood 28
6404 Sunset Boulevard, HOllywood 9-1141

Washington 4
784 National Press Building, STerling 3-5445

Chicago 11
400 No. Michigan Ave., DElaware 7-4984

London, S.W.1
49 St. James's Street, Piccadilly, HYde Park 4561-2-3

SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 231 120 Number 6

INDEX

Bills	52	New Acts	52
Casting	58	Night Club Reviews	46
Chatter	62	Obituaries	63
Film Reviews	6	Pictures	3
House Reviews	52	Radio	20
Inside Legit	60	Record Reviews	44
Inside Music	45	Television	20
International	14	TV Film	22
Legitimate	53	Television Reviews	30
Literati	58	Vaudeville	49
Music	43	Wall Street	19

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$20 a year. $25 Foreign.

TRADING-EVEN WITH RUSSIANS

Features Made Directly for TV, At $500,000 Each, Carry Questions; Trade Wonders About U Role for NBC

Universal Pictures itself has been keeping mum as to the plan whereby it will supposedly make a series of two-hour color feature films for NBC web slotting. Only information on the idea has been from the network. Original multi-pic plan now appears to have narrowed to one trial ballon film in any case.

Yet the fact remains that although U hasn't said yes on the story it also hasn't said no.

Informed sources emphasize that the NBC deal is with MCA and not specifically with Universal. That could imply plan may be much more a production scheme involving Revue than U. Universal's name builds up the deal for the web and its affiliates, because of U.'s recent years' prestige at b.o.

Vidfilm production costs as opposed to feature film production costs, are of course cheaper. While it is possible for U to turn out a $500,000 budget pix, it is considerably easier for Revue to do it because, since the product will be aimed at the home tube, it needn't be as elaborate and expensively-mounted as a theatrical feature aimed at the auditorium screens. Either can handle color.

From the talent angle, it will be interesting to see, trade pundits suggest, just which directors, stars and similar talent Universal would be able to sell on made-direct-for-video features. They have several contract players to be sure but they're not stars yet and, besides, most of 'em came from Revue Productions in the first place.

In this era of non-exclusivity of stars with much control in the hands of the creative rather than the business side, Universal might find it difficult to convince a film star of the value of making a film for tv, although some do make guest appearances on vidseries.

How much money could a big name actor or director be paid to work a film aimed for home first-run? With budgets of $500,000 most of the really bigtimers are automatically excluded unless pretty fancy residual deals could be worked out, its believed.

Universal has a rather full schedule of theatrical features. With Revue to handle the tv for MCA, U has until now been free to concentrate solely on theatricals. The one area in which U could readily come into the NBC scheme is in its New Horizons plan which was heralded as a feature production arm to develop new creative talent

(Continued on page 19)

Dancing Outbids Pix

Toronto, July 2.

Christie Theatre, three-year-old art house here, will soon be a dansapation palace. Operator Bennet Fode says owners asked a 50% rent hike which he couldn't afford. Refloored and refurbished, it's to become the Maple Leaf Ballroom, run by John Gilligan, who manages New Windsor Hotel and runs a Saturday-night dance at Palladium Hall.

Fode, who runs New Yorker Theatre here (also art) and Roxy Theatres in suburban West Hill and in Cornwall, Ont. (and is half-owner of Tempo Films, a distrib), is seeking a new house to replace the Christie.

See Radio Films In Spain Taking Over From Fox

Madrid, July 2.

What started out to be a close association between 20th-Fox of Spain and Radio Films, with the shelving of veteran manager Pedro Bistagne and his replacement by former Rank manager Ralph Alexander, is gradually assuming the form of a sale of Fox assets in this country to Radio chiefs Jose Garcia Ramos and his partner Rene Beja.

Alexander is reported playing the role of Fox representative in a supervisory capacity with the right

(Continued on page 19)

SHOWMANSHIP IN BOTH PLACES

By EDDIE KALISH

Communism or capitalism, Russia or America, theatrical problems for film exhibitors and distributors are much the same. It appears that in the USSR as in the USA television is a plague on exhibs and a headache for distribs.

If anything, the problem could be more acute in Russia than in the States, according to Sig Shore, a Yank film importer who has brought over a few Soviet features, currently "My Name Is Ivan," which opened Thursday (27) at the Murray Hill Theatre, N.Y. He notes that features go to Russian tv about six months after they begin theatrical playoff and that, with climatic conditions what they are much of the year, the home tube is proving a very strong combatant to boxoffice health.

This factor has stirred a stronger interest on the part of Russian showmen to export their product because they are looking for more ways to get negative costs back. Meanwhile the cinematic idiom is changing. Says Shore, "Up until the last few years they worked in the tradition of the Moscow Art Theatre with they're films. They had beauty but the acting was very stylized, especially for U.S. audiences. But the Cinema Institute has provided ways within the past few years for young film makers to move to easier techniques."

Shore reports considerable freedom given picturemakers in Russia today. This improves exportability of more of their features. Pressures, including tv, force the production of big specs in 70m and such.

Attendance is off in Russia, he reports. Russians turn out about 100 features a year, many of which are suitable for export. Britain improts more Soviet films than the U.S. France, Italy and Germany

(Continued on page 18)

Easterners Dubious on Natl. Genl. Making Features, Recall Earlier Pledges of Product That Flopped

Waited Too Long to Sue

Los Angeles, July 2.

Yvette Mimieux's $50,000 libel suit against Fawcett Publications Inc., over a picture which appeared in company's July, 1961, issue of Photography Handbook, has been dismissed on grounds she filed suit more than a year after publication of pic and thus exceeded the one-year statute of limitations.

Actress claimed photograph was falsely identified as her's, and allegedly depicted her as 'scantily clad" and "indecently exposed."

Film Aid Plan, Eady Style, In West Germany

Bonn, July 2.

Germany's production industry appears to be on the threshold of Film Aid. Draft legislation, loosely patterned on the British Eady plan, has already gone before the Bundestag here in Bonn, and has now been referred to the Cultural Affairs Committee for detailed examination.

Though investigations are likely to continue during the summer months, it is not expected that further positive action can be taken until the Bundestag is in full session again after the recess, either at the end of September or early October.

Meantime, individual sections of

(Continued on page 16)

National General Corp. was advised June 25 by the U. S. District Court, of New York that it has been granted approval to engage in production and distribution of motion pictures in addition to exhibition.

Decision, handed down by Federal Judge Edmond G. Palmieri, came after Justice Dept. investigation of National's bid for film production and distribution.

In Los Angeles National prexy Eugene V. Klein termed the court action "an historic breakthrough for the entire motion picture industry at a time when it is laboring under the hardship of a shortage of product."

Legal maneuver by National General to segue into production and distribution has the New York skeptics in the picture business chanting a familiar refrain. Theatremen talk a great deal about making product, and some have accomplished a little—but very little.

As for Nat'l-Gen., the attitude among many is one of wait and see. Theatremen who claim to be starving for heavyweight productions are not rushing in with shouts of Hallelujah! Nat'l-Gen., as headed by Eugene Klein, has got to prove itself. Meanwhile, Klein and his exec confederates are reticent about any specific program.

There's no wave of glee among numerous exhibs because they say they're aware of what's happened in past and what is *not* happening currently. The latter reference is to Ace Films, in existence over two years, loaded with money, but yet to go anyplace in the way of achieving its objective of fostering more films for all exhibition.

RKO Theatres, Loew's, Stanley Warner and United Paramount each contributed $400,000 to the Ace bankroll. Indie exhibitors ante-ed up more than another $1,000,000. The only financing Ace has done so far was to provide a loan to Allied Artists which in turn put the money into Samuel Bronston product which would have been made anyway.

This is in contrast with Entertainment Corp. of America, which had a short and sad life. But quick casualty that it was, ECA, as headed by Max Youngstein, Jerry Pickman and Charles Simonelli, nonetheless caused three pictures to be made. Three properties, "Fail-Safe," "Third Secret" and "Winston Affair," were taken over by other companies but it was ECA which developed them and got them started toward actual production.

It appears to observers that ECA, without adequate capital, accomplished something substantial, while Ace, which is well-heeled, hardly has been heard from.

A few years ago United Paramount embarked on a production program that appeared promising at the outset. But then only four minor-league pictures were made and project production was dropped.

The United Paramount story is an example of the history of exhibitors in production. Little has come of it so far in the way of meaningful pictures. Thus the wait-and-see about Nat'l-Gen.

Full Year of UA 'Premiere Showcasing' Auspices Sanguine Despite Detractors

A birthday went un-noticed last week by the offspring's parents. Last Thursday (27) marked the first birthday of United Artists' "Premiere Showcase" New York distribution plan, a method that has stirred considerable trade reaction since its inception, but the event passed without a word from the company. And that's unusual for the UA publicity mill which is a verbose one on most occasions.

UA has exhibited 15 features via the showcase route in the past year and 20th Century-Fox has also borrowed the plan from time to time. By coincidence, it was a Bob Hope picture which started the plan off in "Road to Hong Kong" and it is a Bob Hope pic which is leading off the second year with "Call Me Bwana." Of the 15 selections to play the plan, "Birdman of Alcatraz" is the acknowledged top grosser with the recently-exhibited "Dr. No" coming in for a close second.

But the success of the plan has been uneven and sometimes the selection of the pix for saturation drew criticism. As far as the operation itself is concerned, it has two basic problems which decrease its effectiveness as a super saturation method and these are the facts that the theatres used in the plot are often not best around and, perhaps more significantly, the showcase system does not include a break on the circuits as does Universal's "Perimeter Plan," for example.

The showcase plan came up somewhat surprisingly as a topic for brief discussion and rapping at the Paramount stockholders meeting and, of course, was discussed at some length during the course of the UA holders gathering recently. At the latter session, both board chairman Robert S. Benjamin and prez Arthur B. Krim heaped praise on the plan in their introductory comments to the gathering and indicated satisfaction with its performance to date and the intention of continuing the pattern in the future. As far as the choice of theatres in the plan itself, it was admitted that there are better ones around in some cases but that they simply aren't available and, as far as the circuits go, their bosses were said to have made "a business judgment" to skip showcase.

As to why no birthday celebration, it's understood that there has been some disagreement among the UA exec ranks as to how to treat the event which apparently didn't get resolved. Some execs favored a "let's just let it go by silently" idea while others favored a publicized approach. Although showcase has shown results with some pix and in some locations, particularly a couple on Long Island, it has still remained a matter of industry chatter. The plan has also been the recipient of some awards too, having received citations from N.Y. City, Nassau County, the Boro of the Bronx and various shopping centers.

Pix which have played the plan include "Hong Kong," "Birdman," "Follow That Dream," "Judgment at Nuremberg," 'Miracle Worker," "Pressure Point," "Manchurian Candidate," "Two for the Seesaw," "Taras Bulba," "Child Is Waiting," "Five Miles to Midnight," "Love Is a Ball," "I Could Go On Singing," "Dr. No" and now "Bwana."

Figured as probable showcase entries within the next few months are "The Great Escape," "Toys In the Attic," "Stolen Hours," "The Caretakers," "Johnny Cool," "McLintock," "Kings of the Sun," "From Russia With Love" and others.

Regardless of whether or not the plan has been as successful as visualized, the premiere showcase idea did have its effect on distribution thinking in metropolitan areas like New York. UA is planning to put the idea into effect in other large cities. And the mere defection from a completely separated first run engagement followed by multiples plan started lots of folks, distribs and exhibs alike, to thinking—and watching. The showcase plan works in a spread of about 75 houses, followed by a cleanup break, sans circuits.

It's a saturation plan that makes first run houses out of many theatres simultaneously and, except for holdovers, is a quick kill system if the picture is right for this type of booking. Therein UA has drawn some comment from observers, mostly of the Monday morning quarterback variety, who point to pix like "Miracle Worker," "Pressure Point," "Child Is Waiting" and others as possibly faring better under a slower release pattern where the films could be allowed to build instead of hit and run.

In any case, UA is satisfied and is spreading the idea to other markets. It was a change that opened some industry eyes and has been closely watched in these times of changing exhibition and distribution patterns. But nobody at UA seems to want to light any candles for it either.

AMUSEMENTS ALONE FOR SIR PHILIP WARTER

London, July 2.

Sir Philip Warter, chairman of Associated British Cinemas, said "this company will stick to things we understand, which is entertaining the public. Warter was speaking at the annual ABC National Publicity Contest Awards lunch. He stated that the company had over $4,000,000 invested in bowling, was going to continue with its interest in Bingo, would break into the skating side of showbiz and also hinted that something new would crop up soon that was "very exciting."

But he made it clear that ABC's first interest was in presenting good films and promoting them with ideas and energy. Said Warter: "ABC is going to build up, despite the extremely difficult falling off in attendances. There is no need to panic. Many companies have got into difficulties by overdoing diversification." He implied, however, that ABC was very mindful of television. "Carefully, we have quite deliberately reinvested in program making, studios and equipment to build up a business that will impress the authorities who have to arrange for the next 12 years of television."

$3,520,961 TO 20TH IN 6 DAYS—A RECORD

Twentieth-Fox reports a record rental gross of $3,520,961 for six days, this being the period which ended Monday (1).

Product includes "Longest Day" in 321 theatres on general release and "Cleopatra" in 39 roadshow engagements.

First Assistant's Day Rate Up $5 To $55 As Cameramen Settle With Producers

In a switch from custom, a new labor-production contract involving two major parties was negotiated and set last week before the old one had even run out. The Film Producers Assn. and International Alliance of Theatrical Stage Employees cameramen Local 644 came to terms on a new pact which went into effect last Monday (1) and gives the cameramen certain wage scale increases.

The union's main aim in the negotiations had been to up the financial standing of the first assistant cameramen and it was successful in gaining a 10% increase in their daily rate, upping the scale from $50 per day to $55. The cameramen themselves got a 6% increase raising to $131 the daily rate for theatrical moving picture cameramen and to $97.50 the rate for commercial movie cameramen. Stillmen also got a 6% increase to $73 a day. Second assistants got no increase over their $42.

Many of the 644 members aren't particularly affected by the scale increases in that several command pay over scale in any case. But for the assistants it does represent a move upward. The union also got a $1 a day raise in pension payments and operators and similar members obtained the 6% hike. In the case of the operators it raised the scale to $68.90.

The FPA got from the union provision for earlier starting time on location shooting and some concessions regarding government film work. The FPA no longer is obliged to pay for layover time which takes place on a Sunday either.

New pact expires Dec. 31, 1965 and is in line with the proposed plan put forth by the East Coast Motion Picture Council, a group of IA film locals, to seek a common expiration date for union pacts. The date being aimed at as a sort of trial engagement is this same one set between 644 and the FPA.

N.Y. READYING FOR FEST

Philharmonic For New, Museum For Look-Backs

New York Film Festival, a first, will be divided between 20 new features and selected shorts showing at Philharmonic Hall and 10 retrospectives at the Museum of Modern Art. At Philharmonic there will be an unreeling at 6:30, another at 9:15, each different. Dates for the festival are Sept. 10-19.

"The Fiances," an Italian film, has been set for Philharmonic. It was directed by Ermanno Olmi. The 1947 work of Luchino Visconti, "La Terra Trema," goes to the Museum.

British Film Institute and the Independent Film Importers & Distributors of America are cooperating bodies with Lincoln Center and the Museum.

DOWN TO 'HARD CORE' SEZ REGENTS CHIEF

Albany, July 2.

N.Y. State Regents Chancellor Edgar W. Couper stated here that U.S. Supreme Court decisions have narrowed down "to obscenity, to hard core pornography" the grounds upon which a state censorship panel is permitted to ban a motion pirture.

Addressing a press conference following the Regents monthly meeting here Friday (28), Couper said Regents are forced to okay some pictures by these court orders, and otherwise this project would be rejected.

Regents upheld a Department of Motion Picture Division's decision withholding approval of the Danish feature, "A Stranger Knocks," unless certain cuts are made.

Monroe Greenthal Dies At 56; Vivid Advertising Personage of Film Biz

Monroe William Greenthal, 56, founder of the advertising agency bearing his name and a veteran film industry advertising-publicity-promotion executive, died in White Plains (N.Y.) Hospital on Saturday (29) of a heart attack. Of robust stature, a lifetime athlete, he had no history of cardiac trouble when he keeled over Tuesday (25), while playing golf at the Metropole Country Club, near White Plains, he was taken to the hospital.

Greenthal was ad-pub-exploitation head of United Artists, later United World Productions (Universal International affiliate) and when he formed his own agency, following discharge from the war with the rank of lieutenant colonel, he numbered among his accounts UA, Columbia Pictures, UI, RKO Theatres and the "Premiere Showcase" theatres. He was a director and a member of the finance committee of the recently formed Madison Life Insurance Co., of New York and also served as chairman of the advertising division of the Federation of Jewish Philanthropies.

He was chairman of the advertising division of the War Aetivities Committee of the Motion Picture Industry and organized shipment of thousand of 16m films to military posts all over the globe.

When he was commissioned a major in 1943 he served as chief of the Army's Motion Picture branch in Washington and upon his discharge Lieut. Col. Greenthal was cited by Treasury Secretary Henry Morgenthau and Under Secretary of War Patterson for his wartime service.

Greenthal played varsity baseball on the same Columbia Univ. team with the late Lou Gehrig and played golf in the low 70s.

Until he married Ruth Bartson Davey, Greenthal was intratrade for his gregariousness. He was a moving spirit in weekend sports attendance, organizing film industry pals for the games, with hoopla before and after. As soon as he married he "settled down" and raised a family of four; Stanley, now 14; William, 13; David, 10; Paula, 7.

Greenthal was a vital raconteur, many of his reminiscenses dating back to his family's clothing business on the lower east side of Manhattan. Purchases were invariably paid for in grubby $1, $2 and $5 bills, with only occasional 10s and 20s. After the Saturday night sales volume, these bills had to be unraveled, stacked in rows, and put in those oblong suitboxes that went with the merchandise sold. They had to be carefully stashed away for safekeeping until the bank opening Monday morning—and also to make sure the porter didn't throw out these old suitboxes, as had happened with the entire weekend's sales.

Greenthal was a sort of self-appointed d'Artagnan vis-a-vis rude New York cabdrivers. Of normally soft-spoken mien and manner, he was all muscle and there were memorable occasions, upon return from a weekend footbal game or en route to a theatre, when Greenthal would give some of these jehus their comeuppance. He had a rather simple technique—no fisticuffs, but he could reach into the cabdriver's caboose, lift him by his lapels, and thus convey the message that henceforth he had better mind his manners, zip his lip, follow the passenger's instructions, stop being a wiseguy, or whatever the circumstances.

A funeral service was held Monday (1) at Campbell's.

U.S. to Europe

Eph Abramson
Julius Bing
William Brandt
Evelyn L. Cooper
I.A.L. Diamond
Eileen Farber
Robert Haggiag
Phyllis Hill
Stan Kamen
Susan Kohner
Stuart Levin
Jean Louis
Paul Nathan
Frank Overton
Herman Phillips
Martin Poll
Martin Ransohoff
Adela Rogers St. John
Ernie Sands
Harry Sobol
Louis Sobol
Ronnie Stein
Maurie M. Suess
J. Lee Thompson
Barbara Werle
Billy Wilder

Europe to U. S.

Bill Colleran
Martin Davis
Hillard Elkins.
Frank M. Folsom
Frank Goerg
Max Gordon
Morton Gottlieb
Oscar Homolka
S. Kadmon
Mitchell R. Leiser
Bernard Luber
Claude C. Philippe
Lee Remick
Anne Rogers
Sol A. Schwartz
Joan Tetzel
Harry Tobias

L.A. to N.Y.

Bill Andrews
Jack Benny
Milton Berle
J. J. Bernard
Edward Binns
Steve Broidy
Sanford Comora
Martin Davis
Fred Henry
Robert L. Lippert
Leon I. Mirell
Joseph F. Robertson
Paul Schreibman
Tom Tannenbaum
David L. Wolper
Efram Zimbalist Jr.

N.Y. to L.A.

Sam "Sunny" Goldstein
Don Kopaloff
Fred Matsuo
Eugene V. Picker
Helen Winston

See the best of Europe...

and a movie on the way... when you fly TWA

Only TWA gives you the convenience of one-airline service from 70 U.S. cities to London, Paris, Rome, Milan, Lisbon, Athens and many more choice cities abroad. Non-stop from New York, Boston, Chicago, Detroit, Los Angeles and San Francisco. Movies on most flights for *all* passengers—First Class or Economy*. Call your nearest Trans World Airlines office, or your travel agent.

*Nominal charge in Economy.

Nationwide Worldwide depend on TWA

National Boxoffice Survey

Trade Soars With Heat; 'Cleo' New Champ, 'West' 2d, 'Horn' 3d, 'Irma' 4th; 'Birdie,' 'Arabia' Next

Despite record heat in many key cities covered by VARIETY—this stanza, some strong screen fare is boosting biz generally across the nation. In fact, the top four grossers currently likely will top the $1,500,000, with nearly half of that coming from "Cleopatra."

"Cleopatra" (20th) (2d wk) is new champion by a hefty margin, this widely-publicized opus racking up $725,000 gross in the 17 keys where playing currently. **"How West Was Won"** (MGM) (19th wk) is finishing second after many weeks in top position. Encouragingly enough for "West" is the fact that in few cities did "Cleo" seem to cut in deeply on its regular trade.

"Come Blow Your Horn" (Par) (4th wk) is moving up to third spot although in only six key cities. **"Irma La Douce"** (UA) (4th wk), third a week ago, is finishing fourth.

Bye Bye Birdie" (Col) (2d wk) will capture fifth position. **"Lawrence of Arabia"** (Col) (25th wk) is taking sixth money. **"Call Me Bwana"** (UA) (4th wk) is winding up seventh.

"L-Shaped Room," another from Columbia, is taking eighth spot, the first week out to any extent. **"Spencer's Mountain"** (WB) (2d wk) is taking ninth place. **"Donovan's Reef"** (Par), fairly new, is finishing 10th.

"Savage Sam" (BV) (2d wk) is taking 11th position while **"Nutty Professor"** (Par) (3d wk) rounds out the Top 12 pix. "55 Days at Peking" (AA), long high on the list; and "Mondo Cane" (Times), in a like category, are the runner-up films.

In addition to those fresh entries which had enough playdates to figure in the race for position, two or three others show promise. "PT 109" (WB), strong in N.Y., shapes stout in Boston and good in Detroit. "Gathering of Eagles" (U) looms okay in Balto, great in Chi, lusty in Portland and fair in St. Louis.

"Felini's 8½" (Embassy) hit a wow figure opening week daydating two N.Y. houses. "Ticklish Affair" (MGM), another newie, is rated hep in Chi, fair in Philly and okay in Detroit.

"Sindbad" (MGM) looks torrid currently in L.A. "Wrong Arm of Law" (Cont) still is doing handsomely in four keys.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on Pages 8-9-12).

Bob Weitman First Metro Studio Chief With Status In Parent Organization

Hollywood, July 2.

The election of Robert M. Weitman to the Metro-Goldwyn-Mayer board of directors last Tuesday (25) represents the first time in the company's long history that its studio chief also has been a board member.

The late Louis B. Mayer, a founder of the company, did hold a corporate title until about the last five years of his association when he became first vicepresident. The parent then was Loew's Inc. Dore Schary became a veepee upon succeeding Mayer and this title in turn went to Sol C. Siegel. Weitman, in taking over from Siegel, also became veepee of production and, of course, retains that rating in addition to his new board of directors spot.

Legion 'B'-Rates 3 From U, Par, WB

Universal, Paramount and Warners this week were given the back-of-the-hand by the National Legion of Decency, which placed one picture from each company in its "B" category—meaning morally objectionable in part for all.

Catholic reviewing organization branded U's "For Love or Money" as "contrived comedy (wherein) promiscuity and premarital sexual experience are normal." Complaint against Par's "Wives and Lovers" is that "the dialogue is more risque than is necessary and certain situations are coarsely suggestive." WB's "Wall of Noise" was rapped because "low moral tone pervades the development of this film."

'IGUANA' TO 7 ARTS —HUSTON DIRECTING

Tennessee Williams' "Night of the Iguana" will be filmed by Seven Arts Productions starring Richard Burton, Ava Gardner and Deborah Kerr. Pic will be directed by John Huston and produced by Ray Stark, the latter's first since "World of Suzie Wong."

Huston will begin lensing in mid-September on location in Mexico at Puerto Vallerata, near Guadalajara. Williams' Broadway drama is currently being adapted for the filmization by the playwright, Huston and Anthony Veiller. Burton, Miss Gardner and Miss Kerr will play the roles created on stage by Patrick O'Neal, Margaret Leighton and Bette Davis, respectively.

"Iguana" copped the N. Y. Drama Critics Circle Award as best American play of the 1961-62 season.

Foster, Also Fier, In Columbia Pic Exit

Harry Foster is exiting as eastern production manager of Columbia Pictures after a 37-year association, during which time he produced and directed 300 shorts, along with some features and television shows. He goes on a consultant basis.

Disclosure of Foster's bowout, which becomes effective at the end of July, follows by a few days the departure of Jack Fier as Col's production manager on the Coast.

The Finest Address In London

May Fair Hotel

BERKELEY SQUARE, LONDON, W.1.

Res.: Cable Collect—Mayfairtel, London or Your Travel Agent

BERLIN FEST DEFEATS TEDIUM

Poitier Repeat Winner at Berlin

Berlin, July 2.

Here are the winners at the 13th Annual Berlin Film Festival:

Grand Prix—Jointly to "Love In Stockholm" (Italy) and "Oath of Obedience" (Japan).

Special Jury Prize—"The Caretaker" (Britain).

Best Actor—Sidney Poitier in UA's "Lilies of The Field" (USA). (He won in 1958 also).

Best Actress—Bibi Andersson in "Sleeping Car Compartment" (Sweden).

Best Director—Nikos Kondouros for "Litle Aphrodites" (Greece).

Unter Der Fest

Berlin, July 21.

Though he has visited the city several times in the past, **Herman Cohen** is paying his first visit to a Berlin festival. He is showing his latest Allied Artists release, "Black Zoo," which he filmed in Panavision and color, to local distribs. He planed back to London on Monday (1) and will stay a fortnight before returning home to Hollywood to prep a new picture skedded to start in the fall . . . Former U.S. ambassador to the Philippines **Myron C. Cowen,** was the official delegate from Washington . . . **George Stevens, Jr.** came in for the final weekend, and will be going straight on to the Moscow fest . . . Less activity on the social front here compared with past years. The Argentinians started the ball rolling with a midnight shindig at the American Officers Club after the screening of "The Roof Garden," and the Japanese gave an evening cocktailery at the Hilton preceding the showing of their official contender, but the American Wild West midnight supper party at the Hilton last Sunday (30) remains the social highlight . . . Incidentally, there's keen bidding for the Torre Nilsson film, and one U.S. major is reported to be dickering for the German-Franco-Italo coproduction, "Delay at Marienbornborn," which opened the fest as the official German entry . . . **Willi Tremper** celebrated his award of $75,000 for the best German film of the year, "The Endless Night," by giving a barbecue party at his home for friends and associates . The town is plastered with posters advertising "Variety." But it's a plug for the **Emil Jannings** 1925 starrer, not this sheet!

Traditional **Willy Brandt** press conference which had always been on the festival's first Monday postponed to the second Monday this year, because the Mayor was preoccupied with the visit of **John F. Kennedy** . . . **Richard Nixon** has also been around here (as a tourist) . . . **Stanley Kramer** will come to Berlin two days after the festival is over, on his way to the Moscow film fest, in connection with his United Artists Cinerama film, "It's a Mad, Mad, Mad World." This is the first film festival **Karl Malden,** U.S. member of the feature film jury, has participated in . . . It seems as though the shorts are getting longer and longer. The running time of the 43 short films entered in the sweepstakes amounts to 785 minutes which means that the average is more than 18 minutes. The longest is Jamaica's "A Nation Is Born" — 37 minutes. 29 of the 43 shorts are in color, 23 of the 29 color shorts are in Eastmancolor . . . The local guest list includes **Vera Kalman,** widow of composer **Emmerich Kalman** . . . **Artur Brauner** has another Mabuse film in the making: "The Death Mirror of Dr. Mabuse." It's his fifth Mabuse feature. With regard to his film "Man and Beast", Germany's invited entry at the fest, he (Brauner) feels that the critics will like the film but the public won't. It's the CCC topper's first film of his socalled "risky wave." Czech **Brejchowa** (of the Czech "Muenchhausen" film) currently filming in W-Berlin. She's costarred with **Walter Giller** in the Tucholsky filmization of "Castle Gripsholm" which **Kurt Hoffmann** is directing at Arca Studios . . Brauner interested in getting the Czech actress for one of his upcoming production . . . **Horst Wendlandt,** the local Rialto topper, revealed that his next German western, "Winnetou", to be shot in Yugoslavia, will have a shooting time of three months. "Winnetou," the chieftain of the Apaches, will be portrayed by Lex Barker . . . **Alfred Weidenmann's** next venture is "Reigen 63" (adapted from Schnitzler's "La Ronde"). **Rolf Thiele** has same subject on his directiorial agenda.

The festival authorities and **Reinhard Mohn's** Playhouse studio jointly hosted a party to celebrate the 80th birthday of **Gunther Stapenhorst,** Germany's oldest producer. He's the boss of Carlton Films and the Carlton Studios, Munich The East Germans again cashed in on the influx of Western newsmen and tradesters by organizing a couple of screenings on their side of that wall. They set the shows last Friday (28), the day that **Nikita Khrushchev** arrived in the eastern part of the city. Invitees were given the choice of seeing either "Das Russiche Wunder" (The Russian Wonder), a documentary by **Annelie** and **Andrew Thorndike,** or their latest feature which has been entered for the Moscow fest. Cocktails followed in the local film club . . . Berlin's third international agricultural film fest is to run for a week, starting Jan. 20, 1964. Guests to the feature event were bombarded with literature and invitations to participate . . . In addition to all the other prizes and puries, the Evangelists also got into the act and set up their own panel to eye the Berlin screenings, and to pick the winner for their "Luther Rose."

Kurt Ulrich signed **Eddie Constantine** for a remake of the 1939 Tobis feature, "Sergeant Berry," which starred the late **Hans Albers** . . . **Will Tremper's** next picture is "Das Aergernis" (The Scandal) which concerns an expecting mother who's in desperate search for the father of her illegitimate child. Tremper plans to use a pregnant woman for the leading role . . . **Maria Brauner,** wife of CCC boss Artur Brauner, has given birth to her third bambino. It's Sammy, another son.

NEAR EAST SELLOFF OF EMBASSY PRODUCT

Embassy Pictures has set a deal calling for the distribution of a group of its features in the Near East. This is in line with the company's continued global expansion which has seen the spreading of its product in an ever-widening pattern in the past year.

Latest deal, the company's first in the Near East, is with Dollar Cedca Film S.A.L. of Beirut and Lebanon. Included in the agreement are four features including "Boccaccio '70" and three coproductions of Embassy prez Joseph E. Levine and Carlo Ponti, "Ghost at Noon," recently completed in and Jack Palance; "Yesterday, Today and Tomorrow," about to start starring Sophia Loren and Marcello Mastroianni, and "Casanova," also starring Mastroianni.

A Former VP Suing Schine; 49G Pact Breach

J. Benson Faks, a former v.p. of Schine Enterprises, has filed a breach of contract suit against his old employers in N.Y. Supreme Court, charging that the company owes him $48,856 as salary due him via an employment contract.

Faks claims that, on May 4, 1962, he signed a deal with Schine making him a v.p. for two years at $50,000-a-year salary. He took office on May 21, 1962 and claims that, on May 30, 1963, he was fired and refused admittance to his office. His salary was also suspended at that time, in violation of the contract, the former v.p. claims.

LONG STRUGGLE TO AVOID SAGGING

By HAROLD MYERS

Berlin, July 2.

It has taken 13 years, but at long last the authorities have succeeded in eliminating much of the tedium from the Berlin Film Festival. And it's been accomplished by the simple process of restricting the number of competitive entries, thus cutting out much of the dead wood that has beleagured this event in past years.

With competitive screenings held down to a maximum of two-a-day, and with only one of them a gala opening, the number of contenders has been kept down to 23, including three documentary features. Until last year, when the chopper was being applied for the first time (but not so rigorously), there were usually more than 30 features crowded into the 12-day event, requiring a minimum of three daily screenings.

To maintain such a total, the fest had to rely too heavily on young film producing nations which, while deserving of some encouragement, lacked the experience, the expertize, and the know how to produce pictures worthy of festival presentation. The Berlin situation, too, has always been aggrevated by the total boycott of the Soviet bloc countries which always participate in Cannes and Venice, and frequently have some of the strongest pictures on show.

The Russians get invited to Berlin with monotonous regularity, but persistently decline to participate until such time as an invite goes to the East Germans, too. And, natch, all the other Communist bloc nations automatically follow suit. With East Germany unrecognized by the West—a state of affairs which is likely to continue for the foreseeable future—there is little, if any prospect of the Russians and the satellites ever showing here.

By keeping the total down, the fest this year applied the axe to a number of countries which were encouraged to enter shorts in lieu of features. That has automatically meant fewer bad films, eased the strain on the critics who catch all the screenings and made it more worth while for the tradesters who come with an eye on business deals. But one weakness remains. The big contingent of Yank importers, who always turn out in strength at Cannes and Venice, were again conspicuously absent, either because they do not regard Berlin in the "A" league, or because they get their fill of festivals on the Riviera and on the Lido.

Despite the restriction on numbers, there is however an inevitable amount of deadwood in below par entries. One such came from Portugal, and another was the full length Belgian documentary. In the latter case, however, the lapse may be excused, as there are only three full length documentaries in competition, and if the Belgian entry had been eliminated there would not have been much of a contest. As it is, two of the three are bound to get prizes under the rules, unless the jury makes a contrary stand.

On the plus side, however, there have been some pleasant surprises, notably the impact made by the invited American entry, "Lillies of the Field." This United Artist release garnered unanimous rave reviews, and the personal ovation for Sidney Poitier could hardly have been more enthusiastic. Israel, too, came up with a highly interesting film in "The Cellar," and this, too, has received wide acclaim, and Britain's independently made "The Caretaker" (still without a distrib) has also made its mark. France, Italy and Germany, each with two films in contest, have also maintained a more encouraging standard.

Dixie Grows as Exhibition Zone; Paramount Makes It a Division

In a move designed to accommodate more theatres of all types and sizes, Paramount sales chief Charles Boasberg has created a new southern division to be headed by Edmund C. Deberry, heretofore circuit sales head. Previously there had been only eastern and western divisions, headed respectively by Hugh Owen and Alfred Taylor. The southern territory had been divided equally between both.

Boasberg said the exhibition scene has been changed drastically in the past several years. Intimation is that Dixie, with its new firstruns, driveins and subruns, is becoming more important, and consequently there is the desirability of having a division manager in charge.

Deberry, who reports to Boasberg and assistant general sales manager Tom Bridge, will cover Atlanta, Charlotte, Jacksonville, Memphis, New Orleans, Dallas, Oklahoma City, Kansas City and St. Louis.

Alden's 12½c Divvy

Glen Alden Corp., holding company among whose subsids is RKO Theatres, last week declared a regular quarterly dividend of 12½c per share.

Divvy is payable July 12 to stockholders of record July 5, 1963.

FED Demands Fests Pay Dues

Berlin, July 2.

International Federation of Film Producers is now demanding dues from organizers of international film festivals. It has set the rate at 2,000 Swiss francs (about $500) annually for the major events, and 1,500 Swiss francs for the lesser ones.

The six fests put in the top fee-paying category are Cannes, Berlin, Venice, San Sebastian, Moscow and Mar del Plata, and it's assumed they will all be accorded "A" status. San Sebastian lost its "A" rating recently.

If all the fests pay up it will help the Federation to wipe out some of its losses, though it is recognized it does not have any powers to enforce the payments.

Universal City Plaza Off on a Golden Rivet, Jack Benny Emceeing

Universay City, July 2.

Jack Benny has been tapped to emcee the MCA "Golden Rivet" Dedication Day next Tuesday (9), commemorating the completion of groundbreaking and the beginning of construction on the site of the new Universal City Plaza. Turnout of business, civic, community and picture folks will witness the ceremony and attend a private luncheon on one of the U stages.

Jules C. Stein, MCA board chairman, will set a "golden rivet" in a steel beam, assisted by Los Angeles County Supervisor Warren W. Dorn, president and MCA chief exec Lew R. Wasserman and MCA vicechairman Universal-Decca prez Milton R. Rackmil.

Universal City Plaza is slated for completion in 1964, consisting of four buildings including the MCA Tower. The three other buildings are a U City branch of the Bank of America, a U.S. Postoffice branch and a new commissary with a capacity of over 600. The brokerage firm of E. E. Hutton & Co. will occupy a large portion of the MCA Tower main floor where it will operate its largest branch.

INSTANT RATINGS BY DIAL: BIG WEEKENDS

San Antonio, July 2.

More than 800 people now call the San Antonio Motion Picture Advisory & Reviewing Board's telephone motion picture rating service each weekend, board prez Ralph Langley said here at the group's regular monthly meeting.

The service informs anyone that calls of the Legion of Decency's and Parents Magazine's moral ratings of films appearing at indoor theatres here.

"If we do not want censorship," Langley said, "we must have a discerning public and parents who will supervise their children's film watching." He added that the board fills the need of educating the public to check the types of films by examining qualified ratings.

The ratings are also set to civic improvement, education and/or child welfare organizations represented on the board.

Depinet on New Era for Saranac

Saranac Lake, N. Y., July 2.

"We've started an active new era of growth and service to mankind . . . have created a public relations vehicle that is carrying a brilliant new image of our industry. It's important to our industry—its important to our people—it's important to all mankind that we keep our Will Rogers Memorial Hospital and its O'Donnell Memorial Research Laboratories on the rise."

Thus Ned E. Depinet, president of the film industry-fostered institution, set the tenor for the annual pilgrimage to this northern New York State location. Patient admissions are on the increase due to the expanded number of chest diseases now being treated. This obviously more responsibility, more money.

Receipts in the past fiscal year amounted to $957,645, main source of this being the combined Christmas salute and audience collection which together brought $664,219. The "Cleopatra" premiere netted $71,022, $13,657 of which will be included in next year's report. Motion Picture Assn. of America contributed $50,000.

Eugene Picker, chairman of the fund raising committee, said the company sales managers fired new vitality into the year's program and more circuits participated.

Show business people, mainly from the picture business, 110 in all, left New York City early last Thursday for Whiteface Inn, Lake Placid, where all business activities were conducted. This was the largest attendance of any Will Rogers annual meeting on the books.

Friday was given to the regular inspection of the Rogers facilities, talks with patients, doctors and scientists and the unveiling of a memorial to John J. O'Connor, v.p. of Universal Pictures, who died within the year.

Group returned to Manhattan Saturday.

Selznick Laurels

Berlin, July 2.

David O. Selznick's annual Golden Laurels, given here in connection with the Berlin Film Festival have been given to:

Satyajit Ray, director, of India, for "Two Daughters."

Federico Fellini, director, of Italy, for personal achievement.

Cantiflas (Mario Moreno), actor, of Mexico, for personal achievement.

(Silver Laurels went to five pictures, among them "Billy Budd" and "Taste of Honey.")

Berlin Film Festival Reviews

Buddha
(JAPANESE—COLOR)

Epic-dimension, finely made biopic of life of Asia's great religious figure. May be hard-going as straight sell in U. S. Best bet via schools, liberal churches.

Lopert Pictures Corp. release of Daiei Picture Co. (Masaichi Nagata) production. Stars Kojiro Hongo, Charito Solis, Shintaro Katsu, Machiko Kyo; Raizo Ichikawa, Fujiko Yamamoto. Directed by Kenji Misumi. Screenplay, Fuji Yahiro; camera, (Technicolor), Hiroshi Imai; editor, Kanji Suganuma; special effects, Tatsuyuki Yokota, Soh-Ichi Aisaka. Tradeshown in N.Y., June 26, '63. Running time, **139 MINS.**

Siddhartha	Kojiro Hongo
Yashodhara	Charito Solis
Devadatta	Shintaro Katsu
Nandabala	Machiko Kyo
Kunala	Raizo Ichikawa
Usha	Fujiko Yamamoto
Ajatashatru	Hiroshi Kawaguchi
Ananda	Katsuhiko Kobayashi
Auttami	Tamao Nakamura
Matangi	Junko Kano
Amana	Mieko Kondo
Sari	Tokiko Mita
Naccha	Hiromi Ichida
Kilika	Michiko Ai
Soana	Matasaburo
Upali	Keizo Kawasaki
Child's Mother	Reiko Fujiwara
Shariputra	Gen Mitamura
Bhutika	Ryuzo Shimada
Arama	Joji Tsurumi
Kalodayi	Shiro Otsuji
Kaundinya	Yoshiro Kitahara
Mahakashyapa	Jun Negami
Ashoka	Ganjiro Nakamura
Graha	Toshio Chiba
Bandhu	Ryuichi Ishii
Maudgaliputra	Yoichi Funaki
Rayana	Sanemon Arashi
Jivaka	Osamu Maryuama

(In Japanese; English Titles)

"Buddha" is a colorful spectacle; a cinematic story of Gautama Buddha's life from his birth in northern India some 3,000 years ago until his passing. It is skillfully directed, generally well acted and a different, if at times gruesome, artistic story. Boxoffice prospects in the U.S.-Canada market must carry a question-mark. The film needs more trade and consumer selling than it will probably get. There is some latent educational, curiosity and even religious interest since Buddha was one of the great spiritual leaders of history, a figure often mentioned with Jesus, Mohammad and others.

For U.S. audiences, this pic has the added handicap of being subtitled and having two hours and 19 minutes running time. Obviously, this plays better for those understanding the Japanese language, the translation to wooden English phrases losing much. The film's length would hurt its turnover in arty theatres where it will find most of its American bookings.

An excellent all-star cast of Japanese actors means very little to U.S. patrons excepting for Machiko Kyo, who was in "Teahouse of August Moon" film some years back. Basic plot idea has a youthful prince, Siddhartha (Kojiro Hongo) irked at the conditions of the common people, many of them dying from starvation and untreated disease. He also is perturbed by the old religions, and turns away in horror from some of the rites including that of human sacrifice. So one night he deserts his princess wife and goes away for six years of meditations.

He resists demons, sensual dancing girls and semi-nude femmes to attain spiritual enlightenment, being reborn as the Buddha. He gathers many disciples, who carry on his work as word spreads of his miracles and good deeds. The miracle of bringing torrents of rain to a thirst-parched village, and later of halting a huge elephant just as he was about to trample one of his priests bring him thousands of converts.

But there is too much stress on people being killed, dying of disease or being brutally punished. Opening sequences are tediously patterned, to the extent that they become boring. The period in India's history, as depicted, had sexy episodes in the royal palaces. In one of these, the king's wife is shown making a play for the younger son. Rebuffed, she wins over the captain of the guard in order to see that this son is punished—by having his eyes burned out.

Kojiro Hongo gives a superb performance as Prince Siddhartha, who later becomes the Buddha. Shintaro Katsu is his ruthless cousin and makes a vioid, villainous rival in trying to sway the populace. Charito Solis is charming as Siddhartha's wife in the earlier episodes. Miss Kyo, listed as a star, has a more or less lesser role as the sacred Nandabala who brings food to Buddha.

Kenji Misumi's direction is topflight while the lensing by Hiroshi Imai is a highlight of this pic. Screenplay by Fuji Yahiro is good enough considering how much territory he had to cover. *Wear.*

A Ticklish Affair
(PANAVISION-COLOR)

Flimsy romanticomedy.

Hollywood, June 28.

Metro release of Joe Pasternak production. Stars Shirley Jones, Gig Young, Red Buttons, Carolyn Jones. Directed by George Sidney. Screenplay, Ruth Brooks Flippen, based on story, "Moon Walk," by Barbara Luther; camera (Metrocolor), Milton Krasner; editor, John McSweeney Jr.; music, George Stoll; assistant director, William Shanks. Reviewed at Picwood Theatre, June 28, '63. Running time, **88 MINS.**

Amy Martin	Shirley Jones
Com'd'r. Key Weedon	Gig Young
Flint Of'c'r Simon Shelley	Red Buttons
Tandy Martin	Carolyn Jones
"Gramps" Martin	Edgar Buchanan
Yeoman Corker Bel	Eddie Applegate
Capt. Haven Hitchcock	Edward Platt
Alex Martin	Billy Mumy
Luke Martin	Bryan Russell
Policeman	Robert Foulk
Fireman	Milton Frome
Grover Martin	Peter Robbins

Boxoffice prospects look mild to weak for this trite romantic comedy out of Metro. The Joe Pasternak production was incepted in '62, when a story titled "Moon Walk" by Barbara Luther appeared in the Ladies Home Journal. Ruth Brooks Flippen's scenario, which evolved from that yarn and into "A Ticklish Affair," has a naval commander (Gig Young) falling in love with the widowed mother (Shirley Jones) of three male moppets. He meets her when, armed and accompanied by several of his men, he turns up at her house to investigate blinking Morse Code distress signals coming from the upstairs window that have been sighted by the worried fleet in San Diego harbor. As any filmgoer knows at first blink, the signals are being flashed by some fool kid. But does the U.S. Navy suspect? With this kind of fleet, there'd *better* not be a World War III.

At any rate, Miss Jones enjoys her gigs with Gig but nixes his marriage proposal because she doesn't want her kids to have to live out of a suitcase. The youngest boy resolves the knotty situation by floating up over San Diego attached to some helium balloons so that he can be rescued by the commander. Gratefully, Miss Jones agrees to tie the knot. It isn't clear how Hotel Cluver City got down to San Diego, but it's there, clear as day, as the boy floats over the city.

Miss Jones is peachy keen as the young widder, and Young, a natural born second lead, seems out of his element at the casting summit. Red Buttons and Carolyn Jones adequately pair up as the second romantic team. The three moppets are Peter Robbins, Billy Mumy and Bryan Russell. They strengthen the case in favor of corporal punishment, especially when they occupy the screen together. Edgar Buchanan puts in a few brief, insignificant appearances.

For director George Sidney, a decidedly lowercase effort. Milton Krasner's photography is satisfactory, as are the George W. Davis-Edward Carfagno sets and George Stoll's music. John McSweeney, Jr.'s editing is helpfully snug, although that sudden Culver City locale is editorially expendable. A conventional title song by Stoll and Harold Adamson is sung by Jack Jones. *Tube.*

Tarzan's Three Challenges
(DYALSCOPE-COLOR)

Latest and, in some ways, one of best in the long series. Okay b.o. prospect. Title character ain't what he used to be.

Holywood, June 20.

Metro release of Sy Weintraub production. Stars Jock Mahoney, Woody Strode; with Tsuruko Kobayashi, Earl Cameron, Salah Jamal, Anthony Chinn, Robert Hu, Christopher Carlos, Ricky Der. Directed by Robert Day. Screenplay, Berne Giler, Day, based on Edgar Rice Burroughs' characters; camera (Metrocolor), Ted Scaife; editor, Fred Burnley; music, Joseph Horovitz; assistant director, Clive Reed. Reviewed at the studio, June 20, '63. Running time, **92 MINS.**

Tarzan	Jock Mahoney
Kahn Tarim	Woody Strode
Cho San	Tsu Kobayashi
Mang	Earl Cameron
Hani	Salah Jamal
Tor	Anthony Chinn
Nari	Robert Hu
Sechung	Christopher Carlos
Kashi	Ricky Der

Just as the remote and exotic places on this planet have lost some of their original charm and appeal since becoming more accessible with the advent of the jet

(Continued on page 18)

Lilies of the Field

Sidney Poitier in charming low-budgeter.

Berlin, June 25.

United Artists release of a Ralph Nelson Rainbow production. Stars Sidney Poitier; features Lilia Skala, Lisa Mann. Directed by Ralph Nelson. Screenplay, James Poe, based on a novel by William E. Barrett; camera, Ernest Heller; editor, John McCafferty; music, Jerry Goldsmith. At Berlin Film Fest. Running time, **94 MINS.**

Homer Smith	Sidney Poitier
Mother Maria	Lilia Skala
Sister Gertrude	Lisa Mann
Sister Agnes	Isa Crino
Sister Albertine	Francesca Jarvis
Sister Elizabeth	Pamela Branch
Juan	Stanley Adams
Father Murphy	Dan Frazer

It is easy to appreciate why the Berlin festival authorities invited "Lilies of the Field." Not only is there a German background to the story, but it is essentially a film which is loaded with charm and which is full of good, clean honest fun. Boxoffice chances should be brisk, even thought it may not qualify for saturation showing.

Made on a modest budget and filmed entirely on location in Arizona, "Lilies" reveals Sidney Poitier as an actor with a sharp sense of humor. His performance is in striking contrast to many of his earlier roles. He is a journeyman laborer, touring the countryside in his station wagon, working when the fancy moves him, and traveling on when he feels the need for a change. That was his philosophy until he stopped one day at a lonely farm to refill his radiator, but he met his match in the five women who ran the place.

They were all members of a holy order from East Germany, and were working arid land that had been bequeathed them. As the Mother Superior sets eyes on Poitier she is convinced that God had answered her prayers and sent a strong, healthy man, to fix the roof of their farmhouse. That was it. From then on, spellbound by the Mother's persuasive powers, he stayed on without payment, and eventually took a part time job so that he would have funds to build a chapel for the community.

Many factors combine in the overall success of the film, notably the restrained direction by Ralph Nelson, a thoroughly competent screenplay by James Poe, and, of course Poitier's own standout performance. There are a number of diverting scenes that remain in the memory, such as Poitier giving the Sisters an English lesson, with gestures to demonstrate the meaning of the phrases, and later leading them in the singing of "Aymen."

To add to the general credibility of the treatment, the Sisters frequently talk in German among themselves, particularly in the earlier sequences, but that shouldn't hurt acceptance of the film. In any event, it could easily be remedied with the aid of a few sub-titles, though that shouldn't be necessary.

Ralph Nelson, who also produced, has got some fine performances from his cast. Lilia Skala as the inspired Mother Superior, and Lisa Mann, as Sister Gertrude lead the firstrate support. This also includes fine performances by Stanley Adams and Dan Frazer.

Though not necessarily a big moneymaker, "Lilies of the Field" is a worthy festival contender, and a credit to United Artists who had the confidence to back such an offbeat subject. *Myro.*

The Caretaker
(BRITISH)

Berlin, July 2.

Caretaker Films—Lord (Michael) Birkett production (no distrib set). Stars Alan Bates, Donald Pleasance, Robert Shaw. Directed by Clive Donner. Screnplay, Harold Pinter from his own play of same name; Camera, Nicolas Roeg; editor, Fergus McDonell. At Berlin Film Fest. Running time, **105 MINS.**

Mick	Alan Bates
Davies	Donald Pleasance
Aston	Robert Shaw

Harold Pinter has adapted his own three character play for the screen, but has made little attempt to broaden the canvas and its stage origins are barely disguised. Presumably he took the view that it would be folly to interfere with a hit, as the play was a commercial success in London, and was artistically acclaimed across the Atlantic.

This production of "The Caretaker," was financed by 10 prominent show biz personalities, each of whom has a $14,000 stake in it, while the author, producer, director and three stars are all on deferment. Among its backers are stars, film producers and legit impresarios, including Elizabeth Taylor, Richard Burton, Peter Sellers, Noel Coward, Harry Saltzman and Peter Bridge. It was made without a distribution deal, and was the official British selection for the Berlin festival.

The combined and dedicated efforts of the production team have resulted in a highly literate though wordy film, which will have its biggest appeal to arty theatre audiences. With intelligent promotion, it should wind up as a profitable undertaking, yielding fair returns to its backers. But it will need the careful sell, and a thoughful campaign. (The title will inevitably have to be changed in the U.S. to avoid a clash with United Artist's "The Caretakers.")

Instead of using a conventional studio, the unit took over a house in a northeast London suburb, and that provides an ideal, shabby setting for Pinter's offbeat theme. It also must have helped to keep production costs down, but that's by the way. Basically, it's a one-set play, and more or less remains as such in the film, and that made it a tough assignment for director Clive Donner. His fluent treatment, however, makes the most of the macabre verbal exchanges, and overcomes many of the static handicaps of the subject.

The three characters are two brothers and a tramp. One of the brothers, a building worker, owns a house, but it is his brother who lives in it, though just in one room, cluttered with furniture from the remainder of the house. The tramp, homeless and unemployed, is invited to stay the night, and finds himself being tossed around like a shuttlecock, in favor with one brother, and out of favor with the other. It had been suggested that he should remain as caretaker, but he is eventually thrown out, unwanted by either.

Pinter's highly personalized style of dialog is at its best and the three stars, all of whom were in the Broadway production, serve him with distinction. Donald Pleasance's standout performance as the tramp is the acting highlight, but he easily has the choicest role. It is a perceptive and subtle interpretation of a difficult part, brilliantly shaded to reflect the changing attitudes of the two brothers. Robert Shaw gives an intelligent study as the brother who offers the tramp shelter, and in one scene vividly reveals his history of mental illness, while Alan Bates completes the stellar trio with another forceful portrayal. *Myro.*

The Country Doctor
(PORTUGUESE)

Berlin, June 25.

Filipe de Solms production and release. Stars Jorge Sousa Costa. Directed by Jorge Brum do Canto. Screenplay, Fernando Namora, Jorge Brum do Canto; camera, Mario Moreira; music, Shegundo Calarza. At Berlin Film Fest. Running time, **93 MINS.**

Doctor	Jorge Sousa Costa
Dr. Valenca	Joao Guedes
Pharmacist	Emilio Guimaraes
Luisa	Irene Cruz

Portugal is in the minor league of European film-producing nations with a minute annual output, and the lack of experience is reflected in this naive feature pic. It's the country's first ever competitive entry at a major international festival, but it won't do much to boost its native film industry. Not likely to be seen outside a few Portugese and possibly a few Spanish-speaking territories.

It's a simple tale of a young doctor who takes over a rural practice from a retiring medico, and meets with opposition from the prejudiced and ignorant peasantry, mainly on account of his youth. Matters are complicated by the weekly visit of the retired doctor who has retained the confidence of the locals although has none of the idealism of his successor.

The yarn unspools leisurely and predictably. And there's no hint of subtlety either in the writing, direction or acting. The young doctor's sincere but amorous glances at a young blonde visitor to the village emphasize the naivety of the treatment. Jorge Sousa Costa is personable young man, and Irene Cruz overdoes the glamour-puss character. *Myro.*

Bushido
(Oath of Obedience)
(JAPANESE)

Berlin, June 25.

Toei Co. (Tokyo) release of a Hiroshi Okawa production. Stars Kinnosuke Nakamura, Yoshiko Mita, Masayuki Mori, Kyoko Kishida, Ineko Arima, Shinjiro Ebara. Directed by Tadashi Imai. Screenplay, Naoyuki Suzuki, based on an original story by Norio Nanjo; camera, Makoto Tsuboi; music, Toshiro Mayuzumi. At Berlin Film Fest. Running time, **119 MINS.**

Described as a saga of Samurai cruelty, "Oath of Obedience" features nearly all the unpleasant practices known to man, including brutal murder, homosexuality, rape, cruelty and torture, and, of course, hari-kari. And as it is a story of one family though three centuries, there is a repetitive overdose of all these elements. At best, it has limited arty prospects, though some judicious editing would hypo its chances.

The credo of the Samurai is that honor comes before all else. So when at the turn of the 17th Century a man obtains employment with a feudal lord, and signs an oath of allegiance which pledges his descendants for all time, it is an inevitable consequence that there should be a succession of horrors perpetrated in the name of honor. And they follow in monotonous sequence.

The original signatory commits hari-kari when he believes he has let his master down. So does his son. The next descendant is a victim of his master's homosexuality, but is caught in the act with one of the ladies of the court, castrated, and then forced to marry her. It so happens that she was already pregnant, so the succession is maintained and thus the story of torture and cruelty continues, ending with a vaguely analogous present-day situation.

With such emphasis on cruelty, much of it downright unpleasant to watch, the film will only have limited appeal in the West. Nevertheless, it has some commendable qualities, including some fine camerawork, moving and convincing portrayals, and the right sombre note in direction. *Myro.*

Delay in Marienborn
(GERMAN)

Berlin, June 25.

Gloria release of a Hans Oppenheimer (Berlin), Hoche (Paris) and Cinematografiche Mediteranee (Rome) production. Stars Jose Ferrer, Sean Flynn, Nicole Courcel. Directed by Rolf Haedrich. Screenplay, Will Tremper; camera, Roger Fellous; editor, Margot Jahn; music, Peter Thomas. At Berlin Film Fest. Running time, **94 MINS.**

Cowan	Jose Ferrer
Lt. Novak	Sean Flynn
Nurse Kathy	Nicole Courcel
Major Menschikow	Joseph Yadin
Refugee	Hans Jochim Schmiedel

Selected to open the Berlin film festival under the German flag, "Delay in Marienborn" is a German-Franco-Italian coproduction, which was shown in the English language version. Although the film deals with the overworked theme of conflict between East and West Germany, it looks at the subject from a new angle and makes a bid to give both sides a fair hearing. It has an international cast to help it at the wickets, and had a good chance to get by as a dualer in the U.S.

One main weakness in the plot is that there are too many unexplained incidents, which may be the fault of the script, but more likely is due to erratic editing. There are also several irrelevant characters which do not help the story and tend to impede the action.

Most of the action is confined to the interior of an American military train which makes the daily journey from Berlin to Frankfurt, passing through the Eastern zone with the approval and co-operation of the East German and Soviet authorities, but which may only carry American nationals.

An East German youth, whose parents already had escaped to the West, had noticed that it is frequently held up to make way for a local train; he waits for his chance and eventually makes his bid for freedom. All doors are sealed, but a nurse spots the refugee and hides him in an empty compartment. At the border town of Marienborn, however, the Russians have been tipped that there is an escapee aboard, and refuse to allow the train to move on until he's handed over. It looks like developing into an international incident, until the Yank train commander, under the orders of higher

(Continued on page 18)

BID BLIND ON UNPROVEN FILMS

New York Sound Track

Marlon and **Sol A. Schwartz** were among the weekend transAtlantic returners who were snafued by the Saturday night fog over N.Y., causing many westbound planes to ground in Boston for refueling and possible R.R. transshipment. This did not become necessary but, with the delay in Boston, it took the Columbia Studios production chief as long to get from Boston to N.Y. as from Paris to the U.S.

Martin Ransohoff in London for meetings with **Liz Taylor** on the upcoming "Sandpiper" and with Metro execs re "Americanization of Emily" which will star **William Holden**. Then it's off to Paris and talks with **Jules Dassin** regarding his direction of "Man in the Middle" . . . in its 42d week at the Paris Theatre, N. Y., "Divorce—Italian Style" last week spread into seven new Long Island dates . . . **Blanche Livingston**, RKO ad-pub department staffer, vacationing in Hawaii with husband **Albert Levi.**

Martin Poll in London for dickers on his next UA pic, "Twist of Sand," meeting with **David Picker** there for casting confabs among other things . . . . **Jonny Graff**, Embassy tv v.p., on a midwestern sales trip . . . Brooklyn boro prez **Abe Stark** and other dignitaries participated in the reopening of the Randforce Duffield Theatre which had been shuttered for alterations . . . **David Bailey, Anthony Ward** and **John McKee** into "Carpetbaggers" . . . **Peter Brook's** "Lord of the Flies" filmization of William Golding's novel will have its U. S. preem later this summer in Gotham under the Continental Distributing banner.

Pan Arts topper **Jerry Hellman** notes via mail, in reference to a VARIETY story last week (26) about IATSE cameramen local refusing the company **Joe Biroc**, as cameraman for "The World of Henry Orient," that PA is "proud and delighted" to have **Boris Kauffman** as cameraman on the film, that he is by no means a second choice in any invidious sense and that there was never a comparative judgment between Kauffman and Biroc or any inference that Kauffman is a slow worker. The company's desire for Biroc was simply a matter of director George Roy Hill's past experience with the Coast cameraman "and the security it gave him, particularly working in unfamiliar surroundings" (east coast L. I. Studios).

Gabe Sumner, UA national ad-pub-exploitation director, has joined the ranks of the company's boatsmen with the purchase of an aquacraft recently . . . Commotion at the Rivoli Theatre last Thursday (27) afternoon as some kids tried to sneak isto the Gotham "Cleopatra" showcase via a rooftop skylight. One of the bargebreakers broke through the ceiling in the process causing some minor injuries and alarm among matinee patrons and several squad cars of police suddenly converged on the scene also drawing lotsa sidewalk spectator interest . . . **Johnny Friedkin** off to Jamaica and a holiday with his young son tomorrow (Thurs.).

Gideon Bachmann hopping to Europe to catch Berlin, Moscow and Locarno film fests, ending up in Rome Aug. 1 to begin work with **Federico Fellini** on latter's next film. Bachmann will do book for Italian publisher on that film, both text and photos, also finish his biography of Fellini, to be published by Simon & Schuster in 1964.

Robert Haggiag back to his Rome base after huddling **with Walter Beck** of the **Philips Nizer** etc. lawfirm on his suit against **Nicolas** (Cinerama) **Reisini**, his erstwhile partner. Legalistics revolve around a former partnership in C'rama.

The N.Y. Daily News editorialized, "We're glad to see the city decide to make it much easier for producers of movies, tv shows and commercial films to get permits for using portions of New York City streets when their scripts call for such use. It may not restore the city to its long-ago position as movie capital of the world. But at least it's a good try at luring back a lot of business that never should have taken wing for Hollywood, and we hope it gets results."

Music score of **Meyer Kupferman** from the indie feature, "Halleluhah The Hills," will be rendered as a concert piece at the Central Park Mall on July 4, **Carl Bamberger** conducting. Latter will repeat work at Stuttgart, Germany, and over the radio there later this summer. "Hills" is the film directed by **Adolfas Mekas** and produced by **David C. Stone.** It was shown at Cannes and is to repeat at Locarno, Switzerland.

Robert Gordon Edwards, Embassy European v.p., on a Berlin-Rome-Paris-London business trip following his visit to New York last week for the preem of **Federico Fellini's** "8½" . . . **Frank Perry** has inked over 100 Pennsylvania elementary school children for his "Ladybug, Ladybug" anti-bomb pic, currently lensing in Gradyville, Pa. . . . **Harry K. McWilliams** inked by Walter Reade-Sterling to coordinate its Continental Distributing division's promotional activities for "The Balcony."

Steve Broidy, Allied Artists prez, in Europe visiting London, Madrid and Rome re various projects and meetings with AA distribs . . . cafe 88er **Peter Duchin** will make his acting debut in "World of Henry Orient" for which **Angela Lansbury** has also been inked.

Universal bought **Dean Boyd's** novel, "More Than Welcome," and assigned **Frank McCarthy** to produce as first pic under his new producer pact . . . **Charles Beaumont** set by Metro to script "The Mask of Fu Manchu," upcoming **Henry Weinstein** production . . . Metro purchased "Beauty Contest," original by **Gavin Lambert**, for producer Pandro S. **Berman**, Lambert to script . . . **Marvin Miller** will narrate documentary film for U.S. Air Force Motion Picture Squadron . . . **Mike Frankovich**, European production chief for Columbia Pictures, offered femme lead of "Psyche '59" to **Maureen O'Hara** and sent script upon actress' request . . . **Walter Shenson** prepping "The Cat's Pajamas" for next film on a four-pix United Artists deal, to be lensed in England.

Rudy Franchi, publisher of the N.Y. Film Bulletin, has been named Gotham rep for press and entry negotiations by the Montreal International Film Festival, August 2-11. **Pierre Juneau**, head of the fest, is to be in Manhattan Friday (5) to finalize acceptance of pix entries.

Carol Peppercorn, Embassy v.p.-general sales manager, back in New York after meetings with Coast exhibs . . . **Barbara Windsor**, "Sparrows Can't Sing" star, in New York from London . . . RKO Theatres is awarding $1,000 in cash prizes in a current filmstar names and faces matching game contest . . . **Benjamin D. Gladstone**, Seneca International general sales manager, inked as consultant for Town and Country Theatres in selection, negotiation and booking of features . . . Lionex Films reissuing "The Devil's General" **Curt Jurgens** starrer, currently at the Alden Theatre, N. Y.

Michael Wayne, producer of pa **John Wayne's** Batjac Production's "McLintock," in Gotham for talks with UA execs re the soon-to-be-released pic . . . Lufthansa German Airlines and UA in a promotional tieup for the **Bob Hope-Anita Ekberg** starrer "Call Me Bwana" which is UA's latest premiere showcase film, opening today (Wed.) at the Astor and Kips Bay Theatres, among other Gotham houses . . . Universal's "Gathering of Eagles" is a July Seventeen mag pic of the month.

$100,000 worth of paintings are on display in the lobby of the new **Joseph E. Levine-James J. Mago** Festival Theatre, N. Y., by special arrangement with French & Co. . . . **Alice Playten** will be taking a four-week leave of absence from Broadway's "Oliver" to play a leading role in Frank Perry's "Ladybug, Ladybug," now filming in Pennsylvania . . . banners as art medium are currently being displayed at Rugoff's Cinema I&II N. Y., in an array of ten large flags created by w.k. contemporary artists.

Harold Roth's daughter, **Andrea**, married non-pro **Stanley Koppel** Sunday (30) . . . Metro sabbed the rights to **James Michener's** "Caravans," which is set in ancient Aafghanistan . . . **Robert H. O'Brien, Clark Ramsay** and **Dan Terrell** have Rome, London and Paris on current itinerary. Tour has to do with new production and marketing of same . . . **Charlton Heston** awarded the Uilenspiegel, Belgium's Oscar . . . **Clem Perry**, director of art film sales at MGM, off to L. A. and Frisco for exhib confabs . . . Criterion now admitting children under 12 to "Lawrence of Arabia" at half-price on weekday matinees . . . **Mr. and Mrs. John W. Piper** (he's exec assistant to the prez of Paramount International) announced the engagement of their daughter, **Jayne Marcia**, to **Nathaniel Huggins III.**

Universal's "Tammy and the Doctor" was rated good by the News, fair by the Times, Mirror, Journal American and Post and poor by the Tribune and Telegram-Sun in openings last week in Gotham at the Palace, RKO 23d St. Albee and other situatioss.

William S. Zimmerman, Embassy Pictures v.p.-production supervisor, in Hollywood for production meetings . . . "Mondo Cane" held over for two more weeks after three months at the Little Carnegie where the Times Film release will now play until July 16 . . . **Joseph E. Levine**-Paramount-**Stanley Baker** production "Zulu" wrapped up three months of South African location work last week and switched sites to London.

Eric Johnston in Washington hospital for a checkup . . . **Paul B. Ross** joined Warners as press book editor following numerous industry promotional posts . . . Columbia production chief **Sol A. Schwartz** back in the States after a month in Europe . . . Metro flipping over the bigtime "Flipper" grosses . . . **Ava Gardner** returning to Hollywood after a six-year hiatus (resides in Spain) for "Seven Days in May" at Paramount . . . Watch for a title change in 20th's "Winston Affair"—**Zanuck** doesn't like this nomenclature . . . **Steve Broidy** passed through en route to Europe . . . **Queen Elizabeth** promised to attend the premiere of **Carl Foreman's** "The Victors" at the Odeon, Leicester Square, Nov. 18 . . . **Herman Robbins** back from Europe . . . Stockholder suit charging waste of corporate assets on the part of **Spyros P. Skouras** and others at 20th has been settled out of court . . . The Pentagon crowd okayed "A Ticklish Affair," Metro comedy about space travel.

NOT CRICKET SEZ STEMBLER

Charging that it is becoming the rule rather than the exception, Theatre Owners of America prez John H. Stembler last week lashed out at distributors for "taking advantage" of exhibitors by forcing them into "blind bidding" for pictures, that is bidding on pix they have never seen.

The occasion for the remarks by Stembler was his keynote speech at the convention of the Northern California Theatre Owners Assn. in San Francisco last week. He reviewed the general industry outlook and TOA's activities and spent a healthy portion of his talk on the "blind bidding" matter.

"It is regretable," Stembler said, "that in the process of the appeals by the government and by the distributor-defendants in the case of U.S. vs. Paramount et al. and of the return of the cases to the U.S. Statutory court for further action, nothing was included in the final decrees requiring the distributor-defendants to afford screening opportunities to competitive bidders before distributors sent out invitations to bids.

"With the creation of a seller's market, consciously or unconsciously, by the distributors and with the urgent need of exhibitors for product, there was a not expected development that distributors would call for bids prior to screening. This pig-in-a-poke type of bidding is unfair, unjust and uneconomic. The exhibitor, sitting without playable product, is willing to bid unrealistically high prices in order to obtain pictures," Stembler charged, adding that "so many times he bids beyond the picture's potential for his theatre."

"The exhibitor who bids 'blind' has to depend on luck to a great extent. In these depressed times this is a gamble that distribution should neither request not expect," he commented. Stembler also said that, although he realized that sometimes circumstances require a distrib to offer a picture sans screening, "the facts presently indicate that instead of this being a rare occurence, it may well be developing into the category of customary practice. Distribution and exhibition alike must not permit this to happen. It would be industry calamity if it did."

Accordingly, the prez told the group that he was planning follow up his remarks with correspondence to distribs who are presently using a "blind selling" policy in an attempt to gain their cooperation in bringing an end to this practice.

'Lassie' Teleseries Put Together As a Feature

Hollywood, July 2.

Wrather Corp., which produces the "Lassie" teleseries, has telescoped five segments of past entries into a theatrical feature for late summer release by 20th-Fox.

Titled "Lassie's Great Adventure," and filmed in color, it will mark the first feature-length appearance of canine star in more than 12 years. Cast toppers are Jon Provost, June Lockhart and Hugh Reilly.

WILL TREMPER FILM COPS $75,000 PRIZE

Berlin, July 2.

"The Endless Night," the film which Will Tremper produced and directed (and also wrote) for Atlas-Film, walked off with the major German Federal cash award amounting to 300,000 D-Marks (about $75,000) and garnered additional Federal Prizes for best acting (Harald Leipnitz), best camerawork (Hans Jura) and best music (Peter Thomas).

The second cash award (also 300,000 D-Marks) went to Ladislao Vajda's "The Lightship" which Columbia has on release. The full-length documentary, "Alvorada," W-Germany's entry at the recent Cannes festival, captured 168,000 D-Marks (about $42,000), while Rolf Strobel and Heinz Tichawsky's short film, "Notabene Mezzogiorno," was awarded with 100,000 D-Marks ($25,000).

More prizes: Elisabeth Bergner received the Federal Film Prize for best performance of an actress in "The Happy Years of the Thorwalds." Michael Hinz ("The Lightship") and Elfriede Kuzmany ("The Black-White-Red Four-Poster") were also given Federal Prizes for outstanding acting.

Still more prizes: three directors and three players of the vet category were honored with Federal Prizes for their outstanding contributions to the German film: The respective prizes went to Fritz Lang, G. W. Pabst and Josef von Sternberg (directors) and Tilla Durrieux, Asta Nielsen and Fritz Rasp. All are above 70 and in the case of Tilla Durrieux and Danish Asta Nielsen even beyond 80.

Fewer Items Per Movietone News But With Broadened Treatment

One of the few remaining theatrical newsreels is in the throes of a fight to survive. Movietone News, historically one of the great ones, is trying to create a new image by way of providing "filmed news in depth."

Joseph Wills, writer, studio manager and producer of special items, disclosed this week that the approach is toward concentration on fewer subjects, perhaps one, two or three per reel. Thus each subject can be explored in greater detail.

This would be in contrast with the standard television news show which, comments Wills, is made up only of a commentator and a few pictorial flashes.

Wills acknowledges that tv nonetheless, with its spot coverage, has been a significant factor behind the drubbing which the theatrical reels have taken.

Survival can come only via recreation of a good image and the hope is to achieve this with the aforementioned news in depth. Upbeat publicity would be helpful, too, states Wills. And, he adds, it's of the utmost importance that exhibs reconsider the values of "modern" newsreel programming.

It's understood Movietone now has about 1,900 theatre accounts, but many of these are second and third run. The revenue is inadequate; Movietone reportedly is losing $1,000,000 to $1,500,000 per year.

Company works in cooperation with United Press International in producing clips for tv. UPI has a block of Movietone stock now and has serious thoughts about buying out the outfit entirely. If this comes to be, there'll be no more Movietone for theatres.

Apparently the only happenstance which would block such demise would be quick success in creating that new image, and acceptance by both the public and exhibitors.

Marie Torre Takes Note Of Films' 'Loose Morals'

Pittsburgh, July 2.

Marie Torre, former N.Y. Herald-Tribune television critic, now a tv newscaster on KDKA-TV turned her notice to the film industry on station's "Saturday Report" (29). She spoke of "the disturbing trend in motion pictures—this preoccupation with undressed women . . . and loose morals" in discussion of "Cleopatra," which she liked in general. "The producers apparently found it necessary to give us an added fillip—namely views of Miss Taylor which would have done justice to any girly girly magazine."

Miss Torre also commented, "The other day an actress named Carrol Baker announced that she had agreed to appear in the altogether in 'The Carpetbaggers.' Not to be sensational, she pointed out, but to lend a touch of realism to the picture. Now how gullible do they think we are?"

In discussing "Irma La Douce," she said "this piece of celluloid is advertised as a story of passion, bloodshed, desire and death—everything, in fact that makes life worth living." She asked, "Who's life?" Continuing on the same film, she said, " 'Irma La Douce' is, in fact, a story about sordid characters, and it is neither worthwhile nor funny."

GRABBED FOR AIRPORT

Ozoner Acre Pays Gunter $21,142.50

McAllen, Tex., July 2.

H. C. Gunter, local drive-in theatre owner has been awarded $21,142.50 in damages for one acre the city is acquiring near the Miller International Airport for flight clearance purposes.

Acre represents roughly 1/20th of the site of Gunter's ozoner. The theatreman appeared as a witness in his own behalf before the commissioners and valued the property he was relinquishing at $62,000.

'Cleo' Still Leads L.A., Sellout 72G, 'Bwana' Brisk $23,000, 'Sindbad' Big 21G; 'West' 37G, 19th; 'Horn' 27G, 2

Los Angeles, July 2.

L.A. firstruns this week will continue the great pace set last stanza, with a smash $315,400 expected in 28 sites for third highest session in coin total this year. Trade, of course, is headed by "Cleopatra" which is selling out again in second frame at Pantages for $72,200.

Additionally, a pair of ineomers are brightly hued. "Call Me Bwana" is shaping stout $23,000 in four theatres. "Captain Sindbad" looks socko $21,000 in two houses.

On regular holdover front, "How West Was Won" is sighting a boffo $37,000 for 19th Warner Hollywood-Paramount round while "Bye Bye Birdie" shapes hefty $24,000 in second on five locations.

"Lawrence of Arabia" continues to lead hardticket parade with a great $31,500 in sight for 28th Warner-Beverly round.

Estimates for This Week

State, Pix, Wiltern, Loyola (Metropolitan-Prin-SW-FWC) (2,404; 756; 2,344; 1,298; $1-$1.49)—"Call Me Bwana" (UA) and "Beauty and Beast" (Indie). Stout $23,000. Last week, State, Pix, "Werewolf in Girls' Dormitory" (Indie), "Corridors of Blood" (Indie), $10,700. Wiltern, Loyola with Orpheum, Iris, "Ugly American" (U) (1st general release), plus 2d feature pix, $23,600.

Warren's, Hollywood (Metropolitan-FWC) (1,757; 856; $1-$1.25)—"Captain Sindbad" (MGM) and "Slave" (MGM). Bully $21,000. Last week, Warren's, "Main Attraction" (MGM), "Drums of Africa" (MGM), $3,400. Hollywood

(Continued on page 12)

Key City Grosses

Estimated Total Gross
This Week **$3,980,700**
(Based on 23 cities and 286 theatres.)

Last Year **$2,830,400**
(Based on 23 cities and 274 theatres, chiefly first runs including N.Y.)

'Cleo' Wham 45G, St. Loo, 'Reef' 11G

St. Louis, July 2.

Outstanding even here currently is the launching of "Cleopatra," which is heading for a smash take in first week at Ambassador. "Spencer's Mountain" looks lofty on opener at Esquire while "Gathering of Eagles" is only fairly good at the Fox on initial session.

"Donovan's Reef" looks just fairish in first at the St. Louis. The $45,000 going to "Cleo" seems to have cut into the trade for other newcomers.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.50-$3.50) — "Cleopatra" (20th). Smash $45,000. Last week. "Lawrence Arabia" (Col) (13th wk), $8,000.

Apollo Art (Grace) (700; 90-$1.25) — "Winter Light" (Indie). Average $1,300. Last week, "Playboy of Western World" (Indie), $1,500.

Esquire (Jablonow-Komm) (1,800; 90-$1.25)—"Spencer's Mountain" (WB). Lofty $16,000. Last week, "Ben-Hur" (MGM) (sub-run), $9,000.

Fox (Arthur) (5,000; 90-$1.25)—90-$1.25)—"Gathering of Eagles" (U). Fairly good $14,000. Last week, "Nutty Professor" (Par) (2d wk), $17,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Savage Sam" (BV) (2d wk). Light $6,000. Last week, $8,000.

State (Loew) (3,600; 60-90)—"55 Days at Peking" (AA). Fair $9,000. Last week, "Jason and Argonauts" (Col), $13,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "How West Was Won" (MGM) (12th wk). Big $14,000. Last week, $10,000.

Pageant (Arthur) (1,000; $1.25-$1.75) — "Lawrence of Arabia" (Col) (sub-run). Good $5,000. Last week, "Long Day's Journey Into Night" (Embassy) (sub-run), (2d wk), $2,500.

St. Louis (Arthur) (3,800; 75-90) —"Donovan's Reef" (Par). Fairish $11,000 or near. Last week, "Tammy and Doctor" (U) (2d wk), $12,000.

Shady Oak (Arthur) (760; 90-$1.25) — "Sundays and Cybele" (Indie) (4th wk). Good $2,000. Last week, $3,000.

'Cleo' Torrid $18,000 In Indpls; 'West' 13G, 2d

Indianapolis, July 2.

"Cleopatra" shapes great at Lyric this week, with Variety Club charity preem at $7.50 per head and generally favorable press reception. "How West Was Won" also is very strong in third session at the Indiana. "Come Blow Your Horn" is rated good at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25) — "Savage Sam" (BV) (2d wk). Mild $4,000. Last week, $6,000.

Indiana (C-D) (1,100; $1.25-$2.50) —"How West Was Won" (MGM) (3d wk). Solid $13,000. Last week, $12,000.

Keith's (C-D) (1,300; $1-$1.25)—"Come Blow Your Horn" (Par). Good $6,000. Last week, "13 Frightened Girls" (Col) and "Just for Fun" (Col), $5,000.

Loew's (Loew) (2,427; 75-$1.25) —"55 Days at Peking" (AA). Slow $5,000. Last week, "Main Attraction" (MGM) and "Riffi in Tokyo" (MGM), $4,000.

Lyric (C-D) (1,000; $1.50-$3)—"Cleopatra" (20th). Great $18,000. Last week, "Lawrence of Arabia" (Col) (12th wk), $3,500 in five days.

'Cleo' Sockeroo 35G in Hot Det.; 'Horn' Boff 14G, 'PT' Torrid 15G, 'Affair' OK 10G; 'Irma' Mighty 21G

Detroit, July 2.

Hot is the word for film biz here and for current weather conditions. "Cleopatra" is boiling up money in opening stanza at the United Artists, with smash session in prospect. "PT 109" shapes hotsy at the Palms.

"Irma La Douce" stays torrid in second week at Mercury. "Savage Sam" looks fine at the Michigan. "A Ticklish Affair" is okay at Grand Circus. "Come Blow Your Horn" looks boffo at the Adams, also on opener. "How West Was Won" is sensational in 18th session at Music Hall.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49)—"Devil's Partner" (Indie) and "Creature From Haunted Sea" (Indie). So-so $6,000 for five days. Last week, "Day of Triffids" (AA) and "Play It Cool" (AA), $10,500.

Michigan (United Detroit) (4,926; $1.25-$1.49) — "Savage Sam" (BV) and "Yellowstone Cubs" (BV). Fine $12,000. Last week, "55 Days at Peking" (AA) (4th wk), $8,000.

Palms (UD) (2,995; $1.25-$1.49)—"PT 109" (WB). Torrid $15,000 or over. Last week, "Diary of Madam" (UA) and "Amazons Rome" (UA) $6,000.

Madison (UD) (1,408; $1.50-$3.30) —"Lawrence of Arabia (Col) (22d wk). Big $12,000 as against $10,000 last week.

Grand Circus (UD) (1,400; $1.25-$1.49)—"A Ticklish Affair" (MGM) and "The Wild Westerner" (Col). Oke $10,000. Last week, "Main Attraction" (MGM) and "Seven Seas to Calais" (MGM), $9,000.

Adams (Community) (1,700; $1-$1.80)—"Come Blow Your Horn" (Par). Socko $14,000. Last week, "To Kill Mockingbird" (U) (M.O.) (3d wk), $9,000.

United Artists (UA) (1,667; $1.50-$3.50)—"Cleopatra" (20th). Smasheroo $35,000. Last week, house closed to prep for this pic.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80)—"How West Won" (MGM) (18th wk). Terrific $20,000. Last week, $19,500.

Mercury (United Motion Theatre Co.) (1,468; $1-$1.80) — "Irma La Douce" (UA) (2d wk). Mighty $21,000. Last week, $20,500.

Trans-Lux Krim (Trans-Lux) (980; $1.49)—"Pleasures and Vices" (Indie) and "Nudes and Variations" (Indie) (3d wk). Steady $5,000. Last week, same.

Broadway Grosses

Estimated Total Gross
This Week **$798,300**
(Based on 34 theatres)

Last Year **$643,100**
(Based on 29 theatres)

'Cleo' Smash 20 G, Denver; 'Irma' 19G

Denver, July 2.

Most cinemas are doing fine currently with many new, strong films on view. Naturally, "Cleopatra" is attraction the most interest with a wow session for first round at 800-seat Denham. "Irma La Douce" is coming close to the "Cleo" figure with a great take at Paramount and much lower scale.

"How West Was Won" continues boffo in 17th session at the Cooper. "Spencer's Mountain" looks tall in second at the Centre. Neither "Savage Sam" or "Gathering of Eagles" likely will measure up to high expectations.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.75) —"Lawrence of Arabia" (Col) (13th wk). Good $6,200. Last week, $6,500.

Centre (Fox) (1,270; $1.25-$1.45) —"Spencer's Mountain" (WB) (2d wk). Tall $13,000. Last week, $20,000.

Cooper (Cooper) (814; $1.65-$2.50) — "How West Was Won" (MGM) (17th wk). Sock $21,200. Last week, $21,600.

Denham (Indie) (800; $1.45-$3)—"Cleopatra" (20th). Wow $20,000 or near. Last week, "Cool of Day" (MGM) $2,500 in 4 days.

Denver (Fox) (2,432; $1.25)—"Savage Sam" (BV). Mild $10,000. Last week, "Longest Day" (20th) (2d wk), $8,500 on popscale.

Esquire (Fox) (600; $1.25)—"Get On With It" (Indie). Okay $1,800. Last week, "Mondo Cane" (Times) and "Silent Witness" (Indie), $2,200.

Orpheum (RKO) (2,690; $1.25-$1.45)—"Gathering of Eagles" (U). Modest $11,000 or close. Last week, "List Adrian Messenger" (U) (4th wk), $4,400.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Irma La Douce" (UA). Great $19,000. Last week, "Nutty Professor" (Par) (2d wk), $10,000.

Towne (Indie) (600; $1.25-$1.45) —"Day of Triffids" (AA) and "Payroll" (AA) (3d wk). So-so $1,500. Last week, $1,500.

Vogue (Art Theatre Guild) (450; $1.25) — "L-Shaped Room" (Col). Stout $3,000. Last week, "Wrong Arm of Law" (Cont) (3d wk), $1,000.

'SAM' SMOOTH $9,000, PROV.; 'PEKING' HEP 8G

Providence, July 2.

Rainy weekend weather is helping a bit with all houses registering slightly higher takes. Majestic's "Savage Sam" looks nice, "55 Days at Peking" shapes nearly as good at Albee.But "The Main Attraction" dull at State. "Jason and Argonauts" is rated good at Strand.

Estimates for This Week

Albee (RKO) (2,200; $1-$1.25)—"55 Days at Peking" (AA). Upped scale helping to nice $8,000. Last week, "Black Zoo" (AA) and "Concrete Jungle" (AA), $2,000.

Elmwood (Snider) (724; $2-$2.50) —"Lawrence of Arabia" (Col) (13th wk). Okay $4,000. Last week, $5,000.

Majestic (SW) (2,200; 65-90)—"Savage Sam" (BV). Nice $9,000. Last week, "Girl Hunters" (Colorama) and "Murder Can Be Deadly" (Indie), $5,000.

State (Loew) (3,200; 65-90)—"Main Attraction" (MGM). Dull $7,000. Last week, "Happened at World's Fair" (MGM), $8,000.

Strand (National Realty) (2,200; 65-90)—"Jason and Argonauts" (Col). Good $5,000. Last week, "Duel of Titans" (Par) and "Tarzan Magnificent" (Par), $4,000.

'Cleo' Whopping $51,000, Philly; 'Horn' Lusty 30G, 'Birdie' Brilliant 20G

Philadelphia, July 2.

New, strong product will overcome the torrid weather here currently to give the firstrun setup a solid tone. Pacing the field is "Cleopatra," with a mighty take on initial round at Stanley, playing at $3.50 top. "Come Blow Your Horn" looks loud in first week at Fox. "Bye, Bye Birdie" is rated big for initial round at Goldman.

"Ticklish Affair" shapes only fair in opening week at Arcadia. "L-Shaped Room" is doing socko in first daydating two houses. "Irma La Douce" still is boffo in second at Randolph.

Estimates for This Week

Arcadia (S&S) (623; 95-$1.80)—"Ticklish Affair" (MGM). Fair $5,000. Last week, "List Adrian Messenger" (U) (4th wk), $6,500.

Boyd (SW) (1,536; $2-$2.75)—"How West Was Won" (MGM) (17th wk). Big $11,000. Last week, $12,000.

Bryn Mawr (Goldman) (680; $1.49) — "L-Shaped Room" (D-R). Sock $7,000. Last week, "Two Daughters" (Indie), $1,900.

Fox (Milgram) (2,200; 95-$1.80)—"Come Blow Your Horn" (Par). Loud $30,000 or near. Last week, "Donovan's Reef" (Par) (2d wk), $10,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Bye, Bye Birdie" (Col). High-flying $20,000. Last week, "Mondo Cane" (Times) (3d wk), $7,000.

Lane (SW) (1,000; $1.49)—"Balcony" (Cont) (4th wk). Strong $4,200. Third, $5,000.

Midtown (Goldman) (1,200; $2.50-$3)—"Lawrence of Arabia" (Col) (27th wk). Sturdy $7,000. Last week, $8,000.

Randolph (Goldman) (2,200; 96-$1.80)—"Irma La Douce" (UA) (2d wk). Great $17,000 or over. Last week, $28,000.

Stanley (1,450; $2.50-$3.50) — "Cleopatra" (20th). Mighty $51,000 or near. Has largest advance ever racked up in Philly. Last week, "Nutty Professor" (Par), $12,000.

Stanton (SW) (1,483; 95-$1.80)—"Savage Sam" (BV). Fair $8,500. Last week, "55 Days at Peking" (AA) (4th wk), $9,000.

Studio (Goldberg) (400; 95-$1.80) — "Have Figure, Will Travel" (Indie) and "Lovers" (Indie). Oke $3,600. Last week, "Nature's Paradise" (Indie) and "Bedroom Vendetta" (Indie), $3,500.

Trans-Lux (T-L) (500; 95-$1.80) — "Julius Caesar" (MGM) and "Swan" (MGM) (reissues) (2d wk). Lean $1,700. Last week, $2,500.

World (Rugoff) (499; 95-$1.80)—"L-Shaped Room" (D-R). Socko $6,000. Last week, "Two Daughters" (Indie), $2,300.

Yorktown (SW) (1,000; $1.49)—"Get On With It" (Indie). Fine $4,500. Last week, "Trial and Error" (Astor) (3d wk), $2,400.

'Cleo' Cleve. Standout, $25,000; 'Horn' Hep 12½G

Cleveland, July 2.

"Cleopatra" is the scene-stealer here currently, soaring to excellent $25,000 or better in first at Loew's Ohio. "Spencer's Mountain" looms good at the Allen. "Come Blow Your Horn" also sounds cheerful at State. "How West Was Won" at Palace and Stillman's "Lawrence of Arabia," both in 12th frame, still are satisfactory.

"L-Shaped Room" has turned out to be season's strongest pullers for two arties here.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.25-$1.85)—"Spencer's Mountain" (WB). Good $14,000. Last week, "55 Days at Peking" (AA), $9,500.

Colony Art (Stanley-Warner) (1,354; $1.50)—"Wrong Arm of Law" (Cont) (4th wk). Okay $2,900. Last week, $3,900.

Continental Art (Art Theatre Guild) (825; $1.50)—"Arturo's Island" (MGM). Mild $1,200. Last week, "Get On With It" (Gov), $2,300.

Heights Art (Art Theatre Guild) (925; $1.50) — "L-Shaped Room" (Col). Real socker at $6,000, topping house record for this season. Last week, "Four Days Naples" (MGM) (3d wk), $2,100.

Hippodrome (Eastern Hipp) (3,500; $1.25-$1.50) — "Savage Sam" (BV) (2d wk). Saggy at $6,000 for five days after $12,000 on first.

Ohio (Loew) (1,300; $1.80-$3.50) —"Cleopatra" (20th). Sailing for excellent $25,000. Last week, "Hud" (Par) (m.o.), $4,000 for five days at normal scale.

Palace (F&A Theatres) (1,254; $1.25-$2.75) — "How West Was

(Continued on page 12)

Chi Torrid; 'Cleopatra' Wow $80,000, 'Reef' Rich 19G, 'Room' Boffola 20G, 'Birdie' Wham 38G, 'Irma' Great 24G

Chicago, July 2.

Chi firstrun biz is as torrid as the 90-plus weather with "Cleopatra" heading for smash $80,000 and complete sellout for State-Lake preem. Other newcomers, although overshadowed by this one, are copping sharp tallies, and holdovers are more than doing their share.

"Donovan's Reef" is bowing to a big $19,000 at the Woods. "A Ticklish Affair" looms lusty at Esquire. "L-Shaped Room" is nailing sock $12,000 at World and a very big $8,000 at the Town, where daydating. "Fruit Is Ripe" and "Sinners of Paris" looks frisky at the Monroe.

"Bye Bye Birdie" still is great in second Chicago frame. "A Gathering of Eagles" is smash for same Roosevelt session. Savage Sam" is tame in second Oriental round. "The Law" is brisk in Surf second.

"Irma La Douce" is still socko in third United Artists stanza. "The Balcony" is notching a fine fourth moveover lap at the Carnegie. "David and Lisa" continues potent in its Cinema 20th session.

"55 Days At Peking" is posting a neat fifth hardticket session at the Todd. "How West Was Won" is mighty in its McVickers 18th round. "Lawrence of Arabia" shapes sturdy in its Cinestage 26th week.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80) — "The Balcony" (Cont) (m.o.) (4th wk). Fine $4,000. Last week, $4,500.

Chicago (B&K) (3,900; 90-$1.80) —"Bye Bye Birdie" (Col) (2d wk). Mighty $38,000. Last week, $47,000.

Cinema (Stern) (500; $1.80)—"David and Lisa" (Cont) (20th wk). Bright $5,700. Last week, $5,500.

Cinestage (Todd) (1,038; $2.40-$3.80) — "Lawrence of Arabia" (Col) (26th wk). Good $13,000. Last week, $15,400.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Ticklish Affair" (MGM). Very big $11,000. Last week, "Man Who Knew Too Much" (Par) and "Trouble With Harry (Par) (reissues) (2d wk), $6,500.

Loop (Brotman) (606; 90-$1.80)—

(Continued on page 12)

'Cleo' Record $45,000 Pitt; 'Reef' 9G; 'Birdie' 12G, 2d; 'West' 11G, 15

Pittsburgh, July 2.

"Cleopatra" is barging in front this week as all-time queen of the hardticket wickets, with near $45,000 for first session, and a continuing advance of $27,000. "Cleo" plus the first night baseball game here in years and unseasonably hot weather, had its effect on other houses.

However, "Bye Bye Birdie" still is socko in second week at Fulton. "Donovan's Reef" rates only fairish in first at Stanley.

"Gathering of Eagles" is just fair on opener at Gateway. "How West Was Won," in 15th week of roadshow run at Warner, seems unaffected by the "Cleo" invasion, and rates powerful again this round.

Estimates for This Week

Fulton (Assoc.) (1,900; $1-$1.50) —"Bye Bye Birdie" (Col) (2d wk). Socko $12,000 after opening week hit $15,500.

Gateway (Assoc.) (1,900; $1-$1.50) —"Gathering of Eagles" (U). Fair $7,000. Last week, "Nutty Professor" (Par), $8,000.

Penn (UATC) (2,039; $2-$3.50)—"Cleopatra" (20th). Record $45,000, biggest for straight film in city's history. Last week, "55 Days Peking" (AA) (4th wk-6 days), $8,200.

Shadyside (MOTC) (623; $1.50)—"Kind of Loving" (Gov) (2d wk). Neat $2,500. Last week, $3,000.

Squirrel Hill (SW) (823; $1.50)—"Wrong Arm of Law" (Cont) (4th wk). Hep $2,700. Last week, $3,800.

Stanley (SW) (3,700; $1-$1.50)—"Donovan's Reef" (Par). Fairish $9,000 or over. Last week, "Savage Sam" (BV), $7,500.

Warner (SW) (1,260; $1.50-$2.75) —"How West Was Won" (MGM) (15th wk). Powerful $11,000. Last week, $11,300.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Cleo' Smash 28G, Cincy; 'Birdie' 15G

Cincinnati, July 2.

Smash entry of "Cleopatra" at the Grand highlights a summer bonanza for Cincy film biz this round. Other flourishing newcomers include "Bye Bye Birdie," great at Keith's. Dualed "Sadist" and "Walk Into Hell" looms big at Twin Drive-In. "Captain Sindbad" is swell at Palace.

"Nutty Professor" rates nice in second at Albee. "How West Was Won" remains strong in 16th round at Capitol. "Lawrence of Arabia" looks fairish in 12th frame at Valley. Suburban arters are in slow trend.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Nutty Professor" (Par) (2d wk). Pleasing $8,500 after $11,000 opener.

Capitol (SW-Cinerama) (1,540; $1.25-$2.75) — "How West Was Won" (MGM) (16th wk). Holding close to last week's sock $13,000 with inclusion of Tues. and Thurs. matinees for summer.

Esquire Art (Cin-T-Co) (500; $1.25) — "The Law" (Embassy). So-so $1,200. Last week, "Four Days of Naples" (MGM), $1,000.

Grand (RKO) (1,396; $1.80-$3.50) —"Cleopatra" (20th). Smash $28,000, excluding charity benefit Wednesday night (26) preem sponsored by Variety Club Cincy Tent. Mixed reactions expressed by reviewers but Enquirer and Stevens, Post and advance sale is favorable. Last week, "Island of Love" (WB) and "Black Gold" (WB), $5,500 at $1-$1.25 in 5 days.

Guild (Vance) (272; $1.25)—"Dinner at 8" (MGM), "Show Boat" (MGM) and "Great Caruso" (MGM) two days each in windup of vintage series. Mild $1,400. Same last week for "Grand Hotel" (MGM) (reissue).

Hyde Park Art (Cin-T-Co) (700; $1.25)—"Landru" (Embassy). Thin $1,000. Last week, "Four Days Naples" (MGM), $900.

Keith's (Cin-T-Co) (1,500; $1-$1.50) — "Bye Bye Birdie" (Col). Great $15,000. Lobby entertainment opening day by WCPO's Dick Provost. Last week, "55 Days at Peking" (AA) (4th wk), $6,500.

Palace (RKO) (2,600; $1-$1.25)—"Captain Sindbad" (MGM). Swell $11,000. Last week, "Happened at World's Fair" (MGM), $9,000.

Twin Drive-In (Cin-T-Co) (800 cars each side, $1)—West: "Sadist"

(Continued on page 12)

'West' Bangup $11,000, Columbus; 'Sam' 10G

Columbus, O., July 2.

Walt Disney's "Savage Sam" at RKO Palace looks okay. But "Nutty Professor" at the Ohio is only mild. "How West Was Won" continues big in 12th round at RKO Grand.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75)—"How West Was Won" (MGM) (12th wk). Big $11,000. Last week, $11,500.

Ohio (Loew) (3,079; 50-$1.50)—"Nutty Professor" (Par) and "Fancy Pants" (Par). Mild $6,000 or near. Last week, "Stripper" (20th) and "Murder on Campus" (Colorama), $5,000.

Palace (RKO) (2,845; 50-$1.50)—"Savage Sam" (BV) and "Yellowstone Cubs" (BV). Satisfactiory $10,000. Last week, "Giant" (WB) (reissue), $7,500.

'Cleopatra' Regal 23G, Buff.; 'Horn' Loud 9G, 2d

Buffalo, July 2.

Best bet here currently is "Cleopatra" which looks regal in first stanza at the Center. "Main Attraction" shapes sad for an opener at the Buffalo. "Come Blow Your Horn" looms bright in second at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25) — "Main Attraction" (MGM) and "Square of Violence" (Indie). Dull $4,000. Last week, "Happened at World's Fair" (MGM) and "Seven Seas to Calais" (Indie), $5,000.

Center (AB-PT) (2,500; $1.40-$3) —"Cleopatra" (20th). Regal $23,000. Last week, "55 Days at Peking" (AA), $6,000.

Century (UATC) (2,700; 90-$1.25) — "Jason and Argonauts" (Col) and "Just For Fun" (Col) (2d wk). Soft $4,000 in five days. Last week, $10,500.

Paramount (AB-PT) (3,000; 90-$1.25)—"Come Blow Your Horn" (Par) (2d wk). Bright $9,000. Last week, $13,000.

Teck (Loew) (1,200; $1.75-$2.50) —"How West Was Won" (MGM) (12th wk). Okay $4,000. Last week, $3,800.

Cinema (Martina) (450; 90-$1.25) —"Tammy and Doctor" (U) (2d wk). Nice $1,200. Last week, $2,000.

Amherst (Dipson) (1,000; 90-$1.25)—"Tammy and Doctor" (U) (2d wk). Trim $2,000. Last week, $2,500.

Granada (Schine) (1,000; $1.50-$2.75) — "Lawrence of Arabia" (Col) (12th wk). Okay $4,000. Last week, $4,500.

'Reef' Big $10,000, K.C.; 'Sam' 13G, 2d

Kansas City, July 2.

Firstrun strength is showing in several situations, "Donovan's Reef" at Roxy, "Spencer's Mountain" at Paramount and "55 Days at Peking" at the Saxon, all being hefty. "Yellow Canary" in multiple run also okay. "Lawrence of Arabia" moves into its first regular firstrun at Kimo, following its recent longrun on hardticket basis. Brightness also shows in holdover runs of "Call Me Bwana" at Plaza. "Savage Sam" in two spots and "Tammy and Doctor" at the Brookside.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; $1-$1.25)—"Tammy and Doctor" (U) (5th wk). Good $3,000. Last week, $3,300.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars), Isis, Vista (FMW-NGC) (1,360; 700; ($1 each)—"Yellow Canary" (20th) and "Day Mars Invaded Earth" (20th). Oke $16,000. Last week, same combo plus "Hiway 40" (General) (1,000 cars) "Stripper" (20th) and "Young Guns Texas" (20th), $30,000.

Empire (Durwood) ($1.25-$2.50) —"How West Was Won" (MGM) (14th wk). Fancy $12,000. Last week, same.

Kimo (Dickinson) (504; $1.50-$2) —"Lawrence of Arabia" (Col) (m.o.). Looks for big $3,000 on continuous-run. Last week, "Electra" (Lope) (2d wk), $2,000 at $1.50 top.

Paramount (Blank-UP) (1,900; $1.25-$1.50) — "Spencer's Mountain" (WB). Fine $9,000; holds. Last week, "Nutty Professor" (Par) (2d wk), $5,500.

Plaza (FMW-NGC) (1,630; $1.25-$1.50)—"Call Me Bwana" (UA) (3d wk) with "Man from Diners' Club" (UA) added for third week. Steady $7,000. Last week, $7,500.

Roxy (Durwood) (664; 75-$1.25) —"Donovan's Reef" (Par). Big $10,000; stays on. Last week, "Main Attraction" (MGM), $4,000.

Saxon (Durwood) (1,119; $1.50-$1.80)—"55 Days at Peking" (AA). Strong $9,000. Holds on. Last week, "Flipper" (MGM) (2d wk), $4,000.

Uptown, Granada (FMW-NGC) (2,043, 1,217; $1.25-$1.50)—"Savage Sam" (BV) (2d wk). May top first week moppet attractions currently big $13,000. Holds at Uptown. Last week, $12,000.

Additional Picture Grosses On Page 12

B'way OK Despite Heat; 'PT 109' Fast 37G, '8½' Wow 51G, 'Tammy' Fairish 23G, 'Day' Lusty 15G, 'Horn' $170,000

Despite nearly a solid week of 90-degree or worse weather, many Broadway firstruns are holding fairly well this session. Of four new launchings, three are shaping solid while many of the stronger holdovers continue to do well.

"PT 109" shapes solid $37,000 on initial round, daydating the Warner and Trans-Lux 52d St. "Fellini's 8½" wound its first stanza with a wow $51,000 daydating the Embassy and new Festival Theatre.

"Tammy and Doctor" hit okay $23,000 on first week, daydating the Palace and RKO 23d St. "Longest Day," on first N. Y. continuous run, did a big $15,000 at the Trans-Lux 85th St.

"Come Blow Your Horn," with stageshow, is heading for a smash $170,000 in fourth round at the Music Hall, insuring a fifth week. "Stripper" is dipping to fair $11,500 in second stanza at the Astor, with "Call Me Bwana" replacing today (Wed.).

"Irma La Douce" held amazingly with a whopping $48,000 or near for the fourth round, daydating the DeMille and the Baronet, both houses being Walter Reade operations. "Hud" wound its fifth week with okay $35,000 daydating the Paramount and Coronet. The Forum opened "Women of World" yesterday (Tues.) after 13 highly profitable weeks with "Mondo Cane." "Women" is daydating with the Guild.

"Cleopatra" continues champ of hardticket films with a capacity third session at the Rivoli. "How the West Was Won" wound its 14th stanza at the Cinerama with a smash $40,000. "Lawrence of Arabia" hit a wow $45,000 in 28th round at the Criterion. "Mutiny on Bounty" looks like okay $13,000 or over in 33d frame at the State.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) —"Call Me Bwana" UA). Opens today (Wed.). Last week, "Stripper" (20th) (2d wk). Slipped to slim $11,500 or close after $17,500 for opener.

Cinerama (Loew) (1,552; $1.50-$3.50 — "How West Was Won" (MGM) (15th wk). The 14th round ended Sunday (30) was smash $40,000 after $39,500 in 13th week, both for 16 shows. Now playing two-a-day, with three shows on Saturday and Sunday.

Criterion (Moss) (1,520; $1.80-$4.80)—"Lawrence of Arabia" (Col) (29th wk). The 28th stanza completed Sunday (30) was wow $45,000 for 14 performances after $45,200 for same number of shows, in 27th week.

DeMille (Reade) (1,463; 90-$2.50) —"Irma La Douce" (UA) (5th wk). Fourth week concluded yesterday (Tues.) was mighty $32,000 or near after $34,500 for third. Day-dating with Baronet.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Fellini's 8½" (Embassy) (2d wk). First round completed Monday (1) was mighty $24,000 or close, and close to house record. Daydating with new Festival Theatre.

Forum (Norel) (813; $1.25-$1.80) — "Women of World" (Embassy). Opened yesterday (Tues.). In ahead, "Mondo Cane" (Times) (13th wk-6 days). Good $7,000 after $6,500 in 12th full week.

Palace (RKO) (1,642; $1.25-$2)—"Tammy and Doctor" (U) (2d wk). Initial session ended yesterday (Tues.) was just okay $17,000 or close. Daydating with RKO 23d St.

Paramount (AB-PT) (3,665; $1-$2) —"Hud" (Par) (6th wk). Fifth round ended Monday (1) was okay $24,000 after ditto in fourth. "Donovan's Reef" (Par) opens soon.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Come Blow Your Horn" (Par) with stageshow (4th wk). This session ending today (Wed.) looks like mighty $170,000 after $172,200 in third week, over expectancy. Stays.

Rivoli (UAT) (1,545; $2.50-$5.50) —"Cleopatra" (20th) (3d wk). This session ending today (Wed.) looks like capacity $81,000 after same in second. Stays, natch!

State (Loew) (1,850; $1.50-$3.50) —"Mutiny on Bounty" (MGM) (33d wk). This round ending tomorrow (Thurs.) is heading for okay $13,000 for 14 shows after $13,800 on 13 performances in 32d week. Stays, with two-a-day policy now in effect.

Victoria (City Inv.) (1,003; $1.25-$2)—"El Cid" (AA) (reissue) (3d wk). This week winding tomorrow (Thurs.) looks to hold near second round. with $7,000 likely after $6,500 for second week. "Greenwich Village Story" (Shawn) opens July 11.

Warner (SW) (1,813; $1.50-$3.50) —"PT 109" (WB) (2d wk). Initial session ended yesterday (Tues.) was socko $26,000 or close. Daydating with Trans-Lux 52d St.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) —"Irma La Douce" (UA) (5th wk). Fourth stanza finished yesterday (Tues.) was boff $16,000 or close after $17,000 for third. Daydating with DeMille.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Murder at the Gellop" (MGM) (2d wk). First week finished Sunday (30) was wow $20,500, new house record.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Hand in Trap" (Angel). Opened Monday (1). In ahead, reissues.

Cinema One (Rugoff Th.) (700; $1.50-$2) — "Mouse on Moon" (Lope) (3d wk). Second round ended Sunday (30) was great $17,000 after $20,000 for opener.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Sparrows Can't Sing" (Janus) (m.o.) (3d wk). Second week finished Sunday (30) was big $5,700 after $6,000 in first.

Coronet (Reade) (500; $1.50-$2) —"Hud" (Par) (6th wk). Fifth stanza completed Monday (1) was smash $11,000 after $14,000 for fourth week. Holds.

Festival (Embassy) (546; $2-$2.50) —"Fellini's 8½" (Embassy) (2d wk). Initial round ended Monday (1) was mighty $27,000.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Dr. No" (UA) (subrun) and "Your Past Is Showing" (UA) (reissue). Opens today

(Continued on page 12)

'Cleo' Big Balto News, 29G; 'Eagles' Oke 7G; 'West' Hotsy 11G, 12

Baltimore, July 2.

Big news currently is "Cleopatra" which opened at Hipp to three favorable reviews and looks as though it will justify the full year it is booked to play there. Elsewhere, the situation is good to fair.

"Lawrence of Arabia" is fine in fifth week at Mayfair and "How West Was Won" is sock in 12th round at the Town. "Hud" is nice in fifth at the Charles and "Balcony" is holding well in 10th week at the Little. "Gathering of Eagles" is okay in bow at the New but "Spencer's Mountain" is dull in first at Stanton.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.50)—"Hud" (Par) (5th wk). Fine $5,000. Last week, same.

Five West (Schwaber) (435; 90-$1.50) — "List of Adrian Messenger" (U) (5th wk). Oke $2,300. Last week, $2,500.

Little (T-L) (300; 50-$1.50) — "Balcony" (Cont) (10th wk). Hep $2,300. Last week, $2,500.

New (Fruchtman) (1,600; 50-$1.50)—"Gathering of Eagles" (U). Okay $7,000. Last week, "Brothers Grimm" (MGM) (2d wk), $5,500.

Mayfair (Fruchtman) (700; $1.50-$2.50) — "Lawrence of Arabia" (Col) (5th wk). Strong $10,000. Last week, same.

Playhouse (Schwaber) (365; 90-$1.50) — "Wrong Arm of Law" (Cont) (7th wk). Good $2,600. Last week, $2,800.

Stanton (Fruchtman) (2,800; 50-$1.50) — "Spencer's Mountain" (WB). Slow $6,500. Last week, "55 Days At Peking" (AA) (4th wk), $6,500.

Town (T-L) (1,125; $1.50-$2.50) —"How West Was Won" (MGM) (12th wk). Hot $11,000. Last week, $11,200.

Rex (Freedman) (500; $1.50) — "Bedroom Vendetta" (Indie). Fair $2,500. Last week, "Girl With Suitcase" (Cont) (reissue), $2,500.

Hippodrome (T-L) (2,200; $1.50-$3.50)—"Cleopatra" (20th). Giant $29,000. Last week, closed for facelift.

WORLD PREMIERE

gidget goes to Rome

PITTSBURGH

TERRITORIAL BREAK JULY 31

TO BE LAUNCHED IN THE SOUTH COLUMBIA WAY

W/ P.A.'s, NATIONAL ADVERTISING, SPOT RADIO AND TV CAMPAIGNS—AND O

WATCH COLUMBIA'S gidget goes to Rome GO OUT OF THIS

ATLANTA, Territory!
BOSTON, Territory!
CLEVELAND, Territory!
FLORIDA, Territory!
CINCINNATI, Twin D/I and Territory!
WASHINGTON, Territory!
BALTIMORE, Territory!
SAN FRANCISCO, Warfield and Territory!
NEW ORLEANS, Saenger and Territory!
DALLAS, Palace!

MERCHANDISING TIE-INS, 'ROUND-THE-CEANS OF SPECTACULAR PROMOTIONS!

WORLD IN AUGUST WITH HUGE TERRITORIAL BREAKS!.....in:

HOUSTON, Metropolitan!
SAN ANTONIO, Aztec!
...plus all-Texas Territory!
DES MOINES, Paramount
and Territory!
BUFFALO, Century!
MEMPHIS, Warner and Territory!
KANSAS CITY, Uptown and Territory!
INDIANAPOLIS, Circle and Territory!
CHARLOTTE, Territory!
LOS ANGELES, Territory!

'Cleopatra' Record $75,000 Tops Hub; 'Irma' Amazing 28G, 'Birdie' Hot 18G

Boston, July 2.

"Cleopatra" is the biggest news here with record gross for first week ended Monday (1) at Music Hall despite week of hot weather, breaking mercury records in Hub. "Irma La Douce" looks mighty with long lines, at the Saxon on opener. "Bye Bye Birdie" is hotsy at the Astor.

"Pt 109" is stout in second at the Orpheum. "Spencer's Mountain" is okay in second at Paramount. "Captain Sinbad" is holding nicely at Center in first holdover. "Jason and Argonauts" looks good at Mayflower in second. "Titans is okay at Pilgrim in first. "How West Was Won" is sailing smoothly in 14th week at the Boston.

Estimates for This Week

Astor (B&Q) (1,117; 80-$1.50)—"Bye Bye Birdie" (Col). Hotsy $18,000. Last week, "In Cool of Day" (MGM) and "All at Sea" (Indie) (reissue), $4,000.

Beacon Hill (Sack) (900; $1-$1.80)—"L-Shaped Room" (Col). Opened today (Tues.). Last week, "Mondo Cane" (Times) (6th wk-4-days), oke $3,000.

Boston (Beacon Ent.) (1,354; $1.20 $2.95)—"How West Was Won" (MGM) (14th wk). Slick $16,000. Last week, $14,000.

Capri (Sack) (850; 90-$1.80)—"Mouse on Moon" (UA). Opened today, (Tues.). Last week, "Main Attraction" (MGM) and "Wonders of Arkansas" (Indie), fair $3,200.

Center (E. M. Loew) (1,250; 90-$1.25)—"Captain Sinbad" (MGM) and "Young and Brave" (MGM) (2d wk). Nice $9,000. Last week, $11,000.

Cinema, Kenmore Square (Indie) (320; $1.40-$1.90)—"Long Day"s Journey Into Night" (Embassy) (5th wk). Good $6,000. Last week, $7,000.

Exeter (Indie) (1,276; 90-$1.25)—"Sparrows Can't Sing" (Janus). Bright $10,000. Last week, "Wrong Arm of Law" (Cont) (6th wk), $4,000.

Gary (Sack) (1,277; $1.50-$3)—"Lawrence of Arabia" (Col) (28th wk). Fine $11,000. Last week, $12,000.

Mayflower (ATC) (689; 90-$1.50)—"Jason and Argonauts" (Col) and "Just For Fun" (Col) (2d wk). Good $5,000. Last week, $6,000.

Memorial (RKO) (3,000; 90-$1.50) "Tammy and Doctor" (U) and "Day Mars Invaded Earth" (20th) (2d wk). Slow $7,000. Last week, $9,000.

Music Hall (Sack) (2,200; $2-$3.90—"Cleopatra" (20th) (2d wk). First week ended Monday (1) was record-shattering $75,000, biggest week for a motion picture in Hub's history.

Orpheum (Loew) (2,900; 90-$1.49) "PT 109" (WB) (2d wk). Stout $16,000. Last week, $22,000.

Paramount (NET) (2,357; 90-$1.65)—"Spencer's Mountain" (WB) (2d wk). Okay $10,000. Last week, $12,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Titans" (Indie) and "Tarzan Magnificent" (Indie). Oke $5,500. Last week, "Wild Is Love" (Mishkin) and "Amorous Sex" (Indie), $6,000.

Park Square (Indie) (300; $1.80) "Seven Capital Sins" (Embassy) (6th wk). Bouncy $4,000. Last week, ditto.

Saxon (Sack) (1,100; $1.50-$2.75)—"Irma La Douce" (UA). Mighty $28,000, with lines around complete city block. Had longest line for theatre in history last Saturday night. Last week "55 Days at Peking" (AA) (5th wk), $9,000.

State (Trans-Lux) (730; 75-$1.25) "My Bare Lady" (Indie) (billed here "My Seven Little Bares") and "Night of Passion" (Indie). Hot $10,000. Last week, "Many Ways to Sin" (Indie) and "Too Hot to Handle" (Indie) (2d wk), $8,000.

CLEVELAND

(Continued from page 8)

Won" (MGM) (12th wk). Still fancy at $8,500 after $10,000 last lap.

State (Loew) (3,450; $1.50)—"Come Blow Your Horn" (Par). Nice $12,500; stays on. Last week, "Jason and Argonauts" (Col), $6,400.

Stillman (Loew) (2,700; $1.50-$3)—"Lawrence of Arabia" (Col) (12th wk). Fair $5,500. Last week, $6,000.

Westwood Art (Art Theatre Guild) (955; $1.50)—"L-Shaped Room" (Col), fine $5,000. Last week, "Get On With It" (Gov), $2,500.

PORTLAND, ORE.

(Continued from page 8)

Grimm" (MGM) (2d wk), $2,900 at pop prices.

Music Box (Hamrick) (640; $1-$1.50)—"Nutty Professor" (Par) (2d wk). Nifty $4,500. Last week, $5,700.

Orphum (Evergreen) (1,536; $1-$1.49)—"Savage Sam" (BV). Stout $6,000. Last week, "Jason and Argonauts" (Col) and "Just For Fun" (Col), $6,800.

Paramount (Port-Par) (1,406; $2-$3.50)—"Cleopatra" (20th). On hardticket policy. Record $40,000, amazing for this house. Last week, "Call Me Bwana" (UA) and "Hero's Island" (UA) (2d wk-5 days), $3,900 for $1.50 top and 3,006-seat capacity.

'Cleo' Capacity $27,000, Toronto; 'Bwana' Boffo 32G, 'Horn' Socko 15G

Toronto, July 2.

Despite current heat wave, "Cleopatra," playing at the University with $3.50 top, is heading for capacity biz in first five days. It was sellout opening night at $25 top. "Call Me Bwana" also looks solid in initial round daydating nine Taylor hardtops. "Lancelot and Guinevere" is rated sock playing four Rank theatres.

"Bye Bye Birdie" shapes smash on opener at the Hollywood. "Come Blow Your Horn" looks sockeroo for first stanza, daydating two houses. "Lawrence of Arabia" still is staunch in 22d round at Carlton. "Hud" continues big in fourth week at the Imperial.

Estimates for This Week

Carlton (Rank) (2,318; $2-$3)—"Lawrence of Arabia" (Col) (22d wk). Staunch $16,000. Last week, ditto.

Danforth, Fairlawn, Humber, Savoy (Rank) (1,328; 1,203; 1,165; 799; $1.25-$1.50)—"Lancelot and Guinevere" (U). Sock $35,000. Last week, "Johnny Nobody" (20th), $14,000.

Century, Downtown, Glendale, Kingsway, Midtown, Odeon, Prince of Wales, State, Scarsboro (Taylor) (1,342; 1,063; 995; 697; 1,082; 752; 1,197; 696; 682 50-$1)—"Call Me Bwana" (UA). Swell $32,000. Last week, "Drums of Africa" (MGM) and "Cattle King" at seven houses, $19,500.

Eglinton (FP) (918 $2-$3)—"How West Was Won" (MGM) (14th wk). Big $7,000. Last week, $7,200.

Hollywood (FP) (1,080; $1.25-$1.50)—"Bye, Bye Birdie" (Col). Smash $16,000. Last week, "Island of Love" (WB) (2d wk), $6,000.

Hyland (Rank) (1,165; $1.25-$1.50)—"Fast Lady" (20th) (4th wk). Fancy $8,500. Last week, $8,700.

Imperial (FP) (3,216; $1-$1.50)—"Hud" (Par) (4th wk). Big $10,000. Last week, $12,500.

International (Taylor) 557; 90-$1.25)—"Monkey in Winter" (MGM) (2d wk). Okay $2,500. Last week, $3,500.

Loew's (Loew) (1,641; $1-$1.50)—"Dr. No" (UA) Mighty $16,000. Last week, "Ugly American" (U) (4th wk), $7,500.

Nortown, Tivoli (FP) (986; 995; $1.-$1.50)—"Come Blow Your Horn" (Par). Socko $15,000.

Towne (Taylor) (693; $1-$1.50)—"Balcony" (Cont) (3d wk). Fine $4,-500, Last week, ditto.

University (FP) (1,344; $2-$3.50)—"Cleopatra" (20th). Opening night (26) was sellout at $25. Capacity $27,000 for first five days.

Uptown (Loew) (2,250; $1-$1.50)—"List of Adrian Messenger" (U) (4th wk). Good $6,000. Last week, $7,500.

LOS ANGELES

(Continued from page 8)

with El Rey, "Stripper" (20th) (2d wk, Hollywood; 1st wk, El Rey), "Sweet Bird Youth" (MGM) (reissue), $8,000.

Pantages (RKO) (1,512; $2.50-$5.50)—"Cleopatra" (20th) (2d wk). Sellout $72,200. Last week, ditto.

Hollywood Paramount (State) (1,468; $1.55-$2.40)—"Come Blow Your Horn" (Par) (2d wk). Torrid $27,000. Last week, $31,500.

Music Hall (Ros) (720; $2-$2.40)—"L-Shaped Room" (Col) (2d wk). Wham $10,000. Last week, $10,600.

Los Angeles, Hawaii, Baldwin, Fox Wilshire, Village (Metropolitan-G&S-State-FWC) (2,049; 1,106; 1,800; 1,990; 1,535; $1-$1.49)—"Bye Bye Birdie" (Col) and "Dine With Halo" (MGM) (2d wk). Hefty $24,000 or near. Last week, $38,200.

Orpheum, Iris, El Rey (Metropolitan-FWC) (2,213; 825; 856; $1-$1.49)—"Ugly American" (U) and "Island of Love' (WB) (2d wk), Orpheum, Iris; 1st wk, El Rey). Fair $11,000.

Crest (State) ((750; $2)—"Days of Wine and Roses" (WB) and "Two For Seesaw" (UA) (reissues) (2d wk). Okay $2,000. Last week, $2,500.

Lido (FWC) (876; $2)—"The Law" (Emb) (4th wk). Lean $1,800. Last week, $2,000.

Beverly (State) (1,150; $2-$2.40)—"55 Days at Peking" (AA) (5th wk). Bright $10,000. Last week, $11,000.

Chinese (FWC) (1,408; $2-$2.40)—"Hud" (Par) (6th wk). Off to $9,000 in five days. Last week, $15,000.

Four Star (UATC) (868; $1.50-$2) "Four Days of Naples" (MGM) (9th wk). Fine $3,500. Last week, $3,600.

Vogue (FWC) (810; $1.25-$1.49)—"Mondo Cane" (Times) (13th wk). Slick $6,000. Last week, $5,800.

Warner Hollywood (SW) (1,291; $1.25-$2.80)—"How West Was Won" (MGM) (19th wk). Boffo $37,000. Last week, $37,300.

Fine Arts (FWC) (631; $2-$2.40)—"David and Lisa" (Cont) (21st wk). Big $7,000. Last week, $6,000.

Warner Beverly (SW) (1,316; $1.65-$3.50)—"Lawrence of Arabia" (Col) (28th wk). Great $31,500. Last week, same.

Egyptian (UATC) (1,392; $1.65-$3.50)—"Mutiny on Bounty" (MGM) (33d wk). Soft $12,000; Last week, $13,000.

Carthay (FWC) (1,138; $1.80-$3.50)—"Longest Day" (20th) (38th wk). Firm $8,000. Last week, $7,000.

BROADWAY

(Continued from page 9)

(Wed.). In ahead, "Third Lover" (Indie). Mild $3,500 for first and only week.

Fine Arts (Davis) (468; $1.80-$2)—"L-Shaped Room" (D-R) (6th wk). Fifth frame ended Monday (1) was fancy $12,000 after $13,800 for fourth. Hurt Saturday night when air-conditioner at theatre broke down resulting in refunds.

Guild (Guild) (450; $1-$1.75)—"Women of World" (Embassy). Opened yesterday (Tues.) In ahead, "Never Let Go" (Cont) (3d wk-5 days). Okay $3,500 after $4,500 for second full week.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Mondo Cane" (Times) (14th wk). The 13th session concluded yesterday (Tues.) was fine $5,500 after $5,600 for 12th week.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Dr. No" (UA) (6th wk). Fifth round ended yesterday (Tues.) was fancy $12,000 or near after $11,500 for fourth.

New RKO 23d Street (RKO) (1,000; $1.50-$2)—"Tammy and Doctor" (U) (2d wk). First session finished yesterday (Tues.) was mild $6,000.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (42d wk). The 41st round ended Sunday (30) was amazing $7,500 after $8,000 for 40th week.

Plaza (Lopert) (525; $1.50-$2)—"David and Lisa" (Cont) (29th wk). The 28th week completed yesterday (Tues.) was great $8,300 after $8,000 for 27th round. Pic now playing many other houses in Greater N. Y. area, but not hurting here.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Heavens Above" (Janus) (7th wk). Sixth session ended Sunday (30) was great $12,000 after $12,-500 for fifth.

Toho Cinema (Toho) (299; $1.50-$2)—"Sanjuro" (Toho) (9th wk.). Eighth stanza completed Monday (1) was fine $5,300 after $5,700 for seventh.

Trans-Lux East (T-L) (600; $1.25-$2)—"Ugly American" (U) (12th wk). This session winding today (Wed.) looks like fine $6,000 after $4,800 for 11th week. "Gathering of Eagles" (U) opens July 10, daydating with Palace.

Trans-Lux 52d St. (TL) (540; $1.25-$2)—"PT 109" (WB) (2d wk). Initial round ended yesterday (Tues.) was fine $11,000 or near. In ahead, "List Adrian Messenger" (U) (4th wk). Nice $8,500.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Longest Day" (20th) (2d wk). First stanza completed yesterday (Tues.) was big $15,000.

'Cleo' Wham $40,000, D.C.; 'Birdie' Great 20G; 'Irma' Rousing 19G, 2d

Pic is playing first New York engagement on continuous-run, but film's length cutting down total because of limited seating capacity.

World (Perfecto) (390; 90-$1.50)—"Violated Paradise" (Vic) (4th wk). This session ending tomorrow (Thurs.) is heading for lively $9,000 after $11,000 in third.

'Cleo' Giant 30G, Mpls.; 'Birdie' Big 15G, 'Reef' Tall 10G, 'Horn' Hep 15G

Minneapolis, July 2.

A veritable raft of topdrawer newcomers accompanies blockbuster "Cleopatra" to put pix very much in the limelight here. With 'Cleopatra" leading the way by a far margin and with the aid of such staunch long-staying roadshow holdovers as "How West Was Won" and "Lawrence of Arabia," they're doing a bangup job in draining local pocketbooks to the greatest extent in a long time.

Centre of interest, of course, is "Cleopatra," which looks huge at 1,300-seat Century.

Current arrivals that seem capable of keeping the wickets busy include such winners as "Bye Bye Birdie," "Come Blow Your Horn" and "Donovan's Reef." Despite the toughest new competish in many months, holdovers "How West Was Won" and "Lawrence of Arabia" still remain hefty boxoffice clicks.

Estimates for This Week

Academy (Mann) (1,000; $1.55-$2.65)—"Lawrence of Arabia" (Col) (11th wk). Nice $8,000. Last week, $8,000.

Avalon (Frank) (800; $1)—"As Nature Intended" (Indie) and "Tunnel of Love" (MGM) (reissue) (2d wk). Okay $1,200. Last week, $1,500.

Century (Par) (1,300; $2-$3.50)—"Cleopatra" (20th). Enormous $30,-000, including opening night, a Northwest Variety club heart hospital benefit, with whole house scaled at $12.50. Last week, "Call Me Bwana" (UA) (3d wk), $1,200 in three days at $1.25 tops.

Cooper (CF) (805; $1.25-$1.50)—"How West Was Won" (MGM) (16th wk). Smash $17,000. Last week, $17,500.

El Lago (Carisch) (800; $1)—"Erotica" (Indie) and "Girl in Bikini" (Indie) 2d runs). Satisfactory $1,200. Last week, "West Side Jungle" (Bentley) and "Girl Marked for Danger" (Indie), $900.

Gopher (Berger) (1,000; $1-$1.25)—"Savage Sam" (BV) (2d wk). Slim $3,500. Last week, $5,000.

Lyric (Mann) (1,000; $1-$1.25)—"Jason and Argonauts" (Col) (2d wk). Slow $2,500. Last week, $6,000.

Mann (Mann) (1,000; $1.25-$1.50)—"Come Blow Your Horn" (Par). Corking $15,000. Last week, "55 Days at Peking" (AA) (4th wk), $5,000 at $2 top.

Orpheum (Mann) (2,800; $1.25-$1.50)—"Bye Bye Birdie" (Col). Smash $15,000 or over. Last week, "Nutty Professor" (Par) (2d wk), $5,000, at $1-$1.25.

Park (Mann) (1,000; $1.50)—"L-Shaped Room" (D-R). Nice $5,000. Last week, "Could Go On Singing" (UA), $2,500.

State (Par) (2,200; $1.25-$1.50)—"Donovan's Reef" (Par). Lively $10,000. Last week, "Tammy and Doctor" (U) (2d wk), $6,000 at $1-$1.25.

Suburban World (Mann) (800; $1.25)—"Carry On Regardless" (Gov). Modest $2,000. Last week, "Love at 20" (Embassy), $1,500.

Uptown (Mann) (1,000; $1.25)—"On Any Street" (Indie). Light $1,500. Last week, second-runs.

World (Mann) (400; $1.25-$1.50)—"The Balcony" (Cont). Fat $5,000. Last week, "Hud" (Par) (4th wk), $4,000.

CINCINNATI

(Continued from page 9)

(Indie) and "Walk Into Hell" (Embassy). Big $15,500. Last week, "Tammy and Doctor" (U) and "Showdown" (U), $7,000. East: "Stripper" (20th) and "Beauty and Beast" (20th). Fair $7,000. Last week, "Diary of Madman" (UA) and "Amazons of Rome" (UA), $6,000.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"Lawrence of Arabia" (Col) (12th wk). Fair $5,000 after $5,500 for 11th week.

Washington, July 2.

"Cleopatra" opened wow at Warner's as heat wave failed to cut into bustling trade here generally. "Bye, Bye Birdie" shapes wow in initialer at Trans-Lux. "L-Shaped Room" looms sock at Playhouse first.

"Irma La Douce" looks mighty in second session at the Town. Hardticket holdovers "Lawrence of Arabia" at Ontario is nifty and "How West Was Won" at Uptown

Estimates for This Week

Ambassador (SW) (1,480; $1-$1.49)—"West Side Story" (UA) (subrun) (3d wk). Mild $3,000. Last week, $3,500.

Apex (KB) (940; $1.25-$1.40)—"Winter Light" (Indie). Good $7,000. Last week, "Five Day Lover" (Indie), $3,300.

Capitol (Loew) (3,240; $1-$1.49)—"Nutty Professor" (Par) (2d wk). Bouncy $8,500 for six days after $13,300 initialer.

Dupont (Mann) (400; 90-$1.55)—"Love Makers" (Indie). Okay $2,500 or near. Last week, "Landru" (Embassy) (2d wk), $1,300.

Keith's (RKO) (1,839; $1-$1.49)—"Call Me Bwana" (UA) (2d wk). Busy $9,000 after $12,000 in first frame.

MacArthur (KB) (900; $1.25-$1.40)—"Wrong Arm of Law" (Cont) (7th wk). Good $5,000. Last week, $6,000.

Metropolitan (SW) (1,000; $1-$1.49)—"Brothers Grimm" (MGM) (subrun) (3d wk). Good $6,000. Last week, $6,300.

Ontario (KB) (1,240; $1.75-$3)—"Lawrence of Arabia" (Col) (18th wk). Nifty $11,300. Last week, $11,300.

Palace (Loew) (2,360; $1-$1.49)—"Main Attraction" (MGM). Fair $9,000. Last week, "Stripper" (20th), $10,000.

Playhouse (TL) (459; $1.25-$1.80)—"L-Shaped Room" (D-R). Sock $14,000 or near. Last week, "Balcony" (Cont) (3d wk) $3,500.

Plaza (TL) (278; $1.49-$1.80)—"Mondo Cane" (Times). Boff $9,000. Last week, "Seducers" (Indie) (3d wk), $4,000.

Town (King) (800; $1.25-$1.80)—"Irma La Douce" (UA) (2d wk). Smash $19,000 after $20,000 in opener.

Trans-Lux (TL) (599; $1.49-$2)—"Bye Bye Birdie" (Col). Wow $20,000. Last week, "Birds" (U) (11th wk) $3,200.

Uptown (SW) (1,300; $1.65-$2.75)—"How West Was Won" (MGM) (16th wk). Great $14,500. Last week, same.

Warner (SW) (1,250; $2-$3.50)—"Cleopatra" (20th). Giant $40,000 or over. Last week, "55 Days at Peking" (AA) (4th wk), $8,500.

CHICAGO

(Continued from page 9)

"Mondo Cane" (Times) (4th wk). Lively $7,000. Last week, $9,000.

McVickers (Beacon) (1,100; $1.75-$3.50)—"How West Was Won" (MGM) (18th wk). Excellent $26,-000. Last week, $24,500.

Monroe (Jovan) (1,000; 65-90)—"Fruit" Is Ripe" (Indie) and "Sinner of Paris" (Indie). Trim $4,800. Last week, "Cold Wind in August" (Indie) and "Mary Had a Little" (Indie (reissues), $5,000.

Oriental (Indie) (3,400; 90-$1.80)—"Savage Sam" (BV) (2d wk). Fair $12,000. Last week, $17,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"A Gathering of Eagles" (U) (2d wk). Great $18,000. Last week, $24,000.

State-Lake (B&K), 2,400; 90-$1.80)—"Cleopatra" (20th). Wham $80,000, and full capacity. Last week, "Doctor No" (UA) (5th wk), $12,000.

Surf (H&E Ballaban' (684; $1.50-$1.80)—"The Law" (Embassy) (2d wk). Brisk $8,000. Last week, $7,200.

Todd (Todd) (1,089; $1.75-$3.50)—"55 Days At Peking" (AA) (5th wk). Brisk $9,000. Last week, $11,000.

Town (Teitel) (640; $1.25-$1.80)—"L-Shaped Room" (Col). Big $8,-000. Last week, "Elusive Corporal" (Indie), $3,500.

United Artists (B&K) (1,700; 90-$1.80)—"Irma La Douce" (UA) (3d wk). Great $24,000. Last week, $28,000.

Woods (Essaness) (1,200; 90-$1.80)—"Donovan's Reef" (Par). Big $19,000. Last week, "Call Me Bwana" (UA) (4th wk), $10,000.

World (Teitel) (608; 90-$1.80)—"L-Shaped Room" (Col). Sock $12,000. Last week, "Not Tonight, Henry" (Indie) (5th wk), $5,500.

COLUMBIA'S L-SHAPED ROOM IS TREMENDOUS

IN

LOS ANGELES, SAN FRANCISCO, NEW YORK MINNEAPOLIS, PHILADELPHIA, DENVER WASHINGTON, D.C., BALTIMORE, BOSTON CLEVELAND, STAMFORD AND CHICAGO!

. . . Now watch it SHAPE UP in many more BIG BUSINESS dates throughout the nation!

Boosting Film Aid to 14% Likely To Mean 100 French Pix in 1963

Paris, July 2.

Only 80 French and French majority coproduction pix were made last year as declining filmgoing and needed detaxation and Film Aid dogged local producers. But with the new hike in Film Aid, 14% compared with the old 5.5% deal, producers took a more solid stand: It appears that 100 pix will be made or undertaken this year.

Even if film attendance was not going up, blockbuster and exploitation pix did better than ever here. Though some of the new productions may be "cheapies" to take advantage of the new aid, most appear fairly ambitious and will have most of the French stars at work. Their salaries mean producers are less bearish.

The 100-pix goal is felt par, and fulfilling local needs. Top star Brigitte Bardot, although she kept talking about a two-year layoff, has just wound "Ghost At Noon," with Jack Palance and Fritz Lang. Jean-Luc Godard directed. Her ex-hubby is now finishing a film version of the Francoise Sagan hit play, "Castle in Sweden," with Curt Jurgens, Monica Vitti, Jean-Louis Trintignant, Jean-Claude Brialy and singing star Francoise Hardy in her first pic. Top disk seller Johnny Hallyday stars in his first pic, "Who Are You Johnny?" being directed by longtime Yank resident Noel Howard.

Jean Gabin Doing 'Maigret'

Vet star Jean Gabin is finishing "Maigret Sees Red" and director Louis Malle likewise is winding "The Maddening Flame," a study of suicide. Anna Magnani is playing opposite Bourvil and Pierre Brasseur in Claude Autant-Lara's "Josefa's Loot," and Michele Morgan has two coproductions, one in Italy, "The Baker of Venice," and in Spain, "Constance in Hell." Both are French coproductions.

New rising star Anna Karina, from the New Wave ranks, is winding up "A Husband at Popular Prices," and Annie Girardot is in "La Bonne Soupe," which 20th-Fox backs. Jean-Paul Belmondo is in Rio De Janeiro doing "The Man From Rio" and Jacques Charrier is in "Conjugal Life," being made as two separate pix via director Andre Cayatte showing both the wife's and husband's sides in two pix around a divorce.

Alain Delon's Swashbuckler

Alain Delon has started a swashbuckler in Spain called "The Black Tulip." Fernandel has plenty of projects and is now finishing "The Good King Dagobert," a comic costumer, Maria Schell comes back to French studios after seven years for a comedy-thriller, "A Hearth and a Murder."

Plenty of gangster and police entries plus a comedy by Yves Robert, called "Bebert and the Bus," and several sketch pix and the return of Mexican director Louis Bunuel to French studios via "Diary of a Chambermaid" will make the coming French fare varied.

French Prod. Wants Christine Keeler For Comedy About Paris

Paris, July 2.

With all that wheeler-dealer talk about film stints for Christine Keeler, the British party girl who brought on a moral crusade in Britain, a local producer and film exporter, Francois Gergely, claims he has her firmed on a pact for a pic he starts here next September, "Champs-Elysees."

Gergely makes it clear she will not play herself, as most other pix projects are aiming for, but an English girl embroiled in situation comedics while on a trip to Paris. Opposite her is to be Sugar Ray Robinson (purportedly this casting has nothing to do with any publicised side of her life either) and ex-dancer Nicolas Darvas (& Julia).

The film's players are mainly from non-film walks of showbiz and life. Film now has French and German coin behind it, and could also extend its coproduction tag to read as a French-British-German-American coproduction. Italy is also reported interested. Package was set up by E. Menzer.

Cinerama Spreads To Key European Cities

Frankfurt, June 25.

By the end of 1964, 20 theatres in West Germany will be equipped with Super-Cinerama, according to Wolfdieter von Stein, chief of the German Cinerama group. First house to be ready will be the City Filmpalace in Munich, due to open in mid-September.

Cinerama is also taking over more houses in Europe, with the second Cinerama theatre in London, the Dominion, opening this fall, the second Cinerama house in Paris the Gaumont Palace, and the largest house in Rome, the 3,000-seat Colosseum being Cinemarized with gala opening late in July. Madrid, Barcelona, Valencia, Lisbon, Nice, Marseilles, Zurich, Geneva, Helsinki, Oslo and other major cities in Europe now have Cinerama houses.

With Government Coin, New Ballet School Puts Existing Ones in Dither

Melbourne, July 2.

Austrilian Elizabethan Theatre Trust decision to establish a ballet school here in Melbourne has been greeted with dismay by two ballet schools already functioning here. Their argument: who needs another?

New school will have as director Margaret Scott, who has danced in London with Sadler's Wells, was principal dancer with The Ballet Rambert on its 1948 Aussie tour. Miss Scott will work in collaboration with Peggy Van Praagh, artistic director of The Australian Ballet.

Strong criticisms of the new school have come from Victorian Ballet Guild and the Australian National Theatre Ltd., which also runs a ballet school.

Alfred Heintz, chairman of the Victorian Ballet Guild, has described it as "an absurd and unnecessary waste of taxpayers' money" whilst Gertrude Johnson, director of the Australian National Theatre, said: "Direct competition of this nature cannot be of benefit to anyone."

The Victorian Ballet Guild have sent telegrams to the Federal Government Treasurer and to Dr. H. C. Coombs, chairman of the Trust, protesting at using public money to establish a third ballet school. Heintz claimed it had taken 16 years of effort and sacrifice to establish the Victorian Ballet Guild.

"Now we fear that the Trust will use the power of its almost limitless Federal Government finance to destroy the work we have already done.

"The Elizabethan Theatre Trust has an annual subsidy of $675,000 from the Federal Government and it is common knowledge that the Trust expects the Australian Ballet Company to show a deficit of more than $112,500 this season.

Mercaton New Prexy Of Int'l Newsreel Assn.

Rome, July 2.

Roger Mercaton has been elected new prexy of the International Newsreel Assn., succeeding Sandro Pallavicini.

Rome assembly of the newsreel group also voted veepee stripes for Hungary's M. Sopronji and Switzerland's M. Moreau. Next assembly will be held in 1964 in Geneva. Italy, Austria, Bulgaria, France, Czechoslovakia, Spain, Greece, W. Germany and Poland are current members of INA.

'Soupe' Shapes As Film With Reel Action

Paris, July 2.

Though adapted from a play, and being directed by a playwright as his first pic, "La Bonne Soupe" (The Good Soup), backed by 20th-Fox for worldwide distrib, will be given plenty of filmic movement to smooth out any theatrical feeling. First shot last week on the Riviera had a helicopter going from a long view of the Cannes beach down to a closeup on a yacht.

Film is being produced by Andre Hakim, who is in charge of securing foreign pix for 20th-Fox or producing them, with producers listed as Belstar Productions, Films Du Siecle and Dear Film of Rome. Film deals with the reminiscences of a woman who had worked her way up the hard way. Marie Bell repeats the role she did on the stage here and Annie Girardot plays the woman when she was younger.

Male cast goes from Yank Franchot Tone to Claude Dauphin, Jean-Claude Brialy, Christian Marquand, Raymond Pellegrin, Sacha Vistel and Felix Marten. They are all the men in the lives of the lead femme.

Director Robert Thomas adapted the play for the film from Felicien Marceau's original. He has two hit suspense legiters to his credit, "Trap For A Solitary Man" and "Eight Women." Former is owned by 20th-Fox.

Thomas shoots two weeks down south and then brings his cast to Paris. Only Hakim is personally supervising the pic for 20th-Fox. The play, "Soupe," was a hit here but flopped on Broadway.

Paris' Gaumont-Palace Signs for Cinerama

Paris, July 2.

Nicolas Reisini, Cinerama prexy, signed an accord with Jean Le Duc, head of Gaumont, to convert the 3,000-seat Gaumont-Palace for Cinerama. It will be ready next September.

New screen will measure over 600 square metres. Other French houses may also go Cinerama via the one-projector system. Talks are also on to make Cinerama feature pix in French. Recent Cinerama pic, "How the West Was Won" (MGM) is doing solid biz at the Empire. It will probably be moved over to the Gaumont-Palace on Sept. 12.

Resisini invited Le Duc stateside to inspect the Cinerama labs. Only other triple projector and screen setup here now, besides the Empire, is the Kinoparama house for the Russo process similar to Cinerama.

Italo Exhibs to Probe Many High Percentage Pix Deals at Nat'l Meet

Rome, July 2.

Several major problems will be examined here by Italo exhibitors when they hold their national meeting this week, notably the current relations with distributors in this country. No exhib-distrib pact exists in Italy since negotiations for one broke down over two seasons ago.

Theatreowners here appear worried by high percentages (from 50% to a high of 73%) being asked for an increasing number of films —over 30 feature pix are cited— slated for release here during the 1963-64 season. Also named among exhib beefs are high advances asked for and long guaranteed booking runs, some of which are said to top two-month strings.

One Italian exhib weekly, Giornale dello Spettacolo, claims theatre men are also worried by the threat of Yank dominance in the '63-'64 setup. Lack of any exhib-distrib discipline, as well as an upcoming product shrinkage, the weekly claims, could result in complete dominance of the local market — and grosses — by foreign product.

Also to be discussed at upcoming meet is telescoping of exchanges by foreign companies for economy reasons.

International Sound Track

London

Gina Lollobrigida is here to star with **Sir Ralph Richardson** and **Sean Connery** in "Woman of Straw." Film, for United Artists release, will be produced by **Michael Relph** and directed by **Basil Dearden.** Locations in Majorca. Studio work at Pinewood . . . **Ian Hendry** and **June Ritchie** draw the star roles in "This Is My Street." **Jack Hanbury** produces, **Sidney Haynes** directs and it is a **Peter Rogers** production for Anglo-Amalgamated, Warner-Pathe will release . . . Queen Elizabeth II attends Columbia's "Bye, Bye Birdie" preem on Nov. 7 at the Odeon, Marble Arch. Occasion will hike the funds of the British Olympic Assn. What, no British pic? . . . **Sheila Allen,** one of Britain's up-and-comers, signed to play in Metro's British science-thriller, "Children of the Damned," a slight change from her last pic performance, in Disney's "Prince and The Pauper." . . . Special guest of honor at the preem of Cinerama's "Grimm" at the Coliseum, July 15, will be Sam Harbour, vet manager of the house when it was a legit place . . . **Kim Stanley** has started work on her second film, "Seance on A Wet Afternoon," which **Bryan Forbes** has written and is directing for Beaver Films. Producer **Richard Attenborough** will star opposite Miss Stanley . . . **Leo McKern, Janet Munro, Maxine Audley** and **Dennis Price** named as stars of Pax Films' "For He's A Jolly Bad Fellow" . . . Dorton Film Productions, helmed by **Charles Baldour** and **Robert Hutton,** states it's next production, based in London, is the story of **Isambard Brunel,** engineering big wheel who designed the first trans-Atlantic steamers and some top league bridges and railroads . . . **Princess Margaret** and consort will attend the opening of "The Wonderful World of Brothers Grimm" at the Coliseum on July 15 . . . **Terence Rattigan** preparing a new film for Metro's British studios called "The Yellow Rolls Royce." . . . Latest "Pathe Pic" short shows the work of the British Film Institute's National Archives and opened for a season at the National Film Theatre on July 1.

Paris

Film announced to start this month is called "Ma Femme A Besoin Des Amants" (My Wife Needs Lovers). The director is new and unheard of, **Michel Pinatel** producer also seems new, to wit, Paris-Etoile Films. No thesps selected as yet . . . **Andre Cayatte,** now winding his two films in one "La Vie Conjugale" (Conjugal Life), claims that films have only to change to again excite interest and bring back the ever-decreasing audiences. He thinks that big screens, color, new processes, big scale pix etc are not the thing to truly combat tv, household appliances and cars, etc, but new outlooks, formulas and novelty to again entice people . . . **Yul Brynner** has a look-alike here in abstract painter Lanskoy . . . **Anthony Quinn** buying paintings before going South for his starring role in **Fred Zinnemann's** "Behold the Pale Horse!" (Col) opposite **Gregory Peck** and **Omar Sharif.** Quinn also huddled with Greek director **Michael Cacoyannis** who is to do a pic with him in Greece next year in English based on the **Nikos Kazantzakis** novel "Zorba The Greek." UA will back and distribute. Cacoyannis has been looking for a French actress and has been talking to tragedienne **Marie Bell** . . . Israeli writer **Yael Dayan** in for the French printing of her third novel "Dust." Her plans for filming her first book "New Face in the Mirror," in Israel fell through due to money problems and lacklustre feeling towards this tale of female soldiers by the Israeli government.

Rome

Minister Alberto Folchi was reconfirmed in his previous Entertainment Ministry post in newly-shaped Italo government . . . Only three of top 10 seasonal b.o. leaders in Italian keys are US-mades; six are Italian, one French . . . "Queen Bee" (Sancro), which had so much censor trouble in Italy (but is now cleaning up), was passed without a cut in France, and without age restrictions; producer may now also make spoof of pic, called "Toto, Mina e L'Ape Regina", starring comedian Toto.

Pietro Germi, just back from Sicilian location scouting for Vides' "Seduced and Abandoned", sez accessory costs of location work there have risen enormously since success of "The Leopard"; "Seduced" will cost some $250,000 and is to be shot near Sciarra beginning early in July . . . **Maleno Malenotti** just wound production on top-secret project: "Le Schiave esistono ancora!" (Slaves still exist!) shot in Africa on subject of harems and fleshpeddling in present-day Africa; Malenotti's Gesi handling foreign sales.

Darryl Zanuck cabled he'll personally attend the end-July Taormina ceremonies awarding him Gold Donatello David statue for "Longest Day" . . . Dear Films' 20th-Fox section here advertising a first batch of '63-'64 product, including six all-Italian items, four Italo-French productions, two British-mades, and six Yank items . . . Headline over **Samuel Bronston** story in Italo exhib weekly: "The Man who begins where others end." . . . **Sophia Loren,** who just wound "The Rise and Fall of the Roman Empire" for Bronston, received German "Bambi" award here.

""Joannes XXIII, a life for Peace" is the name of a just-finished documentary in Technicolor on the late Pontiff; **Angelo Rizzoli** produced with **Guido Guerrasio** directing . . . "Hercules, Samson, and Ulysses", directed by **Pietro Francisci,** who made first "Hercules", given green light by producer **Joseph Fryd** at local ceremony; Metro releases worldwide . . . **Paolo Stoppa** signed by **Fred Zinnemann** for "Behold the Pale Horse", joins **Gregory Peck** and **Anthony Quinn** on Columbia pic's South-of-France location end of month; Stoppa's latest role was in "The Leopard" . . . **Lewis Jacobs** being paged for Venice feature fest jury duty . . . per local handout, **Orson Welles** has asked **Spencer Tracy** to play Abraham and **Katherine Hepburn** Sara in his segment of **Dino DeLaurentiis'** "The Bible" M.C.M. of Rome has Italo release of "David and Lisa" . . . "Cleopatra" booked into Genoa's Cinema Verdi this fall . . . Filmar topper **G. Maggi** reports post-Cannes sales of "Superspettacoli nel Mondo" and "The Old Testament" for various world areas . . .

Berlin

Gene Picker in for opening of Berlin Fest to catch UA's "Lilies of the Field," which is an invited entry, then to London to attend the Royal preem of "Tom Jones" **Nate Golden** ending a four months stay in Europe as a fest guest, and returns to Washington next week. He was an official adviser to the U.S. delegation at Cannes, and was chairman of the jury at San Sebastian . . . **Wendy Toye,** the British film director, named president of the feature film jury, while **T. O. S. Benson,** Nigerian Minister of Information, helms the shorts and documentary panel . . . **George Turner,** who has been running the British Information office in Berlin since the end of the war, and who was one of the architects of the festival, due for retirement in the summer. He has been the official U.K. delegate since the fest started in 1951 . . . **Elisabeth Bergner** got the biggest ovation at the star parade on the opening night. **Karl Malden** had to take his bow from his seat; as a juryman, he was not entitled to go on stage . . . **Sidney Poitier** starting a new fashion trend? His white tux has black lapels . . . At his press conference following the screening of "Lilies of the Field," Poitier said he was anxious to avoid further type-casting in racial subjects, and didn't see why he couldn't play Arthur Miller, Tennessee Williams and Shakespeare. "Not just Othello, But Hamlet, too," he added . . . **Leopoldo Torre Nilsson,** the Argentian director, planed in from New York with his writer-wife, **Beatriz Guido,** for the screening of "The Roof Garden." Although a frequent contender at Cannes and Venice, this is his first in-competition try at Berlin.

DURING THE PAST SIX DAYS
(AS OF JULY 1, 1963)
TWENTIETH CENTURY-FOX
GROSSED* MORE
IN THE THEATRES OF AMERICA
THAN ANY OTHER COMPANY
IN MOTION PICTURE HISTORY

*Darryl F. Zanuck's THE LONGEST DAY in 321 Theatres, and Joseph L. Mankiewicz' CLEOPATRA in 39 Roadshow Engagements Had a Combined Gross of $3,352,961.

Negro Spokesman Charges 25-Year Stall on Studio Craft Employment; Scripts Still Stereotype Race

Hollywood, July 2.

Craft unions of Hollywood have systematically excluded Negroes from memberships and accordingly few have found jobs in such studio jurisdictions. IATSE locals have been illiberal on racial matters, unlike the talent unions. Such was the opinion recently expressed here by Herbert Hill, national labor secretary of the National Assn. for the Advancement of Colored People. Hill called for the film industry to "stop stalling" on equal job opportunities. He said there has now been some 25 years of "no tangible gains," despite many conversations. Talks amounted to no more than "exercises in futility."

Hill's threat of taking "decertification" proceedings with the National Labor Relations Board was aimed at the craft union's lily-white policies. Negro impatience with promises which do not translate into deeds could also bring mass demonstrations against studios, if there is no mending of the ways, he forecast.

Nor did Hill stop with the craft locals. He charged that producers, directors and writers persisted in keeping colored roles in screen stories confined to "menials." To an inquiry whether he blamed advertising agencies for shutting Negroes out of roles in television drama he replied in the affirmative. Hill felt that white groups, when pressed, gave verbal assurances which were invariably forgotten once the pressures were relaxed. He hinted, as regards tv, that a Negro policy of "selective buying" of groceries, drugs and so on might induce the admen to hire some colored actors, despite Dixie stations.

Asked to comment on possibly future parlays with NAACP reps, International Alliance of Theatrical Stage Employees' west coast veepee George Flaherty said, "We're here—let them get in touch with us. We are certainly not afraid to meet with them." He denied charges of discrimination within IATSE ranks, asserting that though there were "not a lot of Negroes" among IATSE membership, there were "a few." On future, possibly greater opportunity for the Negro in Hollywood production Flaherty said, "The time will come when he will get his chance."

Hill fingered 20th-Fox's "The Longest Day" as prime example of film which should have featured Negro actors but didn't He contended that since there were "thousands upon thousands" of Negroes involved in the European theatre of operations in the Second World War, and more specifically in the Normandy invasion, alleged absence of Negroes in "Longest Day" made film "grossly inaccurate."

(Apprised of charge, Darryl F. Zanuck, the producer and also 20th prexy, declared: "Negro Marines and soldiers who were part of the United States forces made available by the government to be used in the battle sequences were used without discrimination or segregation and now are in the film in foreground action." Before pic opened last Oct. in N. Y. NAACP reps met with Zanuck and subsequently withdrew protest. Meanwhile the office of the chief of Military History of the Department of the Army has disclosed that of 60,000 men landed at the Utah and Omaha beaches approximately 1,700 were Negroes, none of them combat troops, though many participated in the landing operations in various support capacities.)

Insisting that the NAACP is not attempting to pressure Hollywood into becoming a "propaganda" medium for the Negro, Hill stated that they merely want Hollywood "to tell the truth."

A recent survey revealed that "less than one percent" of all Hollywood craft unions were Negroes, declared Hill. He further asserted that 15 IATSE shops were "lily-white" and named Studio Grips Local 80, Studio Projectionists, Local 165, Electrical Technicians Local 728, Cameraman's Local 659, Electrical Workers Local 40 and Sound technicians Local 695 as among the 15.

VARIETY asked Hill to specify means his organization might have in mind to implement greater use of the Negro actor. He said that he had none in mind, declaring that the NAACP was working for a "change in attitude" rather than specific casting stipulations. He also declined to go into any greater details on other ways in which organization intends to pursue their Hollywood goals. He said such specifics would be forth coming after the NAACP's national conference in Chicago which convened Monday. Groups reps, it might be noted, met with MPAA June 17 and agreed to huddle again "within 30 days."

Village Showman's Race Dilemma

Oxford, N.C., July 2.

The owner of this racially-troubled town's only theatre is faced with a dilemma besetting hundreds of small Southern Businessmen—the effect integration might have on his livelihood.

"I don't know what would happen if I opened the entire theatre to Negroes, and I don't know what will happen if I don't," said George Duffy, owner of the 400-seat Orpheum Theater. "I'm just a small businessman."

Negroes have always been admitted to the theatre, but had to sit in a segregated section in the balcony.

Racial friction began recently. Whenever the crowds gathered, the film house became center of the disturbance until Duffy closed the Orpheum altogether.

The owner must decide what he will do. Leaders of both white and Negro communities of Oxford will be waiting for his answer, sitting at a conference table in the mayor's office.

Negroes Go to Law On Won't-Sell-Colored Rule Of High Point Theatre

Greensboro, N.C., July 2.

Three High Point Negroes filed a petition here last week in U.S. Middle District Court asking for an injuction against the City of High Point and Key Theatres Inc. to permit them and all other Negroes to attend the Paramount Theatre in High Point.

The plaintiffs are Brenda Jean Fountain, 16, who sued through Mrs. Miriam W. Fountain as "next friend," and Della Mitchell and Edna J. Tomlin.

They asked for a preliminary and permanent injunction to prevent the defendants from enforcing "any policy or practice of racial segregation or exclusion against the plaintiff and others similarly situated in the use of Municipal Hall of the City of High Point, now leased and operated as a theatre called the Paramount Theatre . . ."

They said the hall has been leased to the theatre corporation since Feb. 21, 1950.

Miss Fountain said she had sought admission to the theatre on a number of occasions and was told by the woman ticket seller, "We have no accommodations for colored."

Della Mitchell said she tried to buy a ticket to the theatre last Feb. 8 and was told she could not buy one because she is a Negro. Edna Tomlin said she tried unsuccessfully to buy tickets in April of last year and last Feb. 11.

Hank Saperstein Angle On 'Hours to Darkness'

Hank Saperstein, television packager and show business financier, has acquired a major interest in a package involving Reuben Bercovitch as producer and William Ludwig as screen writer of "Two Hours to Darkness." This is a novel by Anthony Trew published by Random House in the United States and William Collins in England.

Put Negro Exclusion Charge on Docket Vs. Projectionists Local

San Francisco, July 2.

For the first time since its establishment in 1959, the State Fair Employment Practice Commission has filed a charge of racial discrimination against a labor union, Moving Picture Machine Operators Local 162 here.

The charge was formally filed by Commissioner C. L. Dellums, a vicepresident of the Brotherhood of Sleeping Car Porters, on a complaint by Robert McKnight, a 27-year-old Negro, who said his application for membership in the local was turned down in June, 1962, at the same time three white men were admitted.

McKnight, who now works for the Post Office, was a motion picture projectionist in the Navy, and was a college student when he sought admission to the joint employers-union trainee program.

Union officials and their lawyer would not comment.

A public hearing—the fourth in the commission's history—will be held, but no date has been set. Under the FEPC law, if the commission holds for the complainant it can order the union to admit McKnight. The union then could fight the order in court if it chooses.

Charlotte Latest Dixie Community To Desegregate

Charlotte, N.C., July 2.

Charlotte's picture houses began a desegregation plan on June 18. The plan had been worked out by the Mayor's Community Relations Committee. Under the plan, Negro patrons designated by members of the committee will attend the local theatres in limited numbers during an interim period.

Full desegregation is expected "in the near future," Dr. John R. Cunningham, chairman of the committee, said.

A formal statement by Cunningham said in part:

"In the near future, we will survey the results. If there have been no problems . . . and I anticipate none . . . the theatres will then be opened to the general patronage of our Negro citizens. I am gratified that the theatre owners, like the motel and hotel owners, have been so cooperative in working with our committee. I know that the citizens of our community will accept this plan with tolerance and good will."

Cunningham's statement did not identify the theatres.

He explained that representatives of his committee had held several meetings with the theatre owners and managers since the Chamber of Commerce board of directors adopted on May 23 a resolution recommending desegregation of business establishments catering to the general public.

Screen Publicists Urges Desegregation Nationally

"Speed up desegregation of theatres so that every seat in every theatre in our country will be open to any ticket buyer, regardless of race, color or creed." That's the cry of the Screen Publicists Guild in letters sent to Theatre Owners of America and Allied States Assn., urging exhibitor organizations and their members to take immediate action "in the national interest and in the best interest of the motion picture industry and its reputation."

Guild's action is the result of its membership's unanimous vote at a recent meeting "to support all efforts towards prompt desegregation of motion picture theatres in the South and anywhere else in the nation where theatre segregation still exists."

The union also voted to establish a special committee to meet with film company managements with the object of expanding opportunities fo remployment of Negroes in the film advertising and publicity fields as an extension of the long-standing no-descrimination clause in all contracts between the Guild and pic companies.

Pickets Fail, SDIG Members Cross Line

Wilding Studio Agrees, However, to Meet Broadened Committee — No Discipline Imposed

Chicago, July 2.

Having failed to organize Wilding Inc. film studios in Chi through strike action, Screen Directors International Guild (Midwest) is calling upon the good offices of several other film and entertainment unions to use moral persuasion. The group is tabbed a fact finding committee and will act only as a "friend of the court" in accordance with the Taft-Hartley Act, which forbids secondary boycotts or unions "ganging up" on a company.

Wilding reps agreed to meet with the committee shortly after SDIG revealed a moratorium on picketing and the formation of the fact finding unit. It is composed of reps of IATSE Locals 476, 666, 780 and 732, Screen Actors Guild, American Federation of Musicians (Local 10) and SDIG.

Guild, which has been trying to obtain recognition as bargaining agent for the Wilding directors for several months, abandoned picketing when the studio's directors crossed picket lines to go to work, although they are members of the union. Spokesman said that the union had taken into account that the Wilding directors had worked for the company for many years and many owned stock in the firm through a stock option plan. He said that union discipline was "not advisable" (and probably not enforceable) at this time.

The organizing campaign at Wilding is considered important to Guild since it is the major holdout since the drive began in the spring. Most of the studios that signed with the union have only interim contracts, and the extension of the pacts will depend to a great extent upon what happens at Wilding. Despite the failure of the strike, SDIG expresses itself optimistic about the negotiations, particularly since Wilding has agreed to meet with the committee. A primary handicap before had been the failure of studio execs to show up at scheduled negotiations.

Ducking the Issue

Greensboro, N.C., July 2.

Here's a new angle on the white-Negro theatre integration hassle in the south. A Greensboro theatre man who declined to be quoted said:

"Integration will be handled soon on a gradual basis. If 25 or so show up, we'll admit them. But, we'll lower the price so much on the top balcony that they'll want to go up there."

Amarillo Accepts Token Integration

Amarillo, Tex., July 2.

Two Negroes "integrated" downtown Amarillo theatres Tuesday (25) about three hours after a previous demonstration was staged to protest racial segregation. About 30 Negroes, mostly youngsters, were refused tickets to the State and Paramount here when they arrived earlier en masse.

Jack King, manager of Interstate Theatres, suggested they might get a different reception if they came in smaller numbers. They followed his suggestion.

White and Negro leaders have been negotiating the past 10 days in an effort to determine integration policy, but several young Negroes said the talks had produced nothing.

Kick Virginia Law But Circuit Meanwhile Ends Separate Negro Areas

Washington, July 2.

Virginia's segregated seating laws were ruled unconstitutional Monday by a special three judge Federal Court. The court said the statutes violated the 14th Amendment.

The actual cases involved were already moot since the defendants —neighborhood theatres Inc. of Richmond—agreed later to private negotiations to desegregate their eight theatres in Northern Virginia.

Several other Virginia cities including Richmond also desegregated their houses despite the state seating law.

The suit was brought by two negro women who were turned away from two houses in the Washington suburban towns of Fairfax and Arlington, Virginia.

The now stricken Virginia law required anyone operating a theatre or other public hall to separate the races. It also said patrons refusing to take assigned seats were guilty of misdemeanors.

While tossing out the seating laws, the judges refused to issue a temporary injunction prohibiting houses from turning away negroes. They called it no longer necessary.

Issuing the ruling were Fourth Circuit Judge Albert Bryan and District Court Judges Oren Lewis and John Butzner.

'STUDENT ENGINEER'

Northwestern Film Dept. Shoots It For USIA

Department of Film of Northwestern U's School of Speech at Evanstn, Ill., is in process of completing a 35m documentary under a grant from the U.S. Information Agency. It's designed for showings abroad and intended to enhance understanding of the U.S. in foreign lands.

The film, entitled "Student Engineer," is one of six commissioned by the USIA to describe the varied roles of young people in America, with prints to go to 100 countries abroad.

"Engineer," produced by Northwestern graduates, details a day in the life of an engineering student who divides his time between studies and work at a factory where he gains practical experience.

Jack Ellis, associate professor in the department of radio, television and film, guides the student filmmakers.

A German Eady

Continued from page 3

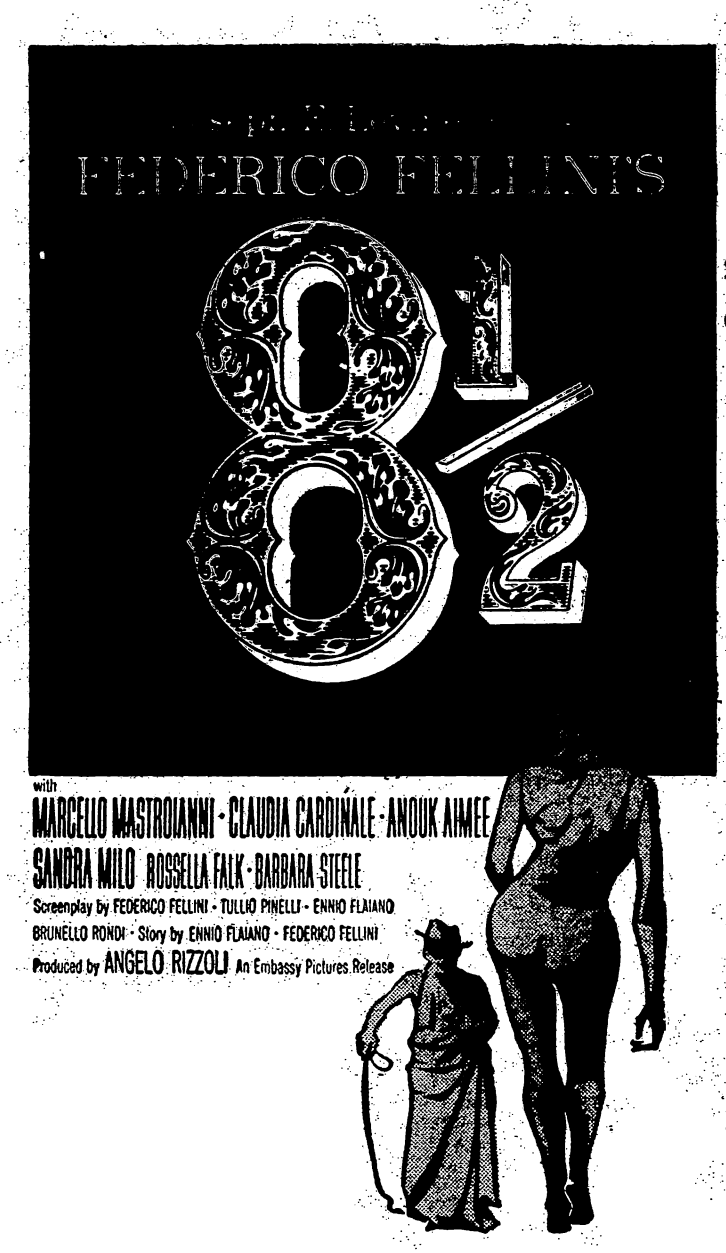
the industry are involved in strategic maneuvers. The producers, who naturally regard Film Aid as a life-and-death matter, are out for the biggest slice of cake. German distribs appear to be in agreement on principle, but the Motion Picture Export Assn. member companies have so far reserved their position and not taken sides. They have asked for, and received, an assurance that they will be invited to give evidence before the Cultural Committee in due course. Dr. Martin, who heads that panel, had been set to confer with Eric Johnston last week, but the session had to be abandoned when the Johnston's trip was cancelled on medical advice.

The U.S. majors take the view that as they have 40% of the German market, they are the biggest single entity and will, per se, be the largest contributors to any aid proposal. For that reason, therefore, they have a bigger stake than any other industry, and want to be sure they get a fair crack of the whip from any new legislation, and are not left carrying an undue share of the burden.

There is little doubt that the Hollywood companies will go along with the Film Aid principle, though anxious about some of the details, particularly involving coproductions with other Common Market countries. It is understood, by the way, that the subsidy will apply equally to all German pix, including those financed by the American companies.

Germany, incidentally, represents Hollywood's third biggest foreign market, ranking only behind Britain and Italy. The native producers, who have been facing acute difficulties during the past few years, barely account for 25% of the playing time, and would, consequently, only be responsible for about one quarter of the Film Aid income.

RAVE REVIEWS! RECORD GROSSES!



"'8½'—BRILLIANT FILM! BRILLIANT PERFORMANCES! Fellini's '8½' ranks among the most brilliant cinema works of our time! It is a masterwork of one of the great film-makers!"

—Judith Crist, N.Y. Herald Tribune

★★★★ HIGHEST RATING! "A BRILLIANT MOVIE! '8½' is as brilliant and as bizarre as 'La Dolce Vita,' no less amatory, more imaginative in concept and more often hilariously funny."

—Wanda Hale, N.Y. Daily News

"'8½' IS ENTERTAINMENT THAT WILL REALLY MAKE YOU SIT UP STRAIGHT AND THINK! Fellini has managed to compress so much drollery and wit, so much satire on social abberrations, so much sardonic comment on sex and even a bit of travesty of Freud...'8½' harbors some elegant treasures...Fellini's tremendous pictorial poetry, his intimations of pathos and longing, his skill with the silly and grotesque... '8½' has much that is wonderful." —Bosley Crowther, N.Y. Times

"FELLINI'S MASTERPIECE! A work of art of the first magnitude. No film has ever soared higher. —Newsweek Magazine

"THIS IS A PICTURE THAT MUST BE SEEN! A most excitingly original film of extraordinary artistry, poetic power, striking imagination and profound cinematic significance!" —Jesse Zunser, Cue Magazine

"'8½' IS SUPERB! Marcello Mastroianni is magnificent. Claudia Cardinale, Sandra Milo, Rosella Falk, and many others will often put your eyebrows on stilts!" —Justin Gilbert, N.Y. Daily Mirror

"'8½' IS UP TO FELLINI'S BEST STANDARD! It is more imaginative than 'La Dolce Vita.' It is a fascinating view of the creative movie-maker." —Archer Winsten, N.Y. Post

"'8½' IS MARVELOUS! Fellini's innumerable intricate tricks are enchanting. He has secured remarkable performances from Marcello Mastroianni, Anouk Aimee and Sandra Milo." —Brendan Gill, New Yorker

"A FILM OF THE HIGHEST DISTINCTION!"

—Hollis Alpert, Saturday Review

"'8½' ONE OF THE GREAT PICTURES OF ALL TIME! The cinema has taken a giant step forward." —Dorothy Kilgallen

THE HIGHEST OPENING DAY GROSS IN THE 32 YEAR HISTORY OF THE NEW EMBASSY THEATRE!
TREMENDOUS CROWDS TURNED AWAY AT THE GRAND OPENING OF THE FESTIVAL THEATRE!

Opening Soon at: Fine Arts, Los Angeles; Loop, Chicago; Metro, San Francisco; Apex, Washington

For Sensational Summer Business, Contact Your Embassy Branch Now!

Berlin Festival Films

Continued from page 6

Delay in Marienborn

military brass, is obliged to let the Russians have their way.

One of the unusual features of the production is that the Russians are not made the heavies they usually are in such subjects. Admittedly, they put on a show of force and call out the troops to halt the train, but they behave calmly and reasonably, knowing they have some right on their side. And there is also a forceful outburst from Jose Ferrer, a newsman riding on the train, who declares he has little sympathy for the refugee as it was the Germans who started the whole unhappy business, though he later relents when the lad has to be handed over.

Unfortunately, the direction does not take full advantage of the subject matter, and fails to build up either a claustrophobic atmosphere or adequate suspense. The verbal duels between the train commander, Sean Flynn, and the Russians lack the necessary dramatic punch.

The director also has made Ferrer an unnecessarily agressive character, thus diverting much sympathy from his role. Flynn, however, makes a convincing showing. Nicole Courcel is colorless as the nurse while Joseph Yadin (an Israeli) makes a lively Russian officer. Hans Joachim Schmiedel is a typically pathetic refugee. Technical credits are average, and there is a tuneful song over the credit tiles. *Myro.*

La Rimpatriata

(The Reunion)
(ITALIAN)

Berlin, July 2.

Galatea production and release. Stars Walter Chiari. Directed by Damiano Damiani. Screenplay, Damiani; script collaborators, Vittoriano Petrilli, Enrico Ribulsi, Ugo Liberatore; camera, Alessandro D'Eva; music, Roberto Nicolosi. At Berlin Film Fest. Running time, 100 MINS.

Cesare	Walter Chiari
Alberto	Francisco Rabal
Carla	Leticia Roman
Sergio	Riccardo Garrone
La Triste	Dominique Boshero
Nino	Mino Guerrini
Toro	Gastone Moschin
Larone	Jacqueline Pierreaux
Livio	Paul Guers

A tragi-comedy, revealing perceptive understanding of human behavior, "The Reunion" is distinguished by a fine stellar performance by Walter Chiari which gives the picture its real character and quality. Film has strong b.o. possibilities which could be hypoed by tightening of a few overdrawn sequences.

Having its world preem as the official Italian selection for the Berlin festival, the pic portrays the reactions of five men, all of whom were youthful friends, who plan a night out on the town. All have done well, with the exception of one who has a job in a picture theatre. But he was the one who was always the life and soul of the party when they were younger. And the others soon discover that he still has a way of charming women, even total strangers, over the telephone.

What starts out as a high spirited spree with girls picked up on the way, gradually imperceptibly but inevitably develops into a disaster. Walter Chiari, as the less affluent member of the group, has his fill of trouble: he's married, but has a mistress on the side, and the latter has decided to accept an offer of marriage to give their child a name and a home. As the night goes on, they move from one escapade to another, ending with a brutal beating up of Chiari after he's been cold-shouldered by a former flame.

The film is at its best when the story is pursuing a gay and lighthearted course, but the more serious incidents are credibly dovetailed into the general theme. There is one diverting scene when a blonde pickup is stretched out horizontally on a billiards table, and one of the men tees off a shot from her breast; and another, when all are driving along a highway, and a handsome negress puts her hand out of the window of a parallel car to flick the ash from her cigaret, only to have it caressed by another of the high-spirited gang.

Aside from Chiari's dominating performance, there is also first rate work from the other members of the cast. Leticia Roman is warmly appealing as one of the girls whose night out for fun ends on a note of sadness. Dominique Boschero is an attractive specimen of female sensuousness while Jacqueline Pierreux gives a forceful display of embittered womanhood. Francisco Rabal, Ricardo Garrone, Mino Guerrini and Gaston Moschin are the other men on the spree, and offer lively and polished aid.

Damiano Damiani has smoothly directed his own screenplay, and has shown a keen appreciation for clearcut characterization. Other credits are up to par. *Myro.*

Sahib, Bibi aur Ghulam

(King, Queen and Slave)
(INDIAN)

Berlin, July 2.

Guru Dutt Films (Bombay) production and release. Stars Meena Kumari, Guru Dutt, Rehman, Waheda Rehman. Directed by Abrar Alvi. Based on novel by Bimal Mitra; camera, V. K. Murthy; music, Hemant Kumar. At Berlin Film Fest. Running time, 120 MINS.

This Indian entry at the Berlin festival is a strange, uneasy mixture of moods and styles, which just don't blend into a complete whole. It starts off as a disarmingly naive comedy, played with charm and good humor. Then suddenly it changes to heavy and ponderous melodrama. This is extremely overlong, too, at two hours of running time, so it can only have very slight artie chances in the West.

The period is the turn of the 19th Century. There is an undercurrent of unrest as the peasants lose their land, and the British troops roam through the city looting the shops in the local market. But that aspect is hardly developed. For the first part, the emphasis is on a young country bumpkin who comes to the big city, locates a friend who works in the "big mansion," gets a job and is soon romantically entangled with his employer's daughter, but is too shy and fumbling to make much headway.

Running parallel with that theme is the despair of the lady of the manor who cannot prevail upon her husband to stay home at night, as he seems to prefer orgies with dancing girls and plenty of booze.

In a desperate bid to hold her man, she agrees to take a drink with him, and acts like she is making the ultimate sacrifice. In no time at all, she's acquired a taste for the hard stuff, becomes a confirmed alcoholic and drinks away the family fortune, while, ironically, her husband has become a teetotaller. Inevitably, she comes to a tragic end.

The naive style of the earlier part proves most appealing, and had it kept on that note, the pic might have been more palatable. But the transition to meller throws it off-key, though not, apparently, for local audiences. In India, it is rated among the top 10 films of the last 50 years.

Production is mounted on an ambitious scale, with several lavish sets and a wide range of attractive costumes. The two main femme roles are played by striking-looking actresses, and the male leads by handsome men. Unusual score by Hemant Kumar is mainly fascinating. *Myro.*

Young Aphrodites

(GREECE)

Berlin, July 2.

Minos Film and Anzervos Studios (Athens) release of a George Zervos and Nikos Kondouros production. Features Helen Prokopiou, Takis Emmanouel, Kleopatra Rota, Vangelis Joanides. Directed by Kondouros. Screenplay, Kostas Sfikas and Vassilis Vassilikos; camera, Giovanni Variano; music, Yian Markopoulos. At Berlin Film Fest. Running time, 89 MINS.

Apparently the passing of more than 2,000 years has made little change in the pattern of sexual behaviour of the human male or female, according to this Greek picture which based on an ancient myth and is set in the year 200 B.C. A dull, slow but exploitable item.

There's not much in the way of a plot, and what little story there is unspools at a leisurely and monotonous pace. A shepherd meets a married woman (whose husband is away fishing) and a 10-year old boy meets a 12-year old girl. Passion pursues its natural course, though in the case of the youngsters they appear to be groping until they spy the elder couple in the act.

Exploitation comes via the semi-nudity of both females, but some amusing and stimulating elements audiences may resent the continuous upper exposure by a mere child in what, is after all, a commercial pic with little art pretensions. According to a press handout, the cast is composed of non-pros. Their performances will do little to upset their amateur status. Technical credits are adequate. *Myro.*

Leven En Dood Of Het Land

(Life and Death in Flanders)
(BELGIAN)

Emile Degelin (Brussels) production. Directed by Degelin. Screenplay, Degelin, based on original stories by Karel van de Woestijne and Stijn Streuvels; camera, Paul Defru, Dirk Roelofs; music, Jos Mertens. At Berlin Film Fest. Running time, 82 MINS.

This Belgian production calls itself a documentary feature. It is divided into two parts and utilizes exceptional amateur players. The first part (based on novelette by Woestijne) concerns a dying farmer, the second one (based on story by Streuvels) has to do with a young worker who's forced to marry an ugly girl because the latter has a child with him.

While the first episode appears overly slow, often not exactly tasteful and neither fish nor fowl, the second one reveals Emile Degelin's directorial talents in several situations. He seems to have well caught the feel of life in the Flemish country and the nature of the people there.

There is some impressive genuineness about this part. Film, however, will have a tough time obtaining many dates. It's too much of an offbeater for any situation. This can be registered as an interesting effort of writer-producer-director Emil Degelin. *Hans.*

Garrincha — Allegria Do Povo

(Garrincha—Hero Of the People)
(BRAZIL)

Berlin, July 2.

Luiz Carlos Barreto production. Directed by Joaquim Pedro. Camera, Mario Carneiro. At Berlin Film Fest. Running time, 66 MINS.

This documentary on Garrincha, idolized Brazilian football player, right winger of the Brazilian teams that won the 1958 and 1962 World Cups, primarily is an item for the soccer fan. But it may also please other segments for it gives an interesting insight into Latin American sports enthusiasm. Taking into account that there are millions of football fans all over the world, film may qualify for some special situations, possibly if cut down also for dual programs.

Pic tells how Garrincha climbed up from a poor factory worker to a football (soccer) professional and star of his team, Botafogo, with a monthly income of half a million Cruzeiros. The soccer artist Garrincha is a simple but colorful, likeable fellow who has remained modest despite all the idolization.

Amusing thing about his life is that fate has pulled his leg seven times when it gave him (who wants so badly a son) seven daughters to date. There are some excellent shots which show Garrincha in action and, in all, the fascinating sports atmosphere is well caught. On the negative side, film is not always technically firstrate. Also, it could have shown more footwork of Garrincha. The commentary (in German at the Berlin Fest) bordered sometimes on the silly. *Hans.*

La Terraza

(The Roof Garden)
(ARGENTINA)

Berlin, June 25.

Internacional Films (Buenos Aires) release of a German Szulem production. Stars Graciela Borges, Leonardo Favio. Directed by Leopoldo Torre Nilsson. Screenplay, Beatriz Guido; camera, Ignacio Souto; editor, J. M. Paleo; music, Jorge Lopez Ruiz. At Berlin Film Fest. Running time, 88 MINS.

Claudia	Graciela Borges
Rodolfo	Leonardo Favio
Vicky	Marcela Lopez Rey
Alberto	Hector Pellegrini
Valeria	Dora Baret
Luis	Norberto Suarez
Horacio	Enrique Leporace
Pablo	Luis Walmo
Mercedes	Mirtha Duhner
Guille	Oscar Caballero
Belita	Belita

Leopoldo Torre Nilsson, one of Argentine's best known directors, takes a long and perceptive look at youth in revolt—against convention, authority and parental control. It is, in fact, a kind of "dolce vita" treatment of the smart young set of Buenos Aires. While it does not make a wholly satisfying picture, it has several intriguing and stimulating elements which should give it fair arty chances overseas.

The roof garden in which virtually the entire story is played out is at the top of a fashionable B.A. apartment house, complete with swimming pool. A dozen or so teenagers, all in bathing suits, have shut themselves off from the outside world and their only contact with their families is through the grandchild of the caretaker, a precocious girl who runs errands and delivers messages. Each time the adults attempt to break into the youngster's privacy, they threaten to toss the child over the rooftops, and one such warning to the elders almost ends in disaster.

The teenagers spend most of their time cavorting in the pool, swilling whisky, pairing off and making love, but their rebellion seems to have little point. It is more in the nature of an escapade in which high-spirited youth is determined to have its fling and defy the conventions, rather than making a stand on any stated principle.

The characters are mainly casually drawn, but Torre Nilsson's perceptive direction keeps them in focus and gives the story some meaning. The youthful rebellion comes to its inevitable end one dawn. And there is a neat touch of symbolism in the final sequences—some months after the spree—as the little girl, now lame from the escapade, plays in the empty pool, with the autumn leaves dropping on the roof garden.

The mainly young cast perform with an appropriate display of high spirits, and there are some interesting cameos, notably from a priest who appeals to the rebellious youth from a helicopter hovering over the roof garden. The two principal roles are played in lively style by Graciela Borges and Leonardo Favio. Belita is suitably precocious as the child while the priest is effectively portrayed by Fernando Vegal. As in all Torre Nilsson's pix, technical standards are okay. *Myro.*

Film Reviews

Continued from page 6

Tarzan's Three Challenges

age, so, too, have the characters of fiction who populated those places. Even the once pristine real estate of Tarzan, darkest Africa, is now known more for its political upheavals than its primeval splendors.

In an effort, then, to prevent Tarzan from becoming a ludicrous anachronism in a world looking to space geography for its new mysteries and exotic characters of fantasy, producer Sy Weintraub and his creative unit have gradually converted the Edgar Rice Burroughs character from the simple ape man to a globetrotting troubleshooter, a kind of one-man Peace Corps in loin cloth. But, in thus broadening the scope, they have stripped the character of much of its distinguishing identity.

In "Tarzan's Three Challenges," he has been transplanted to Thailand. Filmed there in its entirety, it is, by modern story and production standards, probably one of the best installments in the 44-year-old, 34-chapter-old screen series, and, thanks to the inevitable moppet support, very likely will show a boxoffice profit. Yet the new Tarzan lacks the imagination-stimulating qualities that made this series so successful. Much of the romance has gone out of the marriage between character and audience. The series may be hanging on the thread of tradition, living on borrowed time. Today's Tarzan is a man without a country and with only a shred of his former personality.

In this Berne Giler-Robert Day screenplay, directed skillfully by the latter, Tarzan (Jock Mahoney) is summoned to Thailand to escort a young spiritual heir from a monastery to his rightful throne at the head of an ancient land. To protect his charge, Tarzan must ward off the challenge of the brother (Woody Strode) of the dying ruler, whom he defeats in an impressive two-man tournament of strength and courage. Some interesting socio-political ramifications of the power struggle between Strode, who represents the radical younger faction of the tribe, and the young heir-apparent, who represents tradition, are touched upon but eventually submerged by the requirements of physical action.

For the purists and the kiddies, there are vines in the Thailand jungle for Tarzan to go tree-hopping on. And Mahoney, with his natural athletic prowess, is able to make a gymnasium out of the jungle in the best Tarzan tradition. Strode is a most impressive figure as the antagonist, and also briefly enacts the role of the dying chieftain. Ricki Der does capably as the young ruler and Tsuruko Kobayashi contributes the right note of concern as his devoted nursemaid.

The production is notable for a smattering of culture. In addition to this ethnic flavoring, there are also impressive action sequences, among them a roaring forest fire. Ted Scaife's photography is expert, as is Fred Burnley's editing. Among other outstanding staff efforts, Joseph Horovitz's music plays a vital role in the production with its exotic strains and explanatory emphasis of key dramatic points. *Tube.*

Trading-Even

Continued from page 3

also import Russ product. And as far as the actual trading with the Russians is concerned, Shore says "they're easier to deal with than any other country." This is largely because the machinery is already established to trade via the cultural exchange route, terms for which have existed status quo since their establishment in 1958.

Trade Even

The way it works is that an importer pays $60,000 for a standard ratio film or $67,000 for a wide screen pic and Russians pay the same. It's an even exchange. This keeps the dollar balance stable and the flow even. Although it is also possible to deal outside the framework of the cultural exchange setup, neither side is anxious to do so. In the case of his importation of "Ivan," the Russians got "Richard III" and "There Was a Crooked Man," both UA films, at the appropriate price per pic. Shore first had to buy them from UA, of course.

Considering the price paid, some Russ releases garner okay rentals for their importers. In 1958 Shore imported a spectacle exploitation item called "The Sword and the Dragon" which grossed about $600,000, he estimates. "Ballad of a Soldier" grossed about $300,000 just in art house. "A Summer to Remember" should hit over $180,000. The majors have had some too, but haven't done too well primarily because they are less flexible than the indies. Among the Russ film handled by majors have been "Cranes Are Flying," "Othello," "Fate of a Man," "Swan Lake" and "Quiet Flows the Don." Shore also notes that some majors have "a certain reluctance" to deal with the Russians because of fear of stockholders' beefing and other factors which he considers foolish.

Do-It-Yourself!

Shore notes that, because of the reluctance of majors to handle distribution, he must deal with indie distribs of whom he says, "Give 'em a hit and they're all heroes, but give 'em a marginal picture and it dies in the vaults." Instead, he declares, "I'd rather distribute myself in 200 theatres and get the money directly than get a distributor to get me 2,000 theatres and gives me trouble." Accordingly, he has no distrib for "Ivan" but made the deal for the Murray Hill with Rugoff himself. "No distrib would do as well as I did because he's too afraid for his other pictures to press for strong terms."

On July 4 (ironically) he flies to Russia to dicker for the importing of their seven-hour epic filmization of "War and Peace." Among the points in the discussions will be the trimming of the film to three-and-a-half hours for U. S. screening and the bringing of U.S. and British actors to Moscow to dub an English language version. Says Shore of the international film biz, "everybody has a country these days. Joe Levine has Italy and France, Continental has England, UA has Greece. I might as well have a part of someplace too."

Braid for Harold Roth

Harold Roth, general sales manager of Samuel Bronston Distributions, the past week was elected a vicepresident of the organization.

In another move Murray M. Kaplan has joined the company in an exec sales capacity under Roth. Kaplan is a former v.p.-general sales manager of Medallion Pictures and prior to this was with Warners and United Artists.

Amusement Stock Quotations

Week Ended Tues. (2)

N. Y. Stock Exchange

1963 High	1963 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	12¼	ABC Vending	127	14⅞	14	14⅞	+ ¼
38¼	29½	Am Br-Par Th	157	30⅛	29⅛	29⅞	— ⅛
21⅜	14½	Ampex	1275	20⅝	19¼	19⅞	— ¾
61	42½	CBS	400	59⅞	57⅞	59	— ⅞
18¾	12¼	Chris Craft	92	14	13	13¼	— ¾
29½	22¼	Col Pix	67	26½	25⅝	26	— ¼
46	45⅛	Decca	8	45½	45⅜	45⅜	
39½	27¾	Disney	100	38¾	36⅝	38⅛	— ⅞
122⅜	106⅞	Eastman Kdk.	239	109⅞	107	108	—2⅜
6⅜	5⅜	EMI	102	5¼	5¼	5¼	— ⅛
16	9⅝	Glen Alden	489	15¾	14	14⅜	—1¼
23¾	17⅛	Loew's Thea.	129	18⅞	18⅝	18⅝	— ¼
59⅜	48	MCA Inc.	34	56¼	53⅞	54¼	—2
30¼	15	Metromedia	167	28½	27½	28⅜	— ⅛
34⅜	28	MGM	114	32¾	31⅝	31¾	— ⅞
12¾	7⅞	Nat. G'l Corp.	218	11⅜	11	11¼	— ⅛
23⅞	21⅛	Outlet	†1750	23½	21⅛	21½	—1½
48¼	35¼	Paramount	63	43½	41¼	41¾	—1⅝
174½	120½	Polaroid	1184	160¼	150⅝	156¾	—4¼
74⅜	56	RCA	1159	70¾	66½	68⅝	—2½
10¼	6¾	Republic	57	9⅞	9½	9⅝	— ⅛
16⅝	14	Rep. pfd.	5	16⅛	15	15¾	— ¼
24⅝	20½	Stanley War.	49	22⅜	21⅞	22	— ¼
42½	31	Storer	36	41	39¾	40	— ⅞
28¼	17⅞	Taft Bdcst.	22	25½	25	25¼	— ¾
37	20	20th-Fox	339	31⅛	28¾	29¼	—2
32	25	United Arti'ts	346	26¾	25⅛	25⅜	—1½
16¼	12⅞	Warner Bros.	114	15½	14⅝	15	— ¾
68	51	Zenith	839	63⅞	60¼	62½	—1

American Stock Exchange

4	2⅛	Allied Artists	173	3⅞	3⅝	3⅝	— ¼
8⅜	5	BalM'nt GAC	9	7⅜	7⅛	7⅜	..
12¼	7⅞	Cam-P'kway	17	8½	8	8	— ¼
24⅞	16⅞	Cap. Cit. Bdc.	72	21¾	20¼	20½	—1½
17⅜	13½	Cinerama Inc.	199	14¾	14	14⅛	— ½
8¼	6⅞	Desilu Prods.	14	6⅞	6¾	6⅞	..
7⅜	4¾	Filmways	26	7	6½	7	+ ¾
10¼	5¾	MPO Vid.	34	9⅝	9	9⅛	— ¾
15/16	⅜	Nat'l Telefilm	102	½	⅜	7/16	+1/16
3⅝	2⅛	Reeves Bdcst.	11	3½	3⅜	3⅜	— ⅛
3⅞	3⅛	Reeves Snd.	111	3½	3⅜	3½	
17¾	13¼	Rollins Bdcst.	16	17½	17¼	17¼	— ½
25⅜	16¾	Screen Gems	16	23¾	22½	22½	— ⅝
14¾	8⅝	Technicolor	686	14¼	13¼	14¼	+ ⅛
6¾	4⅛	Teleprompter	46	5½	5	5	— ⅛
2¾	⅞	Tele-Indus	7	1⅜	1¼	1¼	.
13⅜	11⅛	Trans-Lux	31	11⅜	11	11	— ½

*Week ended Mon. (1).
†Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	7	7⅞	
Four Star Television	8¾	9¾	— ¼
Gen. Aniline & Film	300	327	—20
General Drive-in	10⅝	11⅝	+ ⅛
Magna Pictures	2⅛	2½	+ ¼
Medallion Pictures	8⅞	9⅞	..
Pickwick International	4⅝	5⅛	— ⅛
Premier Albums	7⅜	8¼	— ¾
Rust Craft Greeting Cards	14¼	15⅜	— ¼
Seven Arts Productions	7⅞	8⅝	— ⅛
Transcontinent Television	17¾	19	— ⅜
U. A. Theatres	9⅜	10⅜	— ⅜
Universal Pictures	62½	67	+ ½
Walter Reade-Sterling Inc.	2⅛	2½	..
Wometco Enterprises	23½	25⅝	
Wrather Corp.	5⅛	6	— ⅜

(Source: National Assn. of Securities Dealers Inc.)

'Cleopatra' In 106 Heat; Film Social Season Peak Of Arizona's Big Burg

Phoenix, July 2.

Arizona Gov. Paul Fannin, fronted a muster of political, professional, social and other regional V.I.P.'s with their ladies to the blast-off of "Cleopatra" at the downtown 1,400-seat Paramount theatre June 26. This black-tie benefit for the Phoenix Mental Health Assn. was the social bash of the season.

Mrs. Richard F. Harless, chairwomen of the Assn., predicts, after the official audit, a $8,000 contribution to the coffers of this deserving charity. Considering the scant three weeks involved creating interest in this preem, coupled with the stifling 106 degree local heat-wave, the huge success of this affair is an enviable promotion.

The normal Paramount tops for "Cleo" will be $3.75 but for this gala debut the tariff was elevated to a $10 minimum and skyrocketed to $50 for the status-seekers whom Mrs. Harless tabs as "the Golden Bell circle" whose lure for the additional cash was a pre-theatre champagne dinner hosted by Gus Lampe at his plush Arizona Manor's Holiday House.

The pic itself should be a local fiscal blockbuster. Advance sales are hefty and the local press gave this fable the red carpet treatment. The local critics comments approached the can-do-no-wrong stand.

20th In Spain

Continued from page 3

to approve all deals for Fox product. Beja, in effect, has become director general of the Fox-Radio setup with full authority to readjust personnel, merge branches and, in general, exercise complete administrative control.

While sale figures are unavilable in Madrid film circles, reliable reports indicate that Ramos and Beja, backed by a financier combine, shelled out over a million ($) to acquire Fox assets and control.

Official confirmation of the Fox takeover by Radio Films will probably be withheld for at least the 1963-64 distrib season. During that period, Fox will distribute "Cleopatra" and Radio will release "The Leopard." Ramos, who shares one or Spain's biggest exhib networks with his brother Luis, has already earmarked "Cleopatra" for his Madrid showcase, Cine Conde de Duque, having advanced Fox 6,000,000 pesetas ($100,000) in addition to a one-year first-run guarantee.

Made-Direct-For-TV

Continued from page 3

from all picturemaking areas. The company has yet to make one of these opuses but sources feel that this production arm won't be put to work making vidfilms and that its initial idea will be preserved. In any case, the people involved with these pix aren't big names yet either.

Universal has been building its producer, director and actor rosters heavily in recent months but, the question arises, isn't this being done mostly for its main (and only so far) function — that of making features? Nobody concerned is doing much talking lately about it, not even NBC from whence the first noise came. There have been comments from Allied States Assn. and various exhibs all backing the idea and so Universal can proceed with a clear conscience on that score. But it all bolls down to a practical consideration in the end, observers feel, and that will make the actual working out of the program very interesting to watch they say.

Pitt's 1st Hardtop In 30 Years Among Four New Stearn Openings

Pittsburgh, July 2.

Cousins Ernie and George Stern disclosed last week that their Associated Theatres would unveil four units within the month.

The first will be the Forum in Squirrel Hill, which will be Pitt's first new hardtop in 30 years. It will be an art house, seating 370, and will be in Squirrel Hill where two other art houses, the Squirrel Hill and the Beacon, are now located. Tentatively set to be the opening attraction is "Mouse on the Moon."

Another hardtop, The Monroe, seating 900 will be in the busy suburban area of Monroeville. The other two are combination drive-ins with indoor seats and will be the North Side on Williams Road in Pitt's North Side and The Canal Road Drivein, which will be the firm's first house in Cleveland. These additions will bring the total of Associated properties in the tri-state area to 30.

The Sterns have three other locations set and are still looking for sites in all likely areas on Western Pennsylvania, West Virginia and Ohio.

"We are not stopping, we believe in the future of the theatre business," Ernie Stern said in his general description of the firm's future plans.

He is the president of the firm and the son of Norbert Stern, who built Pitt's first drive-in (the South Park) which was the third drive-in built in the U. S. The elder Stern was primarily a real estate man and the circuit didn't really start moving until the boys took over in 1959 when the circuit had ten houses.

Along with his cousin George, who is the promotion man and v.p. of the firm, the Sterns moved downtown when they acquired the J. F. Harris along with a few Harris nabe houses. They then took over the Fulton from the Shea circuit.

Wilder His Only Dean; I.A.L. Diamond Scripts Three for Mirisch Co.

Hollywood, July 2.

I.A.L. Diamond stipulates that he'll work only with Billy Wilder, in a three-pix contract he's just inked with Mirisches. Writer, who has been on a pic-to-pic basis on Wilder's last five films, will get a participation in trio, also first time he's ever entered into such an arrangement.

First two pix will be "The Private Lives of Sherlock Holmes" and "Dazzling Hour." "Holmes" is skedded for a summer start in England, but if Peter O'Toole, set for title role, isn't available pic will be postponed in favor of "Hour." Dean Martin and either Jack Lemmon or Peter Sellers—latter slated for Dr. Watson character in "Holmes"—are expected to star in "Hour."

JAMES STEWART DEALS IN TRADE SUNSHINE

Dallas, July 2.

During a brief stopover here en route to Fort Worth to join his family, James Stewart stated that Hollywood isn't making as many pictures but they are better. Stewart has just completed "Take Her, She's Mine" with Sandra Dee and Audrey Meadows for 20th-Fox.

When asked about the studio he noted that the company's stock is on the rise, and expressed belief that it would pull out of its present difficulties in good condition.

Stewart said he has always been optimistic about the future of Hollywood as the world's film capital, and that the city "will come out fine" despite the current rash of foreign based productions.

He declared his conviction that Hollywood would survive the recent blasts directed at overly demanding stars adding new Hollywood is better than the old. He did regret the demise of the studio system which allowed young actors to gain valuable experience in many pictures before attacking a major role.

Mississippi-Louisiana TOA Units Meet Jointly

Mississippi and Louisiana Theatre Owners of America organizations held their 22d annual combined convention in Biloxi, Miss., last week. The meeting, which elected officers for the coming term for the respective exhib groups, was also addressed by Robert Selig, v.p. of National General Corp. who keynoted, and George Roscoe, TOA director of exhibitor relations.

Selig discussed the "audience awards" promotion currently being considered by the Congress of Motion Picture Organizations and Talaria, the closed circuit color theatre tv system leased earlier this year by National Generel from General Electric. Roscoe discussed the program of his organization on behalf of exhibs.

Mississippi Theatre Owners voted another year in office for its present slate of officers, including board chairman Ed Ortte, prez Stanley L. Taylor, veeps B. T. Jackson, John Williams and E. W. Clinton and secretary-treasurer Lloyd Royal Jr. Louisiana TOA elected a new slate of officers which includes L. C. Montgomery as board chairman, Charles Bazzell as prez, Don Stafford as first v.p., Ted Crosby as second v.p., Clare Woods as third veep, Mrs. Gene Barnette as secretary and E. T. Colonge as treasurer.

WB'S 'DISTANT TRUMPET' LOCATIONS AT GALLUP

Albuquerque, July 2.

A motion picture, based on the Paul Horgan novel, "A Distant Trumpet," will be shot in the Gallup, N.M., area starting about July 8, by Warner Bros. Troy Donahue and Suzanne Pleshette get top billing, with Lee Martinson on direction.

Crews will be in this area until about Aug. 1, shooting exteriors and some interiors. Picture is untitled as yet.

Gallup, located about 138 miles west of Albuquerque on Route 66, has been the site of many outdoor productions for theatres and tv.

"INSTANT SYNC worked extraordinarily well for us in post syncing 'Chartres Cathedral' and 'Athens' Golden Age'."
John Barnes
Encyclopedia Britannica Films
INSTANT SYNC
The Revolutionary New Post Synchronization and Dubbing Process
723 Seventh Ave., New York
CI 5-1773

WANTED
Men and women as student and asst. mgrs. Excellent future. Apply in person or by mail. Short resume and photo . . also anticipated opening for experienced manager.
B. JOHNSON—15th Floor
LOEW'S THEATRES
1540 B'way, New York City 36

Sardi's East
123 East 54th St. New York
PLaza 1-6655
Sardi's
234 W. 44th ST. NEW YORK
LA 4-0707

CINERAMA INC.
ANNOUNCES
FILM LIBRARY
World Wide Footage 35mm EK Color
4050 W. Pico Blvd., Los Angeles 19, Calif.
REpublic 5-1212, Editorial

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center • PL 7-3100
FRANK SINATRA in
"COME BLOW YOUR HORN"
A Paramount Release in Technicolor® and Panavision®
On Stage "TO THE MARINES"

IN PRODUCTION
Facts of Murder
Golden Arrow
TITRA
DUBBING CO.
1600 Broadway New York N. Y.
PLaza 7-6681

Stanton Raps House Probe Into Web Coverage of Civil Rights Issue As Perilously Close to Censorship'

Washington, July 2.

CBS prexy Frank Stanton almost got a hotfoot trying to dance around the Dixie segregationist melody.

Testifying before the Senate Communications subcommittee on equal time, Stanton was blasted by Sen. Strom Thurmond (D-S.C.) for CBS' following "the NAACP line" in covering civil rights news.

Thurmond demanded to know why networks gave more exposure to the murder and funeral of NAACP leader Medgar Evans in Jackson, Miss. than to the slayings of white people in Lexington, N.C. and Washington, D.C.

After much prodding by Thurmond, Stanton said he didn't know about the specifics in the Lexington and Washington cases, but promised to write the Senator with details on CBS's comparative coverage of all events.

Stanton repeatedly defended the objectivity and responsibility of his news staff and said CBS doesn't make news judgments on color.

"Don't you care about white people?" Thurmond asked.

"I didn't say that," Stanton replied.

When Thurmond finished another blast, subcommittee chairman Sen. John Pastore (D-R.I.) told Stanton he could have equal time saying "You can make a speech too, if you want."

This set off a wrangle between Thurmond and Pastore. Thurmond said Pastore was trying to justify Stanton's position. Pastore said he was just trying to give Stanton a chance to finish his answer.

Thurmond said he had a right to inject and the chairman "could take it and like it."

Pastore told Thurmond he could "inject but not interrupt."

When that hassle cooled down, Stanton raised the question of a network having to justify its news coverage to a Senate Committee.

Pastore said Thurmond's request was proper. A committee can't tell a network what to do, but like FCC it can ask for information, Pastore said.

Stanton said investigations of how news is handled is getting "perilously close" to censorship.

Pastore agreed but said there was a line of demarcation and the committee had the right to review the record.

NBC board chairman Robert Sarnoff missed Thurmond's anti-web rebukes when he testified earlier in the week. Thurmond was absent when Sarnoff was on the stand, but earlier in the day he made a similar blast about network coverage of civil rights.

In anticipation of possible Thurmond questions, however, NBC staffers had prepared figures in the interim between Thurmond's remarks and Sarnoff's appearance to show NBC was airing both sides of the crisis.

Ed Murrow Presses Attack on House's Cut Of USIA Appropriation

Washington, July 2.

In case anyone didn't hear him the first time, U.S. Information Agency director Edward R. Murrow again attacked the House of Representatives for its hatchet job on his agency's budget.

In comparison with his tempered criticism of last week, Murrow gathered all his phrase making powers to blast the House for its "vote of indifference," the "folly of frugality" and "short-changing" the effort to speak for the U.S. abroad.

Admitting he was departing from tradition in making such speeches, Murrow told the National Education Assn. in Detroit he had the responsibility to warn of the results of "shoe string financing."

Murrow bemoaned the absence of lobbyists and vested interests to push USIA's cause in Congress.

He again pledged to go to the Senate to get the $15,000,000 cut restored.

Rocky Marciano Now TV Exec: Nat'l Telepix VP

Rocky Marciano, former world's heavyweight champ, has joined National Telepix Inc., a producer of children's series, as viceprexy of public relations. Marciano will also concentrate on developing sports programs for syndication.

National Telepix currently is riding with "Mischief Makers," "Comedy Capers" and "Wally Western." Edward N. White is prexy.

NBC-TV Folding Colonial, Bows Peacock Studio

The Colonial Theatre, which until now has been one of NBC-TV's two prime color facilities in N. Y., closes in September when "Price Is Right" leaves for ABC-TV. The closing of the Colonial and the opening of NBC's new giant Peacock Studio in 30 Rockefeller Plaza were planned months ago.

The Colonial, an old RKO vaudeville house, was opened for tv on Nov. 15, 1952 and was described by the company as its own "marvel of electronic progress in every aspect of engineering." In many ways it was. It had a powerful and intricate lighting system — the "most powerful and intricate," NBC said. It's saying much the same thing today: "Latest developed color facilities, two new lobbies, portable seating, 700 kw lighting and ultra-modern decor" go into Peacock. Colonial could only deliver 480 kw at the flip of a button.

The Peacock is actually massive. It has 10,000-square feet of floor space. Even with the loss of Colonial, the size of this new color studio (it'll continue to be used for black-and-white election coverage as it was when it was just plain Studio 8-H) and the continuation of three smaller studios at 30 Rock. and big Studios 1 and 2 in Brooklyn will give the network plenty of room for color in N. Y.

The Peacock Studio was opened formally last week. But instead of being one week old, it is, with 8-H a part of the past, more like 29 years and at least one week old, with a very new face.

SAMMY KAYE SUES BRASSELLE FOR 600G

Sammy Kaye has filed suit in N. Y. Supreme Court against Keefe Brasselle and CBS-TV, for over $600,000 damages.

Bandleader contends he entered into an agreement as performer and musical conductor on the program for 12 weeks. Among other claimed damages, Kaye contends that in order to enter the deal with the defendants, he had to forgo band bookings to the extent of $120,000. He said he was used in only one segment of the series, and attempts to clarify the situation by him for the season, were frustrated by defendants. His solo stint was scheduled for last night (Tues.).

Metromedia Borrows $7.5 Mil. for KTTV Buy

Metromedia Inc., parent company of the Metropolitan Broadcasting radio-tv chain, is floating a 15-year $7,500,000 loan at 5¾% interest to institutional investors.

Coin is being used to pay for the recent acquisition of KTTV in Los Angeles.

MICHEL TO SSC&B AS VEEP OVER RADIO-TV

Werner Michel, at one time tv chieftain at Reach, McClinton agency, will join Sullivan, Stauffer, Colwell & Bayles as veepee and director of the radio tv department.

Harry Ommerle continues as senior veepee in charge of radio-tv and Phil Cohen, manager of the radio-tv department, moves to the American Tobacco account team.

CBS-TV Angling Single Sponsor For 5 Specials

CBS-TV, which is close to 90% sold out on its regular nighttime schedule for next season, now is turning its attention to the sale of its few unsold specials. They number five and they carry a price tag of $2,000,000 in program and time charges. Web is seeking one sponsor, if at all possible to pick up the tab feeling that the variety of the special mix would give the desired sole sponsor a wide range of potential audiences.

The specials include the Ingrid Bergman starrer "Hedda Gabler," the Peter Ustinov original drama in which he stars along with Anthony Quinn, the Robert Goulet-Carol Lawrence outing, the "Man Who Bought Paradise," a vidfilm drama which had been envisioned as one of many dramatic specials last season, and an outing of the British Royal Ballet.

The number of non-news pub-affairs specials on all the networks have declined over the years. CBS-TV, unlike NBC-TV, the past few seasons has been very guarded in telecasting specials. Perhaps because there are fewer specials around on all the networks now, or perhaps for other reasons but there seems to be a greater prospect list of potential advertisers for specials this selling season as opposed to previous seasons. The number of prospects, according to one sales exec, is about 50 advertisers, not bad considering the comparative scarcity of unsold specials making the rounds for next season.

AFTRA MAPPING NEW DEAL FOR SPOT PAY

Hollywood, July 2.

AFTRA is currently evolving a wholly different formula for payments on radio transcription spots, and the new proposals will be presented at the union's national convention, opening here July 10-14. The new format will be hinged on population coverage, it was disclosed by Claude McCue, local exec secretary.

The exec also revealed that there will be demand AFTRA will seek increases in wages in certain categories on commercials one on tv tape. Emphasis this year by committees and caucuses is on teleblurbs.

About 500 delegates from locals throughout the U.S. are expected for the convention which will meet at the Ambassador hotel.

CBS Radio's 6-Yr. High

A six-year high in sales volume for CBS Radio was hit in June.

According to George Arkedis, sales v.p., the web's 63 "Dimension" programs per week are sold out for the seven days ending July 21, 1963. This situation generally holds throughout the summer.

News on the hour weekdays and weekends is also virtually SRO. Renewal and new business signed during June includes Faribault Woolen Mills and Beep Fruit Drink, Church and Dwight, Rexall Drug, Mennen, Emery Industries, Warner-Lambert, and Liggett & Myers.

NBC Renews Leyden

Hollywood, July 2.

Bill Leyden was signed to a new five-year pact as a daytime m.c. with NBC-TV, deal giving Leyden the right to work elsewhere in the nighttime hours.

Still Among the Living

Hollywood, July 2.

In a medium noted for an annual cancellation rate of about 40 shows a year, only a handful of vidpix series—nine to be exact—will head into next season with seven or more years vintage. Kingpin of all the Hollywood film series from a standpoint of age is "The Adventures of Ozzie and Harriet," heading into its 12th semester on ABC-TV.

Jack Benny is heading into his 14th season on CBS-TV, and Red Skelton into his 13th on the same web, but Benny converted to film only in recent years, still does some shows on tape, while Skelton's is a taped series.

Runnerup to "Ozzie" among the filmed series from the longevity view are "The Danny Thomas Show" on CBS-TV and "Death Valley Days" spot booked, both going into their 11th frames. Next in line among the vets are "Lassie," 10th year on CBS-TV; "Gunsmoke," "The Alfred Hitchcock Show" CBS-TV, and "Walt Disney Presents," NBC-TV, all readying their ninth innings; "Perry Mason," CBS-TV, and "Wagon Train," ABC-TV, going into their seventh years.

ABC-TV's live entry, Lawrence Welk, is going into his ninth year next semester. Of course, the veteran of all is Ed Sullivan's CBS-TV show, a 15-year-old.

There have been a number of changes and shifting in some of the long-runners, with "Gunsmoke," for example, having been expanded from 30 minutes to an hour in recent years; "Wagon Train," from 60 min. to 90 min. next season; the Hitchcock series, from 30 min. to 60 min.

And "Wagon Train" moved from NBC-TV; Thomas from ABC-TV to CBS-TV; Disney from ABC-TV to NBC-TV, in the course of their long runs.

Schoenbrun as Freelance Journalist

Mulls TV Documentary Production, After Book On DeGaulle

Washington, July 2.

Although David Schoenbrun and CBS have parted company after all these years, the former Paris and Washington bureau head and chief European correspondent of the network definitely intends to remain a reporter, using both the written and spoken word.

He has been approached with Governmental and public relations offers and easily could become a fixit man for U.S. firms wanting in on Common Market gravy, but he is turning such suggestions down flatly.

Instead, Schoenbrun is exploring the possibility of producing a few tv documentaries a year, allowing him time also to write a column and/or magazine articles. At the moment he is finishing a book on Charles de Gaulle ("Man on a Dark Horse: The Life and Times of Charles de Gaulle").

Schoenbrun insists there are no hard feelings either way in his bow-out from CBS. And the fact that the net settled generously with him while his lawyer, Paul Porter (former FCC chairman), looked on, leaves him in shape financially to be in no hurry about deciding which job to take next.

He wants to divide his future years into four parts, spending three months in Washington, three in Europe, three in Africa and Asia and the remaining three reflecting on the state of world affairs and writing in depth. This potentially could make him a global know-it-all.

Schoenbrun has sold his posh Washington town house and has rented apartments in both Washington and Paris.

The Inside Story

The true story about his final break with CBS is said to be this:

Schoenbrun wanted to remain as chief Washington correspondent, but his web bosses wanted to take advantage of his European contacts in the Common Market has-

(Continued on page 36)

Bill Small New Mgr. Of CBS News D.C. Bureau

Bill Small, director of news of CBS News Washington Bureau, has been named bureau manager and news director.

As bureau manager, Small succeeds Bob Allison, who recently was named producer-director for Europe for CBS News. Prior to joining the CBS News Washington Bureau in July of last year, he had been news director at WHAS and WHAS-TV, Louisville, Ky.

ABC News Inks Bob Drew As 'Outside' Prod.

ABC news chief Jim Hagerty, in the market for documentaries made by freelance producers, has wrapped up a deal with Bob Drew for a 60-minute show on the U.S. racial conflict to be aired in the fall. Hagerty said that all such shows would be produced under the supervision of the ABC News department. ABC is interested in "outside" shows in view of the fact that its own special projects division, under John Secondari, is now preoccupied with producing eight one hour documentaries next season for both Philco and Upjohn.

Drew formerly had been linked up with ABC as producer of the initial "Bell & Howell Closeup" shows. At that time, he was working for Time-Life Inc. Currently Drew is freelancing and will likely do additional shows for ABC-TV.

Hagerty also has his own ideas about the use of Telstar relays in the coverage of events like President Kennedy's European trip. Where feasible, he is asking for the possibility for each network to relay some of its own material rather than using the communications satellites on a strictly pooled basis. He noted that pooled arrangements were preferable on events like the Pope's coronation or a major speech. But where a development permits the use of editorial judgment, Hagerty would prefer each network to feed its own material via Telstar.

Pilot 'Hoofer' Pilot

Hollywood, July 2.

Desilu Studios is plotting a pilot based on "Letters of a Hoofer to His Ma," by Jack Donahue, and production chief Jerry Thorpe has signed Ed Jurist and Bud Nye to script.

Jurist was formerly a producer with Warner Bros. Desilu is projecting the vehicle as a half-hour comedy aimed at the 1964-65 season.

Dem. National Convention In A.C. Cues Construction Of TV Facilities by AT&T

Atlantic City, July 2.

With the Democratic National Convention due to meet here Aug. 24 of next year, AT&T's long lines department has received permission to construct a 200-foot high steel tower and booster station capable of handling five two-way television circuits. The tower will be located in the vicinity of Port Republic, about 15 miles from the city. Construction is to begin immediately. The new facility is a must for the handling of the political convention's communications.

The signal from four television and radio networks, with one channel as a spare, will be handled by the tower. It will also tie into the new trans-Atlantic cable between the United States and

(Continued on page 40)

AFFILS KAYO PILOTS IN A POKE

More 90-Min. Shows in Wings

Hollywood, July 2.

Acid test for the 90-minute telefilm series is expected to come next season, when a trio of the elongated skeins will appear on the networks. Mindful of fact that if even one of those series should score a hit, it could presage a trend, a number of telefilmeries are quietly making plans for 90-minute projects—with a big "if" attached.

The "if," of course, is whether or not the trio do well, and on a financial basis, whether or not a network will pick up the tab. While studios will invest in development of such a project, obviously they want a network co-production deal when it comes to a pilot which could be a very expensive undertaking.

Three longies for next season are "The Virginian," due back for its second season; "Arrest and Trial," and the expanded version of "Wagon Train," all from Revue studios. "Virginian" is on NBC-TV, the others on ABC-TV. About a year ago, there was much the same sentiment among the telefilmeries because of the advent of "Virginian," but projects being readied in case that one hit were quietly shelved, since the series didn't really prove anything, one way or another.

However, with a threesome due plus the possibility of a two-hour vidfilm deal from Revue-NBC-TV in 1964-65, the various studios are taking no chances on being caught short.

Thus, there are 90-minute series in the works at Four Star, Desilu, Screen Gems, MGM-TV and NBC-TV, among others. Some of the studios are playing it cagey with a form of "insurance" by plotting longie projects as "either-way" ventures—they could be converted into 60 or 90-minute series, depending on what happens when the new season opens.

Key figures in all this are the networks, of course, since without the co-operation via a financial tie-in plus definite web interest, no 90-minute series has a chance. Pilots are occasionally still made without network co-financing, but that is on shorter length series, and even this practice is vanishing. No company is apt to go ahead on the expensive 90-minute show without network backing.

Run for the Hills, Men, Lee J. Cobb Is Busting Out All Over Against TV

By DAVID KAUFMAN

Hollywood, July 2.

"The theatre is the actor's medium. Movies are the director's medium. TV is nobody's medium." So says Lee J. Cobb, beginning his second season as a star of Revue's 90-min. "The Virginian." Cobb, an outspoken fellow, has no use for (1) Madison Ave.; (2) critics; (3) the present system under which tv operates; (4) "nitwit" Congressmen who complain about too many long-hair shows; (5) sponsor control of program content; (6) ratings; (7) commercials.

On the other hand, Cobb is happy with his deal with Revue, which permits him six months a year to do other media. And, he admits, for the first time in 33 years as an actor, he has security, via his tv compensation.

Cobb, on a p.a. trek east last year to hypo the series, uttered a few choice words anent the quality of the show, which had both NBC-TV and Revue wincing. "I've been a thorn in their (Revue's) side. They suffered; they bit their nails, but never said a word to me. I learned later NBC said 'keep him away from interviews'," Cobb recalls, adding "a sense of decency is involved—you don't undermine what yor are involved in."

'Paid' Enthusiasm

But taking the long look at the medium, Cobb feels "enthusism is paid for in tv. It comes out of Madison Ave., one of the evils of the business. Where are those people when a series is in the throes of

(Continued on page 36)

20th-TV Pitches 'Berle On Comedy'

Hollywood, July 2.

Recently formed documentary branch of 20th-Fox TV is in negotiations for Milton Berle to star four one-hour long specials labeled "Berle on Comedy."

Likelihood is if negotiations are finalized, such shows would be on NBC-TV, since Berle is under contract to that web, and he is now discussing it with the network.

Jesse Sandler and Malvin Wald, heads of the Westwood documentary division, have been in negotiations with Berle and his rep, the William Morris agency. Clips of comedians going back 60 years would be utilized in the specials, with Berle as star giving the history of comedy, and interpolating his own analyses of various greats of the comedy world.

MAHARIS MAY TAKE OTHER ROUTES TO WORK

A Lancer Productions motion seeking a temporary injunction to restrain George Maharis from working as an entertainer for anyone but the vidfilmery was denied by Judge Samuel Silverman of the N. Y. Supreme Court last week.

Lancer producer Herbert B. Leonard, who turns out "Route 66," had sought the motion to prevent the thesp from working elsewhere on grounds he is under contract to Lancer, and on suspension for failing to appear and work in the series. As a result of the court decision, Maharis was able to keep a tv guestint Monday (1) on CBS' "Celebrity Talent Scouts."

Racing Assn. Raps FCC Proposal To Curb Turfcasting

Washington, July 2.

The National Assn. of State Racing Commissioners called FCC's proposed turfcasting curbs an attempt to "blackout legimate news to over 61,000,000 horse racing fans."

The Commissioners filed their objection to proposed FCC rules allowing broadcasts only of two special events a year and races with a $25,000 or more purse.

Assn. prexy Neil Curry said the rules discriminate against the best policed and most soundly regulated spectator sport in this country. He said there is more illegal gambling in other sports.

Curry said his group opposes off track gambling but that FCC's attempt to control it "would only serve to cripple the legitimate business aspects of horse racing."

The turfers also submitted a legal memorandum saying Commission lacked legal power and authority to adopt the rules.

WHOO Rejoins ABC-AM

Station WHOO, Orlando, Fla. has rejoined the ABC Radio network after operating independently for the past four years.

The web had been out of the central Florida market since 1961.

WANT SAMPLES TO SATISFY FCC

Hollywood, July 2.

Filmed shows sold to the networks without a pilot have created a vexing problem for the webs. Some stations have notified webs that time won't be cleared until they've seen a "sample" of the series. This could effect up to 10 new shows on the three networks, which are having trouble getting enough ordered stations to satisfy the sponsor. It all stems from the FCC ruling that each station will be held responsible for the shows it broadcasts and is further fortified by the termination of option time Sept. 10. How live shows will be affected is still to be determined.

Sponsors, and there is a multitude of minute buyers, have held off buying into a show that was sold without a pilot. The stations insist that since they are being held responsible for what goes out over their frequency they want to know what they're getting. They have told the networks "either feed it to us or ship the film." The only clearances the webs are sure of are their own owned and operated stations. Yet one such is said to have rejected CBS-TV's 6:30-7 p.m. nightly news strip. The networks are particularly disturbed by the reaction in the two-station markets. There's always the possibility of looking around for something better. The three-channel cities pose less of a problem. Shows held over from last season are in the clear on station clearance.

Among the filmed shows sold to the networks for next season without a pilot are Robert Taylor, Phil Silvers, Richard Boone, "Great Adventure," "Arrest and Trial," Bill Dana, "Bob Hope Anthology," "Kraft Suspence Theatre" and "Petticoat Junction." There's no problem with Hope as Chrysler sponsors all the way. The others are most scatter buys. How live shows will be dealt with is still being studied but it is generally agreed that a presentation on closed circuit would be acceptable, with enough of the show on tape to satisfy even the doubters.

British Associated TV Pushes 'Stingray' Series Despite Threat of Tax

London, July 2.

Associated Television, leading British telefilm producer which is going cold on high-cost film production in view of the proposed tax on ad income, has nevertheless given the go-ahead to AP Films, an independent production outfit, to make 26 episodes of a new puppet series.

The series, "Stingray," is costing more than $12,500 an episode and will run up a total production cost in the region of $350,000. The new skein employs the successful Supermarionation technique — whereby puppet mouth movements are electronically synchronized with the dialog on magnetic tape—as has been pioneered on the "Supercar" and "Fireball XL5" puppet series which emanated from the AP Films stable.

"Stingray" stories deal with the underwater adventures of a submarine and crew and via the discovery of the lost city of Atlantis, yarns will involve explorations of the center of the earth.

According to Leslie Harris, London production executive with ITC — the wholly-owned production-distribution subsidiary of ATV — several production improvements have effected for the new series.

Not only has the AP Films unit moved into a new and specially designed studio which incorporates a 2,000 gallon tank, but the main puppet characters, criticized in the past for their fixed expressions, now have a selection of bodies and heads enabling each one to wear a variety of expressions.

Series is expected to hit the British screens in the fall, although actual production will not be finished until December.

NAB Launches 5-Pronged Drive Vs. FCC's Comm'l Time Proposals, Comm. Ford Defends Self-Regulation

Washington, July 2.

The NAB will embark on a five-point campaign against FCC's proposed commercial time limits.

Strategy, mapped during a two day meeting of NAB's board of directors, is a combination of public relations and practical politics.

NAB board also nixed intra-industry moves to relax its own code provisions regarding commercial time limitations in tv.

On the legal front, NAB's general counsel will develop arguments and take all possible steps to prevent FCC from finally adopting the commercial time limits of the Code or similar restrictions.

Politically, a committee of broadcasters will be formed with reps from each state. They will enlist their fellow state citizens and all will put pressure on their state delegations in Congress. This is the first application of the "grass roots" doctrine of NAB lobbyist Paul Comstock. Since coming to NAB, Comstock has repeatedly emphasized broadcasters exert more political influence in their states and cities than through their Washington office.

On the flackery front, NAB's public relations service will try to garner support for the commercial cause from editorial writers, columnists and business and community leaders.

NAB generally will develop "a continuing public information program to acquaint the American people with the problems and perils of excessive Federal control over broadcasting." Details for carrying out this generalized directive will be forthcoming.

Creates Exec Committee

In a related move, the Board created an executive committee composed of the chairman of the joint board and the chairmen and vice chairmen of the radio and tv boards. While the Committee's general duties include interpreting and initiating policy, it was ordered to give "first priority" to carrying out the commercial campaign.

As the NAB was shoring its defenses against FCC, it received some indirect comfort from FCC Commissioner Frederick Ford who said competition is a more effective safeguard against overcommercialization than regulation.

In a speech to the Wisconsin Broadcasters Assn. in Three Lakes, Ford advocated a revision of FCC's program form giving a percentage breakdown of commercial time over a typical week. By publicizing these figures, FCC would allow the market place to decide "reasonable" commercial time limits.

Ford reiterated his opposition to incorporating NAB Code limits into Federal law. He pointed out the Code limits are somewhat inflexible, especially for smaller market

(Continued on page 40)

NAB RADIO BD. REJECTS EASING OF COMM'L CODE

Washington, July 2.

NAB's Radio Board of Directors refused to relax its Code commercial time standards.

Up for discussion were three possible categories of time limits. Stations in different areas could choose the schedules best fitting their areas.

In voting down the proposals, the Board said they weren't the answer to solving the problems faced by different areas.

In other action the Board disclosed radio Code subscribed stations rose from 2,515 to 2,555 since Jan. 1.

ABC-TV Daytime Rides June Boom; Sales Hit $15-Mil.

ABC-TV's daytime billings have been making a powerful surge forward in the last month with sales for next season totaling around $15,000,000. This business represents nearly 40% of the $40,000,000 daytime gross racked up in 1962. The latter figure, in turn, was a 13% spurt ahead of the 1961 daytime gross of $34,500,000.

New daytime business has been paced by major buys by Lever Bros., which bought four quarter hours weekly, and Campbells Soup, which bought a daytime plan. Quaker Oats is bowing on ABC daytime with participations in "Trailmaster," the repeats of "Wagon Train." Seven-up is also making new use of daytime tv on ABC.

American Chicle has also bought into "Wagon Train" and "American Bandstand." Latter show, which has been on the web five-days-a-week, will be switched to Saturday afternoons in the fall from 1:30 to 2:30 p.m. Also buying into "American Bandstand" are Vix and Chesebrough-Pond. Derby Foods is in for the first time on the "Tennessee Ernie Ford" show.

Other advertisers picking up ABC-TV plans include Golden Grain Macaroni, Pharmaco, Hartz Mountain, Ovaltine, Bristol-Myers, Warner-Lambert Calgon, Bissell Carpet Sweepers and E. L. Bruce Hardwood Co.

CLAMAN TO PRODUCE 'HAWK-EYE' FOR UA-TV

Julian Claman, creator of "Have Gun, Will Travel," has signed a deal with United Artists Television to coproduce a series for the '64-'65 season.

Claman will write and produce the pilot film from an original series idea by David Oppenheim, who will also act as associate producer. Projected series, "Hawk-Eye Inc.," is based on the adventures of a traveling documentary crew. Filming is planned in N.Y., with considerable location shooting involved.

Finger 'Flipper' Flick As Series for MGM-TV

Hollywood, July 2.

Producer Ivan Tors is using his theatrical film, "Flipper," as pilot for a projected MGM-TV series for the 1964-65 series, and discussions have been held with networks on the potential series.

"Flipper," currently in release, stars Chuck Connor. It is being offered as a vidventure on the basis of either a half-hour or hour-long "boy and his dolphin" series.

Purex Picks Up 5-Min. ABC Strip

Purex, which has heretofore confined its tv advertising to the bankrolling of specials on NBC-TV, is diversifying in the fall with its bow on the ABC-TV web as sponsor of a five-minute news strip in the late afternoon formatted around "News with the Women's Touch." It's the first time Purex has come onto ABC-TV and marks the company's first sponsorship of a regularly scheduled network show. Purex will also sponsor documentary shows on NBC-TV next fall on a weekly basis, including alternate sponsorship of the David-Wolper "Hollywood Years" series.

The ABC-TV femme spieler will accent the broad aspects of the news with special angles about fashions, personality profiles and interviews. Benny Blank, ABC-TV graphic arts director, has designed a "feminine-looking" set for the strip.

Outlook Dim for Equal Time Repeal Outside of Presidential Campaigns

Washington, July 2.

Equal time suspension in 1964 will likely be little more than a 1960 repeat.

After three days of hearings by the Senate Communications subcommittee which themselves were reruns of past pleas and perorations, the auguries are dim for any lifting of Sec. 315 except for Presidential and Vice Presidential candidates.

Subcommittee chairman Sen. John Pastore (D-R.I.) was willing to try some gradualism in removing equal time strictures but the political winds will likely cause his group to follow the lead of House and Rep. Oren Harris (D-Ark.) and settle for tokenism.

As usual the industry plumped for outright repeal of Sec. 315. They were joined by Sen. Vance Hartke (D-Ind.) who submitted a repealer bill.

But realizing in the words of NBC Board Chairman Robert Sarnoff they would at best have to accept a "half a loaf," they directed themselves to sweetening the bread.

Sarnoff appealed to extend the Presidential and Vice Presidential suspension in time for broadcasters to cover preconvention political maneuvers in 1964 as well as the general election campaign. The House - passed suspension bill would only lift Sec. 315 from Aug. 20-Nov. 2.

CBS prexy Frank Stanton offered his sweetener as a proposed amendment to Sen Pastore's bill to lift the equal time lid from Senatorial, Congressional and gubernatorial candidates. Stanton's proposal would continue equal time rules on paid time for these candidates.

Henry's Position

Favoring only Presidential and Vice Presidential suspension were FCC Chairman E. William Henry, Democratic National Chairman John Bailey and his Republican counterpart Rep. William Miller of New York.

Henry quoted FCC gathered statistics to prove Sec. 315, in and of itself, does not restrict political broadcasting.

He also said exemption of Senatorial, Congressional and gubernatorial candidates from equal time restrictions would throw the whole question of political broadcasting into FCC regulation through the fairness doctrine rather than through Sec. 315.

Miller and Bailey both intimated some distrust of broadcasters in state and local campaigns. Miller said broadcasters in these campaigns would be under great pressures which would result in distortions.

Bailey said there were already complaints of unfair treatment by broadcasters in local and state elections. He also cited FCC statistics to show most stations aren't interested in giving free time to lower level candidates.

Both party toppers indicated they might change their stands if the industry performs fairly under a limited suspension in 1964.

In contrast to the position of the national political chieftains, 15 governors telegraphed their support for further suspension or outright repeal.

The biggest stumbling bloc to accepting broader suspension of Sec. 315 as far as the politicians were

(Continued on page 40)

WPIX BUYS CHI'S WGN 'GREAT' MUSIC' SERIES

New York independent WPIX-TV has bought sister station WGN's (Chicago) "Great Music" series for slotting Sundays from 8 to 9 p.m. beginning in October.

So far the only weekly concert hour salted for New York video this fall, "Great Music" will present London's Royal Philharmonic, Paris Societe de Concerts du Conservatorie, the Ruth Page Ballet and the Chicago Symphony under the bation of prominent guest conductors. Guest soloists slated for the Chi production include pianist Andre Previn, Robert Cassedesus, dancer Michael Domonico, Isaac Stern and others.

Show, which previous seasons on WGN presented American concert artists and orchs, this year will vidtape here and overseas.

CBC Puts Radio Web On Crisis-Ready Basis

Ottawa, July 2.

Participating in the federal government's emergency broadcasting plan, the Canadian Broadcasting Corp. has resumed energizing its AM webs on a 24-hour basis. Purpose is to be ready to air instructions and information in a national emergency. Key stations will be staffed around the clock and the network feeding CBC and affiliated stations will operate continuously with music.

Low power relay transmitters, never staffed, also will be kept running around the clock. Should an emergency occur requiring the use of these outlets, everything will go off to allow directions and information to have full time.

NTA 6-Mon. Loss Falls to $611,000

Hollywood, July 2.

A loss of $611,000 for the six months ended March 31, 1963 was reported by National Telefilm Associates, Inc. NTA, in its statement, said that before amortization expenses of $913,000, there was an operating profit of $302,000 for the six month period.

It was noted that the loss for the year ended Sept. 30, 1962, according to prexy Bernard Tabakin, was $8,189,000 which included a special inventory write-off of $5,500,000.

FCC Approves Transfer Of KLAC, Metromedia; AM-FM Price $4,500,000

Washington, July 2.

Sale of KLAC-AM--FM, Los Angeles, to Metromedia Inc., for $4,500,000 was approved by the favorable vote of four FCC commissioners. Three others did not participate.

John Kluge's company paid $4,200,000 for the AM and $300,000 for the FM. Metromedia recently acquired a L.A. VHF, KTTV-TV on channel 11.

Hall Broadcasting Co. Inc., the seller, agreed not to compete in radio within a 50 mile radius of L. A. for 10 years.

Chairman E. William Henry and Commissioners Robert T. Bartley and Lee Loevinger did not participate in the 4-0 decision.

In another action where FCC split 4-2, approval was given for the sale of WREX-TV (channel 13), Rockford, Ill., for $3,420,000 to Gannett Co. Inc. (an adjunct to the Gannett newspaper chain). Seller is Greater Rockford Television Inc.

'Ripcord' To Economee For Syndie Market

"Ripcord," which enjoyed a first-run syndication ride for two years, is being taken over for a rerun sales ride by Economee Television, rerun subsid of United Artists Television (UA-TV).

In its first two years in syndication the skydiving series was programmed by more than 100 stations. Series is composed of 76 half-hours (38 in color).

WTCN-TV Beefs Film Library With Col-Foreign Pkgs.

Minneapolis, July 2.

As another step toward devoting its prime programming time largely to feature film reissues, local non-network Time-Life's WTCN-TV just has purchased three important packages of them. One is the Columbia Pictures' 73 "Post-50" group at an undisclosed price. The other two comprise 45 European reissues.

It means that WTCN-TV is going in heavier for feature films programming than ever before. And, of course, it isn't making the area's theatreowners happy to learn that the newly bought features will start going out over the air from WTCN-TV next fall.

In making the announcement, station manager Arthur M. Swift called the Columbia purchase "a logical sequel to the 1961 purchase of Columbia's "Post-48" group which included "On the Waterfront," "All the King's Men," "Caine Mutiny," 'Dealth of a Salesman' and 'Born Yesterday' which have gone over so well for WTCN-TV and brought it so much business."

The new Columbia package, nearly all of which were produced between 1956 and 1961, boast such notables as "From Here to Eternity," "Eddy Duchin Story," "They Came to Cordura" and "Last Angry Man."

Since both its tv and radio ended their ABC network affiliations, which have gone to other local competing stations, WTCN-TV has been dishing out feature photoplays increasingly.

However, among other programs are the exclusively televised 50 (Minnesota) Twins' baseball games which have given the station enormous audiences and heavy advertising income. No other Twin Cities' tv stations are permitted to televise any big league baseball games.

WPIX's 'Debutante Ball'

WPIX-TV, N.Y., will again do a remote from New York's Hotel Astor on the "International Debutante Ball," televising the proceedings December 30 beginning at 11:10 p.m.

Ballcast, featuring debs from 40 countries, will be bankrolled by Clairol via Foote, Cone & Belding.

Editorial Probe Opens July 15

Washington, July 2.

In what could be the liveliest industry session this year on Capitol Hill, a House subcommittee will begin its probe of broadcast editorials July 15.

Though a specific witness list has not been drawn, it is known that several members of Congress and FCC Chairman E. William Henry will testify before the House Communications subcommittee headed by Rep. Walter Rogers (D-Tex.).

The group will discuss legislation of Rep. John Moss (D-Calif.) which would implement the fairness doctrine by stations to give subjects of their critical editorials a chance to reply and prohibit political endorsements two days before election.

Rogers, Moss and Rep. Oren Harris (D-Ark.) are all peeved at editorials opposing them. The flack will likely fly fast on July 15 when they and other Congressmen open the hearings with their testimony.

Among the issues is whether editorials should be put in different categories. "An editorial supporting the Community Chest is one thing," Rogers said, "an editorial supporting or opposing a political candidate is quite another. In still another category are those editorials expressing positions on hotly contested political issues."

The last point was also raised by several members of the Senate Communications subcommittee which was holding hearings on equal time. Senators Hugh Scott (R-Pa.) and Thruston Morton (R-Ky.) both pondered the effect of "hot issue" editorials on candidates associated with one side or the other of question. These and other editorials have more effect in a local campaign than they do in a national race, the Senators said.

The question of editorials is not so much a partisan issue as as a matter of who's ox is being gored. If anything results from the hearings, and some laws very likely will, it will be the lesson to stations not to punch politicians who sit on influential Congressional committees.

King Features Rolls Merchandise Tieups

Merchandising operations on King Features Syndicate's new tv cartoons are now getting into full swing. Licenses have already been concluded with 20 different manufacturers.

Almost all of these licenses cut three ways, since there are three different properties in the new KFS series, "Barney Google an' Snuffy Smith," "Beetle Bailey" and "Krazy Kat."

Principal licensees so far are Ideal Toy and Kenner Products, both of which will have extensive schedules of spots on the local telecasts of these cartoons. Ideal has licensed various kinds of dolls, plus inflatables, banks, cups. Kenner will have slides and paint sets.

Among the other licensees for the new cartoons are Multiple Productions, Colorforms, Sawyer's, Barzim and Louis Marx.

Science Tops ETV Show Fare

Waltham, Mass., July 2.

Science and technology rated tops in program subject of U.S. educational tv in 1962, according to a national survey by Brandeis U. Morse Communications Research Center. The survey also showed a drop in both religious and news programming.

The report, prepared by the center, documents the programs offered by ETV stations in the U.S. and Puerto Rico during a typical week of broadcasting. The period surveyed was March 18-24, 1962, when 62 TV stations were on the air.

According to the report, the second issued by the Morse Center under the title, "One Week of Educational Television," the greatest amount of air time on all ETV was devoted to science and technology with 562 hours and 25 mins. or 21.66% of total ETV broadcasting." Next in order were the social sciences, with 17.21% of total broadcasting; the arts, with 16.40%, language with 11.49%, and children's programs with 8.05%. Religion, which in 1961 represented 1.37% of total broadcasting, declined to .61%, or from 30 to less than 16 hours for 13th place. News, while it moved from 55 hours to 57½, fell from 2.53% to 2.22%, and is tenth on the list. Twenty seven stations have no news broadcasts whatsoever. The report said that "despite the designation 'edueation' only 14% of TV's total broadcasting is devoted to organized courses of instruction for a general audience . . . General broadcasting occupied the majority of air time.

Bill Quarton Named NAB Board Chairman In Round-Robin Shifts

Washington, July 2.

In a series of shuffles, William B. Quarton, prexy of WMT-TV, Cedar Rapids, Ia., was elected chairman of NAB's board of directors. His term in the highest job held by an industry man is for one year. He previously was chairman of the television board.

Succeeding Quarton as TV Board topper is James Russell, prexy of TV Colorado Inc. and general manager of KKTV-TV, Colorado Springs, Colo.

The moves were precipitated by the resignation of NAB board chairman Clair R. McCullough, prez of the Steinman Stations, Lancaster, Pa. He served two terms and was ineligible for a third.

New vice chairman of the TV Board, succeeding Russell is Glenn Marshall, president and general manager of WJXT, Jacksonville, Fla.

British Echo NBC-MCA Film Deal In A-R Move Towards Features Prod.

London, July 2.

A development which could have a profound effect on the local film and tv scene is contemplated by one of Britain's major commercial television operators. It is considering entering feature film production, but—and here's the switch—exclusively for theatrical release.

The idea, which so far has not developed beyond the thought stage, is the brainchild of some of the top brass at Associated-Rediffusion, and it may take a couple of years or more to get off the ground. It is regarded as a longterm project, which would enable the network to capitalise on its technical resources, creative talent and technical knowhow.

The project was conceived before the consummation of the NBC-MCA deal for "A" features which would first get exposure over the air in the United States, and be released theatrically in the rest of the world; and it differs from that deal inasmuch as the ensuing product would exclusively be pitched for theatrical distribution, and not given its initial release over the airwaves.

As an essential prerequisite, A-R want an experienced feature film producer to helm the division, and will not actively pursue the plan until the right man comes along. That, it is recognised, is not something that will happen overnight, and will indeed involve a considerable degree of shopping around for a person with the necessary qualifications, experience and background.

According to one exec, A-R is in a favorable position to contemplate this new, yet allied, form of diversification. The company has had a phenomenal run during the past few years, chalking up annual profits in excess of $20,000,000, and apart from its own resources is linked with one of the most powerful groups in Britain controlled by Harold Drayton. The company, therefore, has its own ready cash available to finance a production program, and would not have to seek bank aids.

Additionally, over the year, A-R has perfected a cost-accountancy system which enables all the managerial and programming brass to have on their desks each morning a detailed breakdown of all production expenditure and overheads for the previous day's programs. Such a tight control applied to feature production would, it is felt, enable the front office to keep a rigid eye on the budget, and thus avoid many of the pitfalls that have beset producers in the past.

'DEFENDERS' AT TV BAR AROUND THE WORLD

"Defenders," the series which is looked upon by civil liberties groups as one of the best reflections on tv of the working of American jurisprudence, has won wide exposure abroad. The Reggie Rose-Herb Brodkin hourlong series, distributed by CBS Films, now has been sold in 23 countries.

Dubbed in Spanish, E. G. Marshall can be found practicing law in Costa Rica, Panama and Puerto Rico. Skein also is playing in England, Canada, West Germany, Argentina, the Philippines, Hong Kong, Nigeria, Kenya, Japan and Denmark.

N.C. Educ'l TV Gets $1,500,000 State Aid

Raleigh, N.C., July 2.

An appropriation of $1,500.000 to exapnd the state's educational television program won the approval of Senate and House appropriations committees. The educational television expansion was recommended by the governor and Advisory Budget Commission.

Hugh Cannon, director of administration, told the joint committee the education television proposal was intended to put into effect a portion of the recommendations of an education television study commission. Cost of the entire program, he said, would be about $5,000,000.

2D U.K. COMM'L TV BY 1966

NAB Turns Down Syndicators

Washington, July 2.

Syndicators, seeking to run a Television Film Exhibit in '64, under auspices of the National Assn. of Broadcasters, were understood to have been turned down by the NAB board of directors. Board held its semi-annual meet here.

According to a key exec privy to board matters, it was felt that the syndicators still went in for too much hoopla to be included as part of NAB's official program. The NAB turn down did not come from official sources, but all indications point to TFE-'64 being held again at the Pick Congress Hotel rather than the Conrad Hilton, site of the NAB meet.

'Death Valley Days' Increases Tint; Hike Prod. Budget by $150,000

Hollywood, July 2.

Budget increase of $150,000 over last year's budget has been set for the 26 new half-hour episodes of "Death Valley Days," now being produced for the sponsor-owner of the program, U. S. Borax. Filmaster, prexy of which is Robert Stabler, produces.

Two factors account for the additional $150,000. One is that this season, Stabler will do 10 of the 26 shows in color, with at least eight of these 10 to be filmed entirely on location. First of the color episodes starts filming Friday (5) in Kanab, Utah, with two more to follow there.

Second factor is that greater emphasis will also be placed on name guest stars for the long running series. Stabler is trying to line up 16 major personalities for the current productions. Policy established by U. S. Borax and Stabler is that all stars get the same fee—$4,000. This eliminates dickering, according to Stabler, and names working the show know that no other star got bigger pay. Stars also go for the offbeat casting; for example, last year Tony Martin did an episode playing the role of A. P. Giannini, founder of the Bank of America, first major bank to finance theatrical pix.

Last year, as a test, three "DVD's" were filmed in color and U. S. Borax subsequently ran these back-to-back in a number of markets. Comparison showed that color drew larger audiences in each situation and also enhanced publicity values. These gains led to decision to go to 10 episodes this year, with the possibility that next season all 26 will go tint. It is also felt the color will increase syndication values in subsequent runs.

This is "Death Valley's" 12th year on tv, and 31st on the air, show having started in radio for the same sponsor in 1932. It's the fifth straight year Stabler has been producing and will give him a total of 134 episodes of the 300 U. S. Borax has done.

Agency on the account is McCann-Erickson, L. A.

In the rerun field, distribution of which is handled by Peter M. Roebeck & Co., another 52 episodes have been added to the rerun group, called "Trails West," with Ray Milland as host and narrator. This brings to 104 the number of episodes now available to stations.

Early release of this second

(Continued on page 36)

Sell Steve Allen In 42 Markets

The station lineup for the "Steve Allen Show," now totalling 42, is increasing at the rate of about one a week. Nine stations have brought the Westinghouse show since May Al Sussman, v.p. and general manager of WBC Sales, noted that though the show was originally slanted for urban audiences, stations in the rural areas are also buying it. The show began last year with a 21-station lineup.

New markets buying the show recently are KWTV, Oklahoma City; KROD-TV, El Paso; KVII, Amarillo; KOSA-TV, Odessa, Tex.; WPTA, Fort Wayne; WQAD-TV, Moline, Ill.; KSL-TV, Salt Lake City; WISC, Madison; and CHAN-TV, Burnaby, British Columbia. The 90-minute taped show originates in Hollywood.

KNXT Buys MGM Pix

KNXT-TV, the CBS o&o in Los Angeles, has bought MGM-TV's latest package of 30 post-1948 features.

The deal brings to 55 the total number of markets licensing the package which was put into release at the outset of this year.

ITC O'seas Sales Hit $1,900,000 In 2-Month Period

Since May 1, foreign sales of Independent Television Corp. has hit $1,900,000, a record for the May-June period.

ITC's new hourlong series, "The Saint' led the sales roster, with deals registered in 34 countries. Most recent sale for the series was to Cockfield Brown, Advertising Agency for all of French Canada. Previously, the series was sold to the CBC for English network telecasting, as has been ITC's "Fireball XL5."

Also sold in Canada to CBC was the one-hour documentary, "Irish Rebellion." The film was produced by Television Reporters International with whom ITC has an agreement calling for that company's production of documentaries for ITC distribution. "Irish Rebellion" is the third TRL documentary to be sold to CBC, the previous two being "Egypt" and "Saudi Arabia.'

ITC's exec v.p. Abe Mandell reported that, with the easing of restrictions in Japan, sales have been progressing at a record-breaking pace with almost $600,000 in contracts signed during a four-week period. ITC, to date, has sold 16 series for Japanese network telecasting. All new series have been sold, including "The Saint," "Fireball XL5," "Man of the World," and "Espionage."

Sales in Brazil also are coming in at a swift pace, despite that country's unsettled economic and political conditions. Recent sales include "Lassie," "Lone Ranger," "Ghost Squad," "Hawkeye,' "William Tell" and "Ramar of the Jungle."

Other recent sales include "Espionage" in Mexico, the Philippines, Argentina, Venezuela and Uruguay; "Fireball XL5" in Mexico and Columbia; "Mr. Piper' in Mexico, Argentina and Uruguay, and "Pursuers" in Mexico.

FCC Revokes N.C. License For Misrepresentations

Washington, July 2.

FCC unanimously revoked the license of WBMT-AM, Black Mountain, N.C., on five counts.

Station licensed by Mountain View Broadcasting Co., was charged with misrepresenting its financial qualifications, concealing the dissolution of partnership, constructing and operating by persons outside the partnership and filing false statements.

Corinthian Ups Tower

Charles H. Tower, with the group since 1961, has been named exec veepee of Corinthian Broadcasting.

Tower joined the group in 1961 from NAB as administrative v.p.

BUT GOVT. GETS STIFF AD LEVY

By ROGER WATKINS

London, July 2.

Given that no unforeseen economic, or other major hurdle crops up in the next couple of years, the British Government is prepared to give the green light to the Independent Television Authority to set up a second commercial tv channel. It should be operational by 1966.

Event will bring the ITA camp into line with BBC—whose second outlet, BBC-II, sparks next April—and give the UK viewer a choice of four over-the-air channels. Like BBC-II, it is intended that ITV-II (as it has been tentatively tabbed) will begin in the most populated and most commercially lucrative parts of the country spreading by easy stages to the rest of the nation.

Announcing the Government's intention to the House of Commons during last week's Report stage of the Television Bill, the Postmaster-General, Reginald Bevins, said authorization for the second indie web would be forthcoming as soon as the Government was satisfied that "conditions were such that it could be made a success." He anticipated this would be towards the end of 1965, when the ITA would get a licence to go ahead in order to get the new service on the air during the following year.

Outlining some of the hurdles which now have to be surmounted by the ITA, the PMG said the TV Bill (as amended) will have a considerable effect on the future of independent television. The ITA would be faced with a great deal of work—evolving new contracts covering rentals, control over sale of programs, networking, program standards, reforms in advertising, prepping for the changeover from 405 lines to 625 lines and the introduction of color tv, etc.—for which it should be given reasonable time to sort itself out. He felt it unfair to burden the Authority with organizing a second outlet at this point.

Want New Companies

Additionally, PMG Bevins emphasized, if the Government okayed the second independent channel now, it was virtually certain that no new companies would enter the field. If they waited for some development in the uhf (625 line) viewing market, it was probable that new contractors would come into the field and thus provide genuine competition for the first time.

Hinting that the path for ITV-II would not be easy, he said the most decisive factor is financial. By the end of 1965 he reckoned the number of dual standard (405 & 625 line) receivers in the London area would be between 1,000,000 and 1,500,000, possibly a few more (top figure is roughly half of the estimated total for dual-standard sets in the area in 1965).

Hinting at the keenness of the projected competition, he said he would be surprised if the new ITA service attracted more than a quarter of the potential audience. Production costs and overheads would also be on the increase (for instance: while the present contractors costs amounted to about $100,000,000 a year, by 1965 they might have gone up to $112,000,000). The Minister stressed that at this point it was not known what the new indie service would cost but if it introduced too soon it would certainly cost more to run than it brought in.

Earlier in the debate Tory MP John Rodgers, one of the party "rebels" pressing for the early introduction of a second commercial video outlet, stated that one result of not having competition in commercial television was that small advertisers had been kept off the air and that large advertisers had probably been overcharged. In the absence of competition, there had been no real yardstick for what television advertising rates should be.

In view of the PMG's proposals, the amendment for a second ITA

(Continued on page 36)

KNXT, L.A., Claims Another First With 90-Minute 'Big News' Strip

Los Angeles, July 2.

CBS-TV o&o, KNXT, first television station in Los Angeles to broadcast a full hour of news Monday through Friday, claims another upcoming first—this one nationally. KNXT, starting in the fall, will have 90 minutes of news each week night on 'The Big News," 6 to 7:30 p.m., effective Sept. 2.

The hour-and-a-half news format will combine 60 minutes of local, state and national news, plus the web's new half-hour "CBS Evening News with Walter Cronkite" from 7 to 7:30 p.m. The expanded "Big News" will continue to present KNXT's team of reporters headed by anchorman Jerry Dunphy, together with what is claimed to be the largest full-time news staff in the west.

New features and personalities also will be added to the daily news broadcast. Additionally, the station will be able to use the new Washington bureau being formed by the five CBS o&o stations to direct specific stories from the nation's capital to specific regions.

Robert D. Wood, v.p. and general manager, in commenting on the move, said "With its wide geographical dispersion and its equally-wide diversification of interests, the Los Angeles market has developed an almost insatiable appetite for topical and timely news.

Heiten Ankles WNBC-TV

Jay Heiten is ankling as sales chief of WNBC-TV. He has been with the N.Y. owned & operated station of NBC for at least a decade. Pete Affe, station's manager, has not chosen a replacement yet, since Heiten is not leaving until the end of July.

Heiten, it is understood, is moving to the Coast where he is to bcome a college professor.

Susskind Sells 'Premise'; WPIX Talks 'Open End'

Is a romance developing between WPIX, N.Y. and David Susskind? For the second time in the last few weeks, the Daily News' tv station is picking up Susskind's "Open End" show, which has been without a New York home since it was cancelled by WNEW-TV in May. WPIX is putting on Susskind's production of "The Premise," the Greenwich Village theatre-nitery revue which he had contracted for before the tiff with WNEW-TV. The deal with WPIX reportedly takes Susskind partially off the hook for relatively high production costs of "The Premise." WPIX also picked up the "Open End" Susskind interview with Rev. Martin Luther King.

"The Premise" will feature the original cast of Ted Flicker, John Darling, Tom Aldridge and James J. Frawley and include takeoffs on "West Side Story" and "David & Lisa," among other spoofs of personalities and current events. The show's producer, Jean Kennedy, taped the show around four weeks ago to run out this season's string of "Open End" shows for the other stations carrying it around the shows.

It's understood that Susskind has been dickering with WPIX about a possible New York berth next season for "Open End." Susskind is confident that the show will get a Gotham showcasing. If it doesn't, then Susskind will probably not be interested in doing the series for which he only received nominal compensation.

Sues Burrud for 100G Over TV Show on Brazil

Los Angeles, July 2.

Bill Burrud Productions Inc. is named defendant in a $100,000 breach of contract suit filed in Superior Court by Zygmunt Sulistrowski, who also listed station KCOP and Varig Airlines in action involving the tv program, "Wanderlust." Plaintiff, who claims he is a film producer-director-actor, said he produced a feature about Brazil and titled it "Around the World in 30 Days," which he subsequently recut as a featurette for noncommercial use and changed tag to "Brazilian Holiday."

Complaint stated that featurette was shown on Burrud's "Wanderlust" program without Sulistrowski's consent, and title changed to "Salute to Brazil." Claiming he owns property, plaintiff charged film was passed off as Burrud's own, commentary changed and plaintiff was not compensated.

11 Stations Acquire New 7 Arts Pic P'kge

Eleven tv stations have bought the latest group of features released by Seven Arts Associated. It's the distrib's "Volume 7," made up of 20th Fox post-'50s.

Buyers, in the first two weeks of distribution, included: WGN-TV, Chicago; KRON-TV, Frisco; the Newhouse stations in Birmingham (WAPI-TV), Syracuse (WSYR), and Harrisburg, Pa (WTPA).

ABC-TV o&o's Get Local Show Push

Leonard H. Goldenson, AB-PT prexy, called upon ABC's tv o&o stations to develop more local programming at a meeting of the o&o program directors in New York last week. It was the first such meeting held by the o&o's and signaled a move by the top management, under Ted Shaker, prexy of the tv o&o's towards greater coordination of efforts among the stations.

Goldenson pointed out that the local live programming would not only serve the community needs, but also serve as a reservoir for future network programming concepts. Program directors at the three-day sessions were Seymour Horowitz, WABC-TV, N.Y.; Howard Lipstone, KABC-TV L.A.; Daniel Schuffman, WKBK, Chicago; Peter Strand, WXYZ-TV, Detroit; and Calvin Thomas, KGO-TV, San Francisco.

WNEW Radio Launches 30th Anni Celebration With N.Y. Garden Gala

Starting six months early, WNEW Radio opens its 30th anni celebration July 24 at Madison Square Garden with a gala benefit in behalf of the Musicians Aid Society. This live show will launch six months of festivities leading up to the station's birthday on Feb. 3, 1964. On that date, three decades ago, the late President Franklin D. Roosevelt pushed a button that lit up the WNEW transmitter.

The Garden show will have a big lineup of names including Frank Sinatra Jr., making his debut in N.Y. with the Tommy Dorsey orch. Others to appear are the Si Zentner and Sy Oliver orchs, the Dukes of Dixieland, and the Dave Brubeck Quartet. The benefit show has been scaled from $2 to a $5 top.

The talent lineup at this point includes Steve Lawrence & Eydie Gorme, George Maharis, Vic Damone, Phil Foster, Jack Jones, Robert Q. Lewis, Teri Thornton, Jerry Vale, Martin Block, Buddy Hackett, Peter Nero, Della Reese, the N.Y. Football Giants and Buddy Greco. Various WNEW personalities will serve as emcees.

[redacted]

FRIG

DIG

NEWS

BIGGER THAN EVER! Starting September 2, KNXT's "The Big News"—the first daily full hour of news in Los Angeles—becomes the first daily 90-minute television news broadcast in the nation! (Mon.-Fri., 6-7:30 pm)
On that date, "The Big News" will add an entirely new dimension to television news broadcasting. More world news. More local news. More weather reportage. More sports. More exclusive features, such as consumer news reports. More on-the-spot coverage from all sectors of the vast Los Angeles market. A full hour of unprecedented in-depth television journalism prepared by the largest full-time news staff in the West, and reported by the West's most distinguished news broadcasters. Followed at 7 pm by more Cronkite: the half-hour "CBS Evening News with Walter Cronkite" on the CBS Television Network.
Obviously, Southern Californians will be getting more of everything that has already made "The Big News" the leading daily news broadcast throughout the largest metropolis in the nation's number one state.
CHANNEL 2, LOS ANGELES

KNXT

CBS OWNED • REPRESENTED BY CBS TELEVISION STATIONS NATIONAL SALES

This Is the Easy Life?

William S. Hedges, longtime veepee of NBC, took stock of what a once busy broadcasting executive (41 years) does to keep busy in "retirement." "Here's a rundown of some of the li'l things I'm still doing," sez Hedges: member of the board and of the executive committee (which passes on mortgage loans) of the Century Federal Savings & Loan Assn.; ditto titles with Travelers Aid Society of N.Y.; member of the board of managers of the Sons of the Revolution; member of the Vestry and of the Finance Committee of the Church of St. James the Less of Scarsdale, N.Y. (where Bill Hedges lives); member of the board of Lincoln Educational Foundation; trustee of Rotary Foundation of N.Y.; past-president and member of various committees of the Rotary Club of N.Y.; board member of Assn. for Crippled Children & Adults of N.Y. State (Easter Seal Society); member of the board of directors of the Protestant Center for N.Y. World's Fair; chairman of the Westchester County Alumni Committee of the Univ. of Chicago Alumni Assn.; entertainment committee member of Scarsdale. He also keeps up with the affairs of the Natl. Assn. of Broadcasters, of which he is a former president, the Broadcast Pioneers, and the Intl. Radio & Television Society.

"That isn't all," says Hedges, "because I find myself roped in on other things which my friends feel I should do to keep out of mischief. The pay isn't great but the satisfactions are."

TV Writers Urge Total Support For Negro Demands on Industry

Hollywood, July 2.

Writers Guild of America West should declare its allout support for virtually any demands made by CORE and NAACP on the film industry for a better break for the Negro, WGAW prexy Nate Monaster asserted before a tv writers' meeting at the BevHilton Thursday night. At the same time, Monaster had some sharp criticism for "father and son" crafts which don't permit "anyone but relatives" in.

The writer's remarks came during a question-and-answer session following a discussion on tv. Asked why WGAW didn't have Negroes in its membership, Monaster quickly replied that the guild has no bars of any kind. On the racial equality sought by the Negro groups of Hollywood, commented "Our guild will lead the way. I have a hunch. The guild should flatly declare this is a conspiracy we have all been a part of, that it's a disgrace to humanity . . that we'll do everything we can, and will support virtually any demands made on the industry by CORE or NAACP. We resist the temptation to say to the Negroes, 'you are going too fast,' instead we admit we all share the guilt. Something should be done quickly. I don't think the guild can wait any longer."

Monaster received a hefty hand from the writer audience, and he went on to say to the best of his knowledge there were one or two Negro writers in WGAW, that there have been others in the past. He said he did not know why there weren't more, since the guild has no bars.

Monaster pointed out the Hollywood craft unions do not have Negro members, and calling them "father and son" unions, caustically observed' "These unions are absolute and total democracy—they let nobody in regardless of race, creed or color—except for relatives." He promised the guild will take action in the racial situation.

The current racial crisis also was a subject of the debate on tv, as writer-panelist David Chandler pointed out there are no stories on tv about the Negro revolution and added he sees no chance of getting such a story on the networks. ABC-TV coast program veepee Ben Brady, another panelist commented I "don't know how well these things could be said, when incorporated into the script of a series."

No Combat On 'Combat'

Chandler complained, "you can't get a real combat story on Combat,' and to this Brady confessed, "I don't know what he means'"

Forum covered the usual assortment of subjects on tv—censorship, control, sponsors, etc. Brady remarked that tv is largely controlled by ad agencies and sponsors, except where the network is in a position of strength, such as CBS-TV today, Tv is an amorphous thing, a market where control goes back and forth, he opined. Chandler asserted the networks have taken over control in the last few years.

Monaster said writers should leave tv to those who consider it "dynamic and vital," adding "tv has been investigated, analyzed, and threatened with bodily harm. Ratings are a fraud accepted by the industry, and the greatest tragedy is that writers have accepted them . There has been too much talking about tv . . . Writers must stop whining about it." His attack on ratings was shared by other panelists, except for Brady, who said it was all tv has to go by.

"The danger is that we will all wake one day and feel tv is glorious. Our protests grow weaker," there was audible skepticism from the audience when Brady said his net did not censor scripts beyond the pale of good taste. Producers have the final say, he declared. Brady challenged them to be specific, and when the case of an execution story seg of "Naked City" was brought up, the exec said "we told producer Bert Leonard we would prefer another show. We didn't ask him to change a thing. What is wrong about continuity acceptance saying it? They didn't ask him to change anything?" The audience laughed at the remarks. It was brought out later the controversial episode was shown, but toned down because the execution sequences were considered too strong.

Writers have been "brainwashed" by so many restrictions, they are now writing blandly to avoid trouble, Monaster said.

Chandler contended today you couldn't get "Judgment at Nuremberg" on tv, and added a story about a "radical" doctor who doesn't subscribe to the shibboleths of the medical profession could never get on "Ben Casey" or "Dr. Kildare."

Monaster said ratings have been discredited by a Congressional committee, and that any writer so discredited would never work in tv again. Instead, the rating services raised their rates, he added.

In response to a question from the audience, the panelists said they were opposed to any Government-subsidized network, Chandler declaring it would inevitably mean interference from politicians and tv would be more "homogenized" than it is now. Commercial tv with all its faults is preferable, he averred.

It all wound up on a fairly harmonious note, with Monaster giving tv credit for having come up with some of the best writing in the past five to 10 years, and Chandler denying that tv is wholly a "huckster's" medium, saying there have been 10 to 20 "excellent" dramatic stories on tv, citing "Marty" and "Patterns" in particular.

Essence of the problem is that when a tv writer does become successful, he leaves it for another medium, said moderator Richard Powell.

NAB's '65 Meet in D.C.

Washington, July 2.

In some possible wishful thinking that there may be a new Administration and FCC chairman to speak to them, NAB will hold its 1965 convention in Washington. NAB's Board of Directors approved the 1965 meet for March 21-25 in Washington.

The 1964 convention will be in Chicago April 5-8. The 1966 and 1967 gatherings will also be in Chicago—the first on March 27-30 and the second on April 2-5. The Chicago meets will be in the Conrad Hilton and the Washington session in the Shoreham and Sheraton Park.

Private French Group To Sift Viewer Opinion Of Govt. TV Operation

Paris, July 2.

A caretaker private organization to lookee the nationalized television, and make suggestions on the part of the viewers, has been set up under the directorship of Emile Servan-Schreiber, managing director of the weekly paper Echos.

A council of names like Jean Cocteau, explorer Paul-Emile Victor and others, will sift suggestions from viewers and present them to the heads of the Radiodiffusion Television Francaise, which runs tv and radio.

Servan-Schreiber points out that the state monopoly on video, without any true existing counter orgs, can only exist if criticism can be liberally expressed to those in charge by viewers. His outfit, the Union Nationale Des Telespectateurs, will undertake to do this.

Aim will be to keep the UNT completely independent politically and set up close ties with the RTF to make the set owner's views clear. With a second web pending, and the possibility of commercial aspects, the voice of the UNT could become fairly powerful in the coming video scheme of things.

Servan-Schreiber recently met with RTF head Robert Bordaz who wished the outfit good luck and promised cooperation. The UNT general secretary is Andre Diligent.

COLGATE, HERITAGE BUY NFL 'FAME' GAME

Colgate-Palmolive and Heritage House Products, plus a number of regional clients have picked up sponsorship of NFL "Hall of Fame" football game, which will be telecast Sunday, Sept. 8, from 2 to 4:30 p.m.

Game to be played at Canton, O., is an exhibition contest between Pittsburgh Steelers and Cleveland Browns, and is the highlight of ceremonies dedicating new NFL Hall of Fame Building in Canton.

In other sales at the web, Mobil Oil bought one-sixth sponsorship in "Rawhide" starting in October. Florida Citrus Commission bought 40 minutes in morning minute plan starting July 8. Heublein bought 80 minutes in morning minute plan, starting in September.

Monroe Auto Equipment bought participations in baseball with Dizzy Dean for 10 ..eeks starting July 7.

Fritz Helms WXYZ

Detroit, July 2.

Charles Fritz, v.p. of Blair Radio and Detroit area manager, has been named viceprexy and general manager of WXYZ, the ABC owned & operated station here.

Fritz replaces John O. Gilbert, who recently was upped to v.p. and general manager of WABC-TV in New York.

Sarnoff Urges Unified Nat'l Policy On Satellites in New Rap at IT&T

RCA chairman Gen. David Sarnoff last week urged members of Congress to call public hearings on finding a "unified national communications policy attuned to the technology of the space age."

Sarnoff's letter to Senator Warren Magnuson and Rep. Oren Harris provided the latest chapter in a disagreement over international space communications. International Telephone & Telegraph's counter-proposal to separate voice and record services was greeted by Sarnoff with some distaste. He wrote the Congressmen that the IT&T plan "would be a disservice to the public and an exercise in futility." He added that the IT&T plan had a "strangely obsolescent ring."

Sarnoff added that the IT&T plan was made "under the guise of strengthening competition" but that instead "it would eliminate competition between record services and create a monopoly similar to that which now exists in telephony."

Sarnoff charged: "The inference (made by IT&T) that RCA would be willing to sell its communications subsidiary to a monopoly of international record carriers under IT&T leadership, can only be regarded as a frivolous presumption. This would truly be the tail wagging the dog. IT&T is a junior participant in U. S. international communications in terms of experience, leadership and profitability."

Sarnoff first proposed a unified global satellite system on April 2 to Leo D. Welch, chairman of the Communications Satellite Corp. He said it would solve two problems.

"International voice services," charged Sarnoff, "are provided by a legally-sanctioned AT&T monopoly, which deals and communicates with foreign monopolies at the other ends of the same circuits. By contrast, international telegraph services are provided by 10 private carriers, on a competitive basis, but they too must deal and communicate with foreign monopolies."

To Sarnoff the other problem is "the uncertainty as to how soon the Satellite Corp., organized as a profit-making privately-owned enterprise, can expect to operate at a profit in view of AT&T's known progress in the development of high-capacity transistorized cables with capabilities claimed to be equal to those of satellites."

Any Bridie Murphys?

Robert Trout, CBS News correspondent who headed up CBS-TV's coverage of President Kennedy's trip to Ireland, sent back this bit of intelligence to CBS News headquarters.

In the Dublin telephone directory he found himself in good company. There was one Robert Trout listed, a showcard and postercard maker, and one John F. Kennedy listed, among the many Kennedys listed. Trout did not note the occupation of the one John F. Kennedy listed in the Dublin directory.

BBC-TV to Move Into Adult Education Via Three Major Series

London, July 2.

Hugh Carleton Greene, director-general of the BBC, has outlined the corporation's plans for moving into the adult education video field. Greene revealed here that BBC intends to begin etv broadcasts with eight programmes a week, starting in the fall.

Programmes will go out on Saturday and Sunday mornings and on three weekday evenings. BBC plans to kick off with three major series—on Italian, human biology and modern scientific ideas, including relativity—and several shorter series ranging from everyday practical economics and dressmaking to landmarks in European art and the development of young children.

Says Carleton Greene: "We shall also extend our radio education programs to an hour on each weekday and hope to extend their range of subjects to include science, current affairs, music, and the arts as well as lessons in five different languages."

Britain's commercial network started adult educative transmissions in January, utilizing Sunday mornings in the majority of the country and one late evening transmission on a weekday in the East Anglia area.

Extend CBC French Web

Ottawa, July 2.

A new French-language television station for Cheticamp, N.S., has been okayed by the Board of Broadcast Governors in Ottawa. Station, operated by the Canadian Broadcasting Corp., will be a network repeater and will extend CBC's French web to the Magdalen Islands.

BBC also got BBG's nod for a new AM station at Saint John, N.B. The board also approved a new AM station at Smithers, B.C., for Ronald A. East and a company to be formed, and an FM station at Vancouver for Moffat Broadcasting Ltd.

DAYSTAR DICKERING TWO SHOWS FOR CBS-TV

Hollywood, July 2.

Deal for a pair of vidfilm properties to be produced by Daystar Productions and UA-TV for CBS-TV in 1964-65 season is expected to be finalized this week, following sessions involving brass with the network and vidfilmeries.

CBS-TV prexy James T. Aubrey Jr. and his coast axis of Hunt Stromberg Jr. and John Reynolds met with Daystar topper Leslie Stevens and UA-TV veepee Dick Dorso, to iron out details of the project.

One of Daystar's vidseries will be an hourlong oater based on UA's theatrical film release, "The Magnificent Seven," starring Yul Brynner. Daystar's second property has not been determined.

Ackerman Accents Comedy at Screen Gems

Hollywood, July 2.

Exec producer Harry Ackerman is preparing a number of new comedy series at Screen Gems for the 1964-65 season, including a Budd Grossman vehicle, "Do or Die," and a Zero Mostel series. Ackerman is also in discussions with Dick Murphy and Bill Cowley on other vidventures in a comedy vein.

Producer is winding 13 segs each on the Donna Reed and "Hazel" series, and while Miss Reed and "Hazel" star Shirley Booth vacation, will supervise two other series, "Farmer's Daughter" and "Grindl," each now getting under way for next season.

Ackerman is also preparing an hourlong Air Force series, "The Threshold," for the 1964-65 season.

The Hazards of Telstar

ABC's Bob Quinn Spotlights Problems of Timing In Covering JFK Trip

London, July 2.

Whatever the size of the dispute between ABC News and the other two networks over the Telstar transmissions of JFK's visit to Europe, it is overshadowed—at least from this end—by the problems of getting the news home. According to Bob Quinn, who is helming ABC's newscoverage from Associated TeleVision's Foley Street centre in London, in his 11 years experience as a video newsman, he finds it difficult to remember a tougher assignment.

"Back home," he says, "we know we go on the air at 6 p.m. And we gear our selves ready for that time. But here there is no routine. Telstar transmissions can take place anytime—8 p.m., midnight, who knows. Sometimes, when it is easy for us at this end it is tough for the boys at the other end and vice versa. At no time are both sides happy."

At the cost of $350,000, ABC has mounted six specials on the Kennedy swing through Europe, besides feeding over material for the nightly strip with Ron Cochran. Chore has necessitated Quinn bringing over 17 key personnel which are deployed throughout Europe and, in all, required the impartotion of some 35 ABC news staffers; all of whom incidentally, will be winging from the U.S. within the newt few hours or so.

'Satellite transmissions have thrown up their own set of problems," says Quinn, "but we are learning all the time. At the moment we are combining the old technique of flying tape over to home and pioneering new ones involving Telstar and Project Relay satellites."

He foresees, in about five years time, frequent newscasts from Europe to the US and vice versa but also predicts technical difficulties sizeable enough to make such mishaps as cutting telex cables, film-carrying plane delays and general human fallibility almost amusing.

Ticket to Togetherness

When Walt Disney talks about his weekly television series as "family entertainment," he isn't just whistling past a nursery.

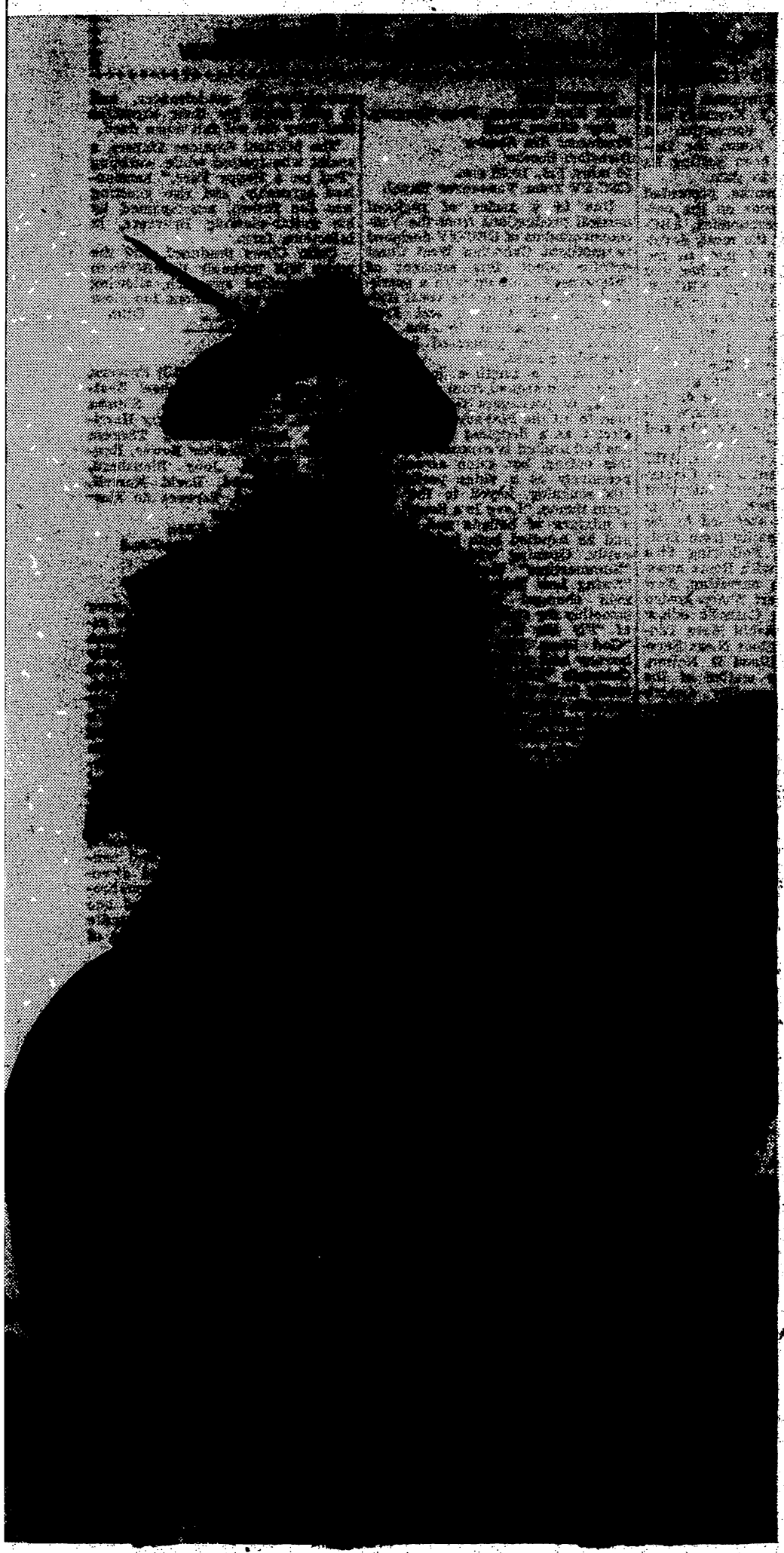
The fact: few, if any, showmen in history have approached his genius for entrancing audiences of *all* ages.

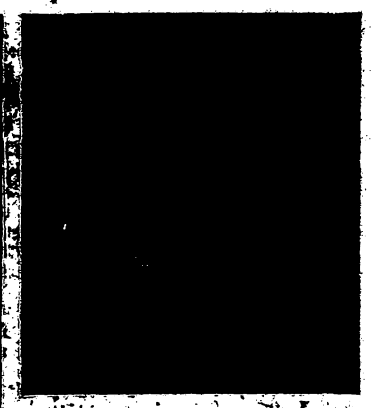
There'll be no abatement in this spell-weaving come Autumn; from all indications, "Walt Disney's Wonderful World of Color" may well outdo itself for NBC-TV's '63-'64 season.

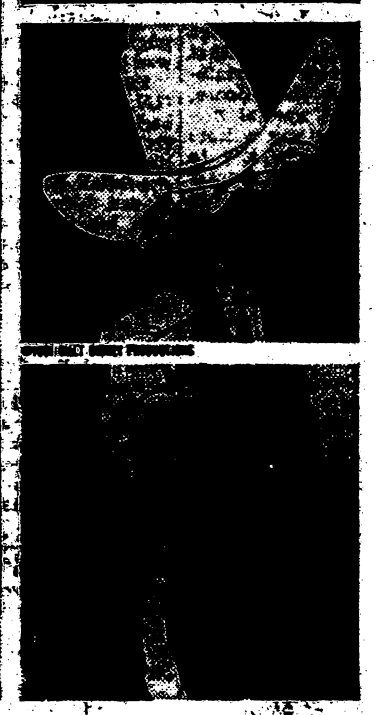
Here are a few upcoming attractions:

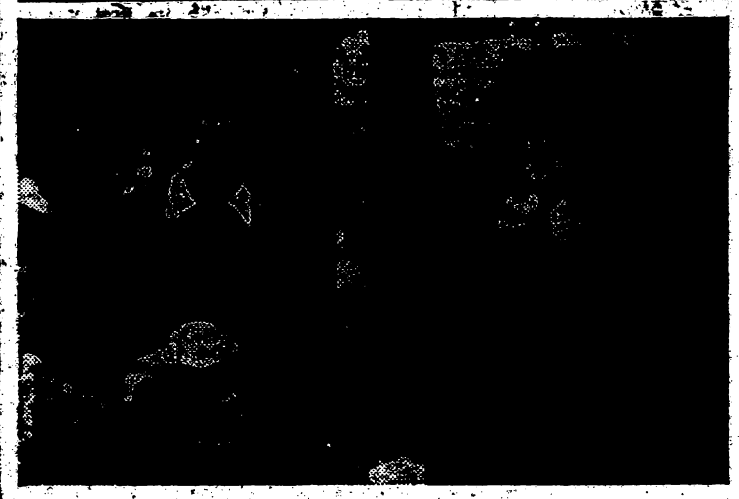
"Dr. Syn" — The shot-in-England story of the 18th-century vicar who led a nighttime band of masked smugglers (see large photo above) in protest against Britain's high import-taxes.

"Wahu Bobcat"—A fascinating nature tale—filmed in Florida—of an old, Okefenokee swamp cat whose shaky leadership is being menaced by a









younger, more powerful member of the species.

"Fly with Von Drake"—An aviation lesson (via cartoon) from Professor Ludwig von Drake, the lovably pompous fowl-of-all-trades who'll also be dispensing advice this season on such disparate matters as cruising on the Mediterranean and physical culture.

"Johann Strauss"—A musical journey into the waltz-world of the two composers (senior and junior); and the drama of the son's difficulties in overcoming the professional opposition of his father. Disney shot this film in Vienna (of all places).

All this and more awaits viewers of "Walt Disney's Wonderful World of Color," as the award-winning series that's won millions of new admirers for its creator since its debut on NBC-TV a couple of Septembers ago. As we've been saying, it's a show for the entire family. Indeed, it could be the greatest force for togetherness since the picnic basket.

Look to NBC for the best combination of news, information and entertainment.

THE KEEFE BRASSELLE SHOW
With Ann B. Davis, Noelle Adam, Rocky Graziano, Sylte Sisters; Zsa Zsa Gabor, Fred Gwynne, Barbara Streisand
Producer-Director: Greg Garrison
Writers: Bill Angelos, Bill Brown, Buz Kohn, Allan Manings, Jack Wohl
60 Mins., Tues., 10 p.m.
JOHNSON'S WAX, R. J. REYNOLDS, OLDSMOBILE
CBS-TV, from N.Y. (tape)
(Needham, Louis & Brorby; William Esty, D. P. Brothers)

Without Barbara Streisand's wonderful voice and unique personality the premiere of "The Keefe Brasselle Show" on Tuesday (25) would not be memorable.

This summer replacement for Garry Moore on CBS-TV emulates him but lacks the ingredients that make the Moore show entertaining. Moore can take those loose, semi-funny skits and special material, which today tv gag writers too often mistake as the key to success, and make them sparkle because, at least until now, he has had cast regulars who are strong personalities and excellent technicians.

Were Miss Streisand's presence guaranteed beyond one guest appearance, there would be reason to be hopeful for the Brasselle stanza. Ann B. Davis (the Schultzy of the old Bob Cummings show) is a promising entry, among the regulars, but she didn't really deliver on the preem. Noelle Adam was pretty, The Sylte Sisters, who sing, were just okay, and Rocky Graziano's buffoonery was funny for approximately the length of one ungrammatical sentence.

Brasselle, while he is personable, is not personable enough as a host to overcome his failings in the song and comedy fields.

Miss Streisand, however, was remarkably effective. She looked like a misplaced teenager in a long, would-be sexy tubular gown, but this strangely aided her performance. The high point of the hour was her rendition of "Soon It's Gonna Rain" from the musical, "The Fantastiks." The mugging of other guest Fred Gwynne and the virtual walkon of Zsa Zsa Gabor were of little aid and comfort to the tv stanza. *Art.*

BLOWUP AT BREEZY POINT
With Jim Burnes
Producers: Edward M. Jones, Herbert Dorfman
30 Mins.; Fri., 7:30 p.m.
WABC-TV, N. Y.

Spotlighting the dispute over the conversion of the Breezy Point area in Brooklyn into a public park, this show was an excellent example of local public affairs programming. It dug deeply and hard into an issue which is heating up a lot of tempers in the New York area, in particular, the present residents of Breezy Point and the advocates of more public recreation areas.

This half-hour documentary was noteworthy for its crisp examination of the issues and its balanced presentation of both sides. Especially standout were the interviews with the beleaguered homeowners in Breezy Point whose future now has become completely unsettled. U.S. Secretary of Interior Stewart Udall made a sober defense of the park project, pointing out that the sometimes individual concerns have to make way for public interest. Jim Burnes handled the interviews in straightforward, effective style.

This documentary carefully took no sides in the issue. However, the station's general manager, John Gilbert, has gone on the air to editorialize in favor of the park project. *Herm.*

THE HOODS IN OUR MIDST
With Jim McGovern, others
Producer-Writer: McGovern
Director: Guy Galante
30 Mins.: Sun. 9:30 p.m.
KMSP-TV, Minneapolis, (tape)

In view of public concern about crime there's little wonder that 20th-Fox's KMSP-TV, Twin Cities' ABC affiliate, turned the attention of its own "Pursuit" documentary series to one of the most important aspects of evil-doing, organized hoods, and their current principal operating technique.

Titled "Hoods in Our Midst," this documentary seemed particularly apropos coming shortly after the increase in local crime was an issue in a mayorality campaign and at a time when the state's crime has risen 271% since 1953 despite a population gain of only 14%.

In his usual triple producer-writer-narrator role, Jim McGovern again distinguished himself

(Continued on page 42)

PICTURE THIS
With Jerry Van Dyke, host; others
Producers: Art Baer, Ben Jocison
Director: Gil Gates
30 Mins.; Tues., 9:30 p.m.
GENERAL FOODS, STATE FARM MUTUAL
CBS-TV, N. Y.
(Young & Rubicam, Needham, Louis and Brorby)

For summer fare, this new game show offers a pleasant divertisement. There's sufficient fun in it for a pleasant half-hour and Jerry Van Dyke, as host, underplays in good fashion.

Where CBS-TV might be faulted, along with the other networks, is not using the summer period for more experimental outings, formats which have yet to hit the commercial groove, but which might win a following if exposure was gained.

For its preem outing Tuesday (25), guest celebs were Orson Bean and Gretchen Wyler. Jerry Van Dyke, brother of Dick, let the spotlight and the gags fall on their shoulders for the most part. He played the amiable host, struggling with his first weekly show. Show, as sampled, may have sufficient legs for daytime in a year-round run. For nighttime, it looks too derivative.

Game resembles charades with pictures. Two teams, each composed of a celeb and a screened average citizen, vie with one another. Object is to guess simple pictures drawn at the direction of one's partner, within a time limit, and within prescribed clues. The by-play and the emerging picture draws the laughs. Prizes aren't big. *Horo.*

PEOPLE WILL TALK
With Dennis James
Producers: Merrill Heatter, Robert Quigley
25 Mins.; Mon.-Fri., 2 p.m.
NBC-TV

Replacing "Ben Jerrod," a soap opera, "People Will Talk" changes pace with a game show format that may be good for some laughs if its complexity can be mastered. This show is based on a man-in-the-street debate format, but being a daytime show, the controversy is hemmed in to such questions as "should we kiss in public?" or "are men better cooks than women?" or "should bald men wear toupees?" Not exactly United Nations calibre, but par for the afternoon course.

The show brings together two parficipants who debate a specific matter with the aim of convincing a panel of 15 judges. If the participants can guess how the individual panelists react on the question under discussion, they win all sorts of prizes, like mink stoles, frozen tv dinners and up to a $100 in cash.

Dennis James operates just like an enthusiastic emcee should. *Herm.*

Pope's Coronation Gives Webs Another Workout In Satellite Technique

What with the European junket of President John F. Kennedy and the Sunday (30) coronation of Pope Paul VI in Rome, the Telstar satellite has been getting its heaviest workout to date.

All three networks presented delayed Telstar feeds on the outdoor coronation ceremonies. ABC-TV was first with the most, devoting an hour from 4 p.m. to the crowning of the Holy Father and related commentary. NBC-TV, which will present an hour Shell news special tomorrow night (4) on the new Pope, gave the coronation a half hour at 7 p.m., and CBS did the same at 6 p.m.

ABC News wrapped commentary around the Telstar footage on the actual coronation ceremonies, which the web had on the air two and a half hours after the event.

Preceding the ceremonies, ABC Rome correspondent John Casserly conducted a relayed interview with American Msgr. John Gregory Clancey, who sketched in the new Pope's personality from first-hand observance. Following the Telstar coverage, with Rome newsman Bill Sheehan narrating, New York anchor Robert Sharp hosted a discussion with Catholic editor Philip Scharper, Rabbi Maro Tanenbaum, and Religious News Service reporter Dr. Claud D. Nelson. Panel probed the matter of the new Pope's personality (which seems to have become a major issue in the light of "Good Pope John") and how Paul VI fits in with the forwarding of the late Pope John's liberal policies.

NBC bagged a sponsor for its half hour. Alitalia-Italian Airlines, via Gardner agency, bankrolled in its first use of network tv. Merrill Mueller was the network's commentator. He did fine, except that he kept repeating the warning to the Pope, "Pater Sancte, sic transit gloria mundi" (Holy Father, thus passes the glory of the world,"), which is repeated three times enroute to the coronation, as merely, "sic transit gloria," dropping the "world."

CBS commentater was Rome newsman Winston Burdett. Technically, the Telstar pickup was excellent pictorially, providing several interesting close-ups of Paul VI that, as one commentator suggested, allowed viewers across the Atlantic a better view of the Holy Father than most of the thousands crammed into St. Peter's Square.

Sound, however, was something else. NBC, for one, had a pickup of the Pope speaking in English, but it was as inscrutable as the foreign tongue. *Bill.*

Tele Follow-Up Comment

DuPont Show Of the Week

Al Wasserman accomplished what he evidently set out to do—give a moving study of the theatre, its intensity, techniques and the people populating it. The producer-director-writer took an hour of DuPont time on NBC-TV last Sunday (30) and gave it to "Opening Night," the title being a misnomer because the program was as much about rehearsals and closings as about the premiere of an off-Broadway quick-closer called "The Dragon."

"The Dragon," as many in the trade recall and Wasserman reminded, closed after three weeks at the Phoenix Theatre. But Wasserman, was not interested in evaluating "The Dragon" but rather in portraying the people doing it. There was director Joseph Anthony, actress Louise Sorel, character actor C. K. Alexander and a sampling of others involved in the contemporary Russian fantasy about power politics.

Wasserma's touch in the cutting room was superb. He achieved the smoothest, often a supremely artistic, mixture of picture and sound. If his establishing shots for "Opening Night" were too long, they were still beautiful and revealing. Wasserman employed definitely superior photographic instruments. His end product often, particularly in this instance, resemble those in a good art film. *Art.*

The Art of the Film

Stanley Kauffman's "The Art of the Film" wound up its current season on WNDT, N. Y., Saturday (29) with a half-hour visit to a picture in actual production. Tagged "On Location with Robert Rossen," the program was frequently fascinating as it exposed cinematic tricks used in shooting the producer-director's film version of "Lilith."

Based on a novel, the picture concerns a psychotic girl in a mental hospital with whom both an attendant and another patient become romantically involved. The girl is portrayed by Jean Seberg, the patient by Peter Fonda while Warren Beatty has the role of the attendant.

Several versions of a riverside scene in Maryland in which the aforementioned players participate were run off, accompanied by Kauffman's explanatory commentary. The location footage, which was supervised by editor Aram Avakian, served to emphasize to the layman the intricate and painstaking steps involved in making a feature film.

Rossen, whose Centaur Productions is turning out "Lilith" for Columbia release, was briefly interviewed by Kauffman in a film segment. He noted that although his method of shooting often seems confusing, even to his production crew, he manages to keep the picture's overall thematic idea clearly in his own mind.

Withal, Kauffman's location visit was an absorbing half-hour for the viewer and a fine plug for the film. *Gilb.*

Foreign TV Reviews

SHOWCASE
With Ken Colman, Fran Gregory, Ray Sikora Band
Producer: Ain Soodor
Director: Soodor
30 mins, Fri., 10:30 p.m.
CBC-TV from Vancouver (tape).

One in a series of regional musical productions from the Vancouver studios of CBC-TV designed to spotlight Canadian West Coast artistic talent, this segment of "Showcase" came up with a sparkling combination in the vocal stylings of Ken Colman and Fran Gregory, enhanced by the big sound backing generated by the Ray Sikora band.

Colman, a onetime local disk jockey who segued from a job with N. Y. tv packagers Goodson-Todman to hit the Playboy Club nitery circuit as a fledgling pop singer, has had limited tv exposure prior to this outing, but came across impressively as a video performer. His songalog, keyed to the program theme, "Love Is a Song", was a mixture of ballads and belters and he handled both brightly and easily. Opening with a swinging "Summertime" that segued into "Swing Low Sweet Chariot", Colman changed pace and mood smoothly for stylish interpretations of "Fly Me To The Moon" and "God Bless The Child". At his bouncy best with up-tempo tunes, Colman's "Lulu's Back In Town" really took off with P. J. Perry's sax solo driving behind him and he closed solidly with "Bye Bye Blackbird", including the rarely heard verse. Cleancut appearance, warmth of personality and relaxed presentation complemented the good vocal ability Colman displayed.

Miss Gregory, originally from Los Angeles, in her first tv shot for several seasons, registered strongly, with the three numbers well-fitted to her fine phrasing and lyric control. Her first song, "It Must Have Been Something I Dreamed Last Night" had immediate impact and she maintained the effect with "I Wish I Were In Love Again" and a difficult but catchy calypso, "I Don't Think I'll End It All Today". Tastefully costumed and well groomed, Miss Gregory's was distinctively projected.

Employing four trombones, sax, piano, bass and drums, for a surprisingly big band sound, the Ray Sikora unit provided solid accompaniment for both vocalists. Orch was at its driving best in its one instrumental, a Rowland Kirk original, "Three For the Festival".

Ain Soodor's sharp overall production was marked by imaginative camera direction and good timing. This particular skein of the series has been extended to cover eight sessions with Colman and guest artists and should merit closer inspection by eastern CBC programmers for wider Canadian web exposure. Present sustaining format is easily adaptable to commercial sponsorship and cost should be attractive on an east-west audience basis. *Shaw.*

MORECAMBE & WISE SHOW
With Morecambe & Wise, Joe Brown and his Bruvvers, Michael Sammes Singers, Sheree Winton, Gillian Cobbold, Jack Parnell Orch
Producer: Colin Clews
Writers: S. C. Green, R. M. Hills
30 Mins., Sat., 8:30 p.m.
Associated TeleVision, from London

Morecambe & Wise form the only surviving double act of any eminence that derives its inspiration from the music-hall tradition. Morecambe plays dumb and gets his laughs more by superb timing than the quality of the gags, and Wise is a splendid feed, sparking off reactions with fine judgment. The partnership has been in existence so long that their mutual understanding is almost extrasensory.

They returned to the schedules with a skein threaded to a conventional format, and, although the opener was below par, it promises to find a ready public. Chief fault was to strait-jacket the couple in revue-type sketches, whereas their forte is for inconsequential patter, without, rhyme, reason, or situation. Their main comic contributions were some shenanigans about a xylophone, in which notes were struck by hammering each other's limbs, and a demonstration of a washing-machine, in which Morecambe, playing host to the customers, got pie-eyed. Both were run-of-the-mill contrivances, and it said much for their expertise that they did not fall down dead.

The Michael Sammes Singers, a sextet who trotted while warbling "Put on a Happy Face," harmonized agreeably, and also guesting was Joe Brown, accompanied by his guitar-wielding Bruvvers, in infectious form.

Colin Clews produced, and the series will probably benefit from a less studied approach, allowing the pair to gag without too close a brief. *Otta.*

LORNA DOONE
With Andrew Faulds, Bill Travers, Vincent Brimble, Michael Healey, Norman Tyrrell, Shusha Assar, Beth Harris, Edgar Harrison, Jean Anderson, Theresa McMurray, Heather Bower, Ronald Russell, Joby Blanshard, Daphne Heard, David Morrell, Carl Bernard, Terence de Marney, Fleur Shaw
Producer: Douglas Allen
Director: Brandon Acton-Bond
Writer: Constance Cox
25 Mins., Sun., 5:45 p.m.
BBC-TV, from Bristol

Intended to spread itself over no less than 11 segments, this account of R. D. Blackmore's "Lorna Doone" opened with a distinctly placid and pallid initialler, not likely to raise the blood pressure. Its virtues were largely scenic, for the skein emanates from BBC-TV's West Region, within commuting distance of the Exmoor which gave Blackmore his background and inspiration. The period flavor of 17th century England was also carefully maintained, but, making due allowance for the establishing explanations needed in an opener, there was lack of vigor and conviction in both acting and direction. Constance Cox's dramatization did not flow easily, and one or two brief episodes were quite inexplicable without knowledge of the original.

This segment was launched by the murder of John Ridd by the outlaw clan of Doones, showed the determination of son John to avenge his father, and hinted at his budding romance with Lorna Doone, accidentally encountered. Thus the details were carefully deployed, but they set little alight. Any judgment, however, must be tentative, for the plot will presumably gain momentum when the older John and Lorna (to be played by Bill Travers and Jane Merrow) put in an appearance.

The thesps ranged from the adequate to the groping, with good cameos from Andrew Faulds, Jean Anderson, and Carl Bernard. Vincent Brimble was okay as the young John Ridd, but the child Lorna was given a strictly student portrayal. *Otta.*

Foreign TV Followup

Armchair Theatre

Donal Giltinan's "The Monkey and the Mohawk" made a flabby contribution to ABC-TV's "Armchair Theatre" skein. Although the plot flexed its muscles in the second half, it could not survive a lengthy, dire, and facetious opening, which ponderously established the situation.

Said theme was the rivalry of a couple of steeplejacks, Hamish (Ron Moody) and Joe (Harry Locke), for the hand of a comely saloonkeeper, Gwen (Brenda Bruce). Joe, boastful of intrepid exploits in construction jobs in the U.S., was challenged to climb a factory chimney-stack by the timid Hamish. And he lost his nerve, and his reputation with Gwen.

Some fairly pert comedy was extracted from the climbing episode, with Joe deserted by Hamish way up in the air, to give him his come-uppance. A storm broke out, and Hamish believed that Joe, fearful of descending unaided, had fallen to his death. Mild suspense was adequately tricked out, and was helped by a neat study in nervousness by Ron Moody, who won sympathy with a deft display of pawky clumsiness in a Scottish dialect. Brenda Bruce scored, too, in the routine reactions of the woman, but Harry Locke overplayed his hand as the braggart,

(Continued on page 38)

TV-Radio Production Centres

IN NEW YORK . . .

Herbert Hobler named veepee in charge of production operations for Videotape Productions. He was formerly sales manager and recently director of production operations . . . Producer Jack Farren ("Concentration") joins Goodson-Todman as a production exec . . . G-T exec veep Bud Austin and wife celebrating 18th wedding anny . . . Board chairman of Walter Reade-Sterling Walter Reade Jr. winged to Coast for Monday (1) press conference with station KGO, San Francisco aanent product pact. He'll go on to Los Angeles for business talks . . . WLIB will cover this week's NAACP convention in Chi via daily direct reports and nightly summaries . . . PGL Productions has hired Ray Lofaro as a sales rep to cover Madison Ave. Lofaro moves to the production firm from Robert Lawrence Productions where he also was a salesman.

The ABC staff was given a rundown of next season's shows yesterday (Tues.) via a special hourlong film of highlights of the new schedule. Web prexy Tom Moore gave the pep talk . . . Gene Searchinger, producer-director-writer for ABC News' documentary, "The Festival Frenzy," left for Pamplona, Spain, yesterday (Tues.) to cover the bull festival there . . . WABC-TV launching a life-saving campaign in cooperation with the American Red Cross . . . Gordon Currie, Australian performer used in banks, guesting on Johnny Carson's NBC-TV show this week . . . Scripter Dale Wasserman has turned in a "metaphysical" script, "The Strangers," for the Richard Boone anthology series on NBC-TV.

CBS-TV prexy Jim Aubrey and veeps Mike Dann and Charles Steinberg back from Coast . . . CBS newsman Charles Collingwood back in action after minor surgery . . . William Talman (the always defeated D.A. on CBS-TV's "Perry Mason") plays an outlaw on next season's episode of "Gunsmoke" . . . Herbie Faye, vet comic, signed for running lead on Phil Silvers' new CBS comedy series . . . Richard Whorf, director of CBS-TV's "Beverly Hillbillies," back from two-months European vacation with his wife . . . Alan Wagner, director of film programming-N. Y. for CBS-TV back from a vacation visit to his family in Rochester, N. Y. . . . Mrs. Phil Silvers (Evelyn Patrick) set for guest stint on hubby's CBS show next season . . . Arthur Godfrey will be in Los Angeles as a special guest for a July 4 observance. He visits Philadelphia July 11 for the County Fair Day and goes to Akron, O., Aug. 3 to emcee the National Soap Box Derby. His five-day-a-week-CBS Radio show continues . . . David L. Wolper in town from Coast . . . Sally Sommer, who has been a clerk-typist in the international sales department of CBS Films, resigned to play a season of summer stock at the Sharon (Conn.) Playhouse . . . Sam Cook Digges, administrative v.p. for CBS Films, discussed the state of international television, Friday (28) before a Washington meeting of the International Council of Women.

Scribe Jim Elward is doing four of the six originals for CBS-TV's "Look Up and Live," to be aired this summer—"He, She & It," "Twenty After Four," "Danny Boy" and "Suitable for Framing" . . . Julio Di Benedetto and his wife Kim Carlton, the Miss England of 1962, are headed for Europe on combined biz-pleasure trip; the ABC-TV Jimmy Dean producer will be scouting talent for his series . . . WNBC-TV researcher Nat Rubin engaged last week to Grace Shapiro . . . NBC sales veep Max Buck with the web for a decade as of this week . . . Others at NBC in the same decade category are WNBC-TVers Bill Thompson, a salesman, and Ann Hunt of the local's ad-promo staff . . . Len Weinles, exec producer of WNBC-TV pubaffairs, three-weeking it up in Hyannis . . . WNBC-TV sattion chief Peter Affe getting a citation in the office of Robert Morgenthau for his work for the Police Athletic League . . . Guy LeBow, commentator and producer will visit Joe Franklin's WOR-TV stanza Thursday (11) . . . Arnold Rabin named administrator of special projects for Chasnel 13-WNDT.

Bill Muldoon appointed commitment administrator, NBC-TV sales and Tony Hoyt elevated from commitment analyst to commitment administrator, NBC-TV sales . . . Don Meaney and Jack Fern, NBC newsmen, cited by National Press Photographers Association for "devotion in promoting the ideals of our professional society" . . . Len Allen, 21-years with NBC News, advanced to director of operations, NBC News Washington . . . William Potts of NBC Sales Traffic elected to the Board of Directors of the Bedside Network . . . Leonard Meyers, NBC Press representative for the late maestro Arturo Toscanini and the NBC Symphony Orchestra, concerts interviewed by Ben Grauer for upcoming "Toscanini—The Man Behind the Legend" NBC Radio program . . . NBC News' Frank Badami to Europe this month with Huntley-Brinkley staff . . . George Segal to co-star with Robert Taylor on NBC-TV in Fall . . . Winnie Craig, NBC researcher, off to Coast for vacation.

Mickey R. Dubin has resigned as v.p. for Sutherland Associates to join Sarra Inc., tv film commercial producers, as sales and administration chief . . . "Patty Duke Show" opens production in New York Monday (8) with William Asher producing-directing . . . Musical comedy actress Nancy Andrews doubling from the run of "Little Me" to tape radio commercials for McCann Marschalk.

IN HOLLYWOOD . .

Dick Linke will rotate three directors on the Andy Griffith show until he finds the right one to take over the chore from Bob Sweeney, who left after three years to activate his own Antelo Productions. Taking turns will be Earl Bellamy, Dick Crenna and Jeff Hayden . . . Jim Nabors, a singing comic from the south, joins the Griffith men and his first shot will be a spinoff for his own series . . . Sherman Grinberg picked up 30,000 feet of war film in Japan for his library now bulging with over 75,000,000 feet of stock footage. Next goes to Germany and France to build up the stockpile for his syndicated "Battleline" . . . Lawrence Bub, who paged at NBC, named manager of talent and program administration at the network in Burbank . . . Joseph Cotten will be the narrator on NBC-TV's "Hollywood and the Stars" . . . Felix Jackson got a new three-year deal to develop shows of its own for NBC . . . Jack Linkletter was renewed fro next season's "Hootenanny," which spreads to an hour on ABC-TV . . . Golden West Broadcasters veepee Lloyd Sigmon had pressings made of KMPC's "Heritage" and mailed the albums to radio stations without charge but with the provision that it not be commercialized . . . CBS-TV's Mike Dann latched on to Robert Goulet for a special and a possible series of his own a year away. Dann foresees a cycle of singing shows sparked by Judy Garland and Danny K aye. . . Charles Steinberg, press head at CBS-TV, briefed Ernie Stern's staff here on four week-end star junkets . . . For a man who travels as much as Art Linkletter and with all the coin corraled by Bill Burrud and Jack Douglas with travelogs, it would seem he'd take a camera along and peregrinate-with-profit . . . Al Kaye, retiring as Coast head of Benton & Bowles for 21 years, will stay in the biz as consultant, commuting from Las Vegas where he bought a home just off the Thunderbird golf course.

IN CHICAGO . . .

WBBM-TV put the axe to Frank Reynolds Saturday "Insight" series and has replaced it with "Target: News," moderated by news director John Madigan R.eynolds sits on the question-answer panel along with Carter Davidson and Hugh Hill . . . Ralph Glaser, national radio sales manager for Group W, has come in as acting general manager of WIND while Ed Wallis attends an eight week exec development course at

(Continued on page 40)

Chevy Renews Jackson, Trout for Ninth Year

Recent contract renewing Chevrolet's sponsorship of the weekend news on CBS Radio sets a record for the longest continuing relationship between a program and its sponsor on the web.

Chevrolet, through Campbell-Ewald, signed to sponsor the Allan Jackson Saturday newscasts and the Robert Trout Sunday newscasts for the ninth straight year.

CBC Launching Morning Shows

Ottawa, July 2.

For the first time since television preemed in Canada, the Canadian Broadcasting Corp.'s video network will operate in the morning. Starting in October, CBC's web will air educational shows from 10 a.m. daily.

CBC's afternoon shows in the autumn will include "Password," panel game show with Allen Lund and guests; "Take Thirty," show for women hosted by Paul Soles and Anna Cameron; "Razzle Dazzle," moppet stanza; "The Friendly Giant," also for youngsters; "This Living World," natural science stint; "Fireball X15," "Mister Piper," the Woody Woodpecker cartoon show. "X15" is an ITV production starring Alan Crofoot.

CTV's Fall Lineup

Ottawa, July 2.

CTV Television Network will have two new shows, both produced in Canada, in its fall schedule. Both will also go to the United States. The Jerry Lester Show, produced by Fellowship Productions, will run 60 minutes for 30 cities in the U.S. and CTV web in Canada. The Littlest Hobo stars a German shepherd dog named London, and will be exported as well as aired on CTV.

The network will bring in three new comedy shows: Phil Silvers' new stanza, "Harry's Girls" and the Danny Thomas Show. CTV also has "Mr. Novak," and "Walt Disney Presents" moves from CBC to CTV in the autumn. CTV will also have National Hockey League games from Toronto, plus Canadian professional football and the classic Grey Cup game.

Radio Review

FLAIR REPORTS
With Betty Adams, Jim Harriott, Howard Hodgkins, Stewart Klein, Edward Koppel, Charles Osgood
Producers: Ivan Ladislansky, Frank Magnire
Directors: Ted Bell, Warren Somerville
3½ Mins., Mon.-Sun. (six daily, three Sat. & Sun.)
ABC, from New York

Any similarity between ABC Radio's new "Flair Reports" and the defunk "Flair" is strictly in the title.

The old "Flair" will be remembered as timeless feature bits read by personalities and fed to locals for slotting at will. "Flair Reports," which preemed Monday (1), are three and one-half minute newscasts, with a blurb thrown in, the content of which is aimed at giving an angle or interpretation to a known news event.

Initial bit Monday at 12:25 p.m. was preceded by a series of quick headlines, then Stewart Klein (one of six anchor spielers) introduced "Flair Reports," which in this case was a sidebar from Rome correspondent John Casserly on President Kennedy's visit to the city. Report was a hypoed blast at the snafues attendant to JFK's visit (a called-off press conference, cursing Romans trying to get out of town on holiday when the main road was blocked off for the President's entry etc.).

"Flair Reports" seg was introduced with sound affects and announcement of the Rome remote, then a Wrigley's blurb was tossed in before Casserly's report. Judging from this one, intent would seem to be to keep the background bits hard and colorful.

"Flair Reports" will air six times a day, Monday-Friday, and three times on Saturday and Sunday, all slotted five minutes before the half hour. *Bill.*

Advertising Agency Assns. Spurn Bid to Join NAB's Ratings Council —On Other Madison Ave. Fronts

By BILL GREELEY

The American Assn. of Advertising Agencies and the Assn. of National Advertisers are flatly rejecting a bid to join the National Assn. of Broadcasters Ratings Council. That's the board set up since the Oren Harris Washington investigation of ratings to establish an auditing and accrediting of the various broadcast rating services.

Group W's Don McGannon, who is chairman of the NAB's Rating Council, sent a letter to the advertising trade organizations asking them to participate. Late last week letters of rejection were being framed and okayed by 4A's and ANA officials, turning down the offer with specifics.

McGannon has, or will, receive a letter from John Crichton, 4A's prexy, which spells out the 4A's contention that a creditable audit of the ratings is the broadcasters' problem, since the ratings (for which advertisers and agencies carry most of the cost freight) are primarily a selling tool for stations and networks. Ratings, says the letter, are but one factor in the advertiser's considerations.

Also prompting the rejections, however, is the fact that the Rating Council to date is 100% a broadcaster organization. Represented are the three networks (David Adams of NBC, Simon Siegel of ABC and Thomas Fisher of CBS), Mutual web's prexy Bob Hurleigh, a handfull of local stations around the country and such industry promotion groups as Radio Advertising Bureau and Television Bureau of Advertising.

It's also the feeling of the ad men that any responsible outside —with strong emphasis on "outside"—organization can do the auditing job. Mentioned are Advertising Research Foundation, mag's Audit Bureau of Circulation, Price-Waterhouse or a group of academic research experts.

Same time, 4A's and ANA are providing watchdogs to keep an eye on NAB's activities in the ratings tangle. They'll see to it that any methods or auditing plans meet with the approval of the two trade organizations. ANA has named one technical monitor. 4A's will select three, one from the group's Broadcast Policy Committee, one from the media committee (to check on the local ratings scene) and one from the research committee.

Both ANA and 4A's have set up ratings subcommittees which are working together on doings since the Washington numbers investigation.

Boone in Art

Artist Harry Fisk, a veteran freelancer specializing in magazine illustration, won a top prize in this spring's Greenwich Village outdoor art show. Prominent in Fisk's award-winning still life is a jug of Vat 69 scotch, distributed in the U. S. by National Distillers. Painting, which won the Leinwand Award Grand Prize, was presented by Fisk to B. C. Ohlandt, exec veepee of National Distillers, who in turn presented it to Kenneth J. Ross, managing director of the ompany.

'Willie Loman' Low Blows

Not long ago the publisher of Sales Management magazine in an editorial asked the salesmen and sales execs of the country to rise up in protest to the depiction of salesmen in tv shows as boozing, sneaky, weak slobs and even murderers.

Now John H. Wolfe, head of a sales training outfit, Selling Aces Institute, says he's organizing a nationwire campaign urging the sellers to complain every time a "stereotyped" salesman is shown on tv (the SM man requested the same from his readers via letters to networks and station management.)

Wolfe says salesmen on tv are often depicted as obnoxious, loud, vulgar, sneaky and dishonest — "This type of person no more represents the average salesman today than Frank Nitti ("Untouchables" heavy) represents the average Italian."

Wolfe will take his "crusade" on the salesman's beat. Flying his own private plane, the sales trainer will hit eight cities.

Shapp Again Assumes Jerrold Corp. Control

In a move in which Sidney Harman sold back his stock holdings and resigned as president, Milton J. Shapp has taken over as president and chief exec officer of Jerrold Corp., Philadelphia, electronics mfg. company with subsidiaries including Pilot Radio Corp. and Harman-Kardon.

Harman's resignation came after several months of basic policy differences regarding future direction of the corporation. Sales and profits for fiscal '63 were up, he said, but the company has operated at a loss for the first four months of the current fiscal year. Shapp was founder and president from 1948 to 1961, when Harman took over.

36 Affils Now In QXR Network

The QXR Network, a chain of FM and AM stations across the country using taped or direct-feed quality musical shows originated on New York's WQXR, has signed six new affiliates to now cover 36 of the top 50 markets in the country (three of the new affils are in new markets. The other three represent changes in established cities).

New to the line up are WGKA, Atlanta; WCRB, Boston; WFML, Denver; WQMG, Greensboro, N.C.; WBMI, Hartford, Conn.; and WPBS, Philadelphia. New markets are Atlanta, Denver and Greensboro.

Since April of 1962, when Novo Broadcasting bought the web from the New York Times, 24 new stations have been signed.

Says James Sondheim, network prexy, "In each major market we are shooting for the strongest outlet whose broadcast standards are consistent with QXR's reputation for diversified adult programming. We have substituted affiliates in 12 markets and added 12 new ones in the last year. As a result, the network has expanded its share of the top 100 quality markets in the U. S., and a new research study has been launched to supplement last year's report on the QXR audience."

London Agencies

London, July 2.

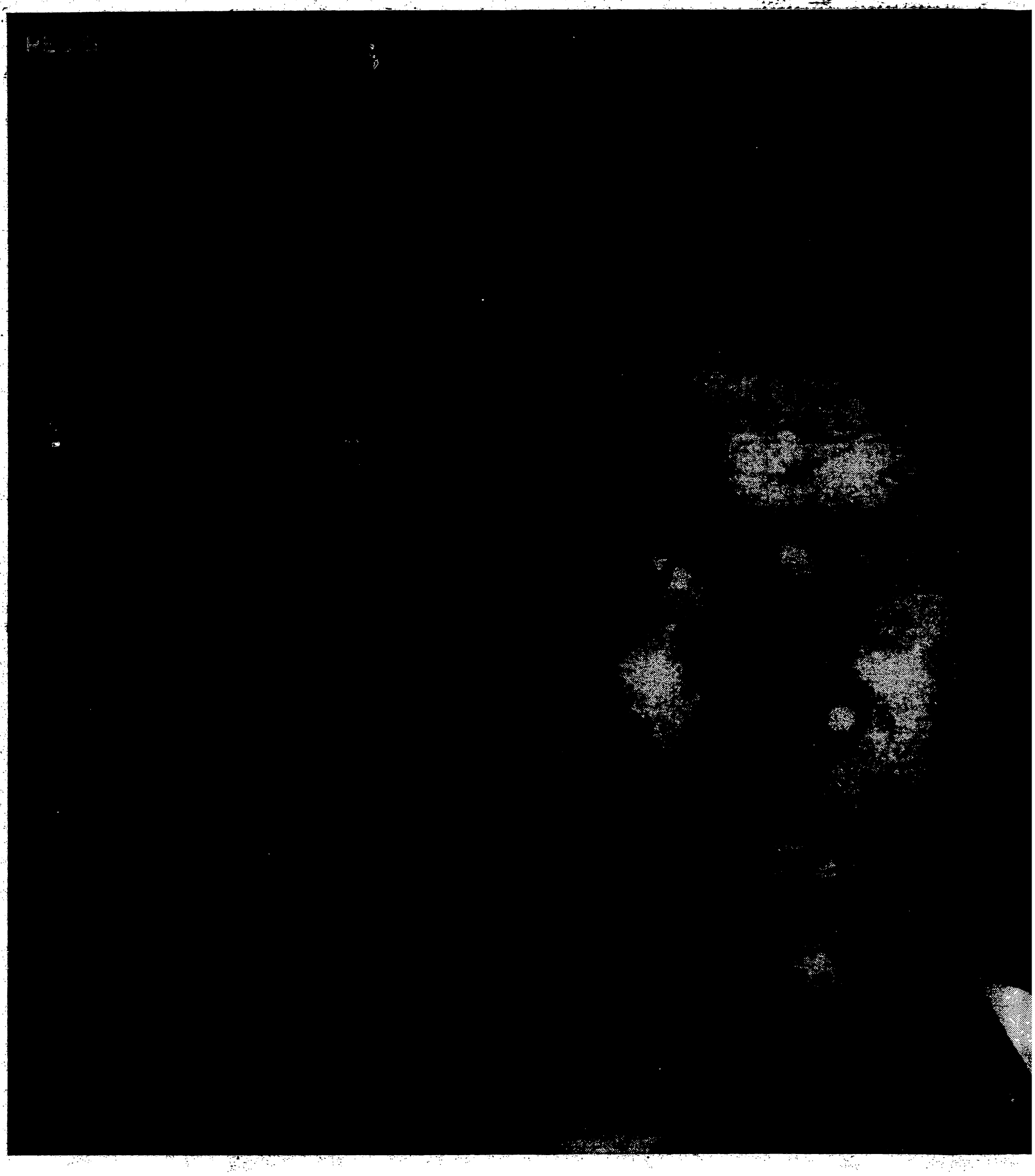
Andrew Christiansen, son of the w.k. ex-Fleet Street editor, Arthur Christiansen, to Milan's CPV Italiana office on a six-week exchange visit with Piero Leone. Christiansen is a creative group head with Colman, Prentis and Varlet . . . Howard Barnes, TV director of S. H. Benson Ltd., is vice prexy of the international jury at Cannes' 10th International Advertising Film Fest. 30-second tv spots to be used extensively this summer to put over two brands of Australian tinned fruit, Ardmona and K-Y . . . AEI-Hotpoint launching four new electric cookers with one-minute tv commercials on seven networks . . . Price in petrol cuts was swiftly put over as a 60-second commercial. Mather and Crowther did the job for Shell-Mex, and the commercial was aired within a few minutes of its completion, on the day the price cuts were announced.

McLEAN BACK TO CBC

Toronto, July 2.

Ross McLean, after two years on private tv, returned to the rival Canadian Broadcasting Corp. to produce the new Fletcher Markle series, "Periscope," which started its summer run July 1 on the CBC web.

McLean will retain his connection with the "Pierre Berton Show," produced by Screen Gems (Canada), which, though dropped by the CTV Television Network will be submitted as a 30-minute syndicated series next fall.



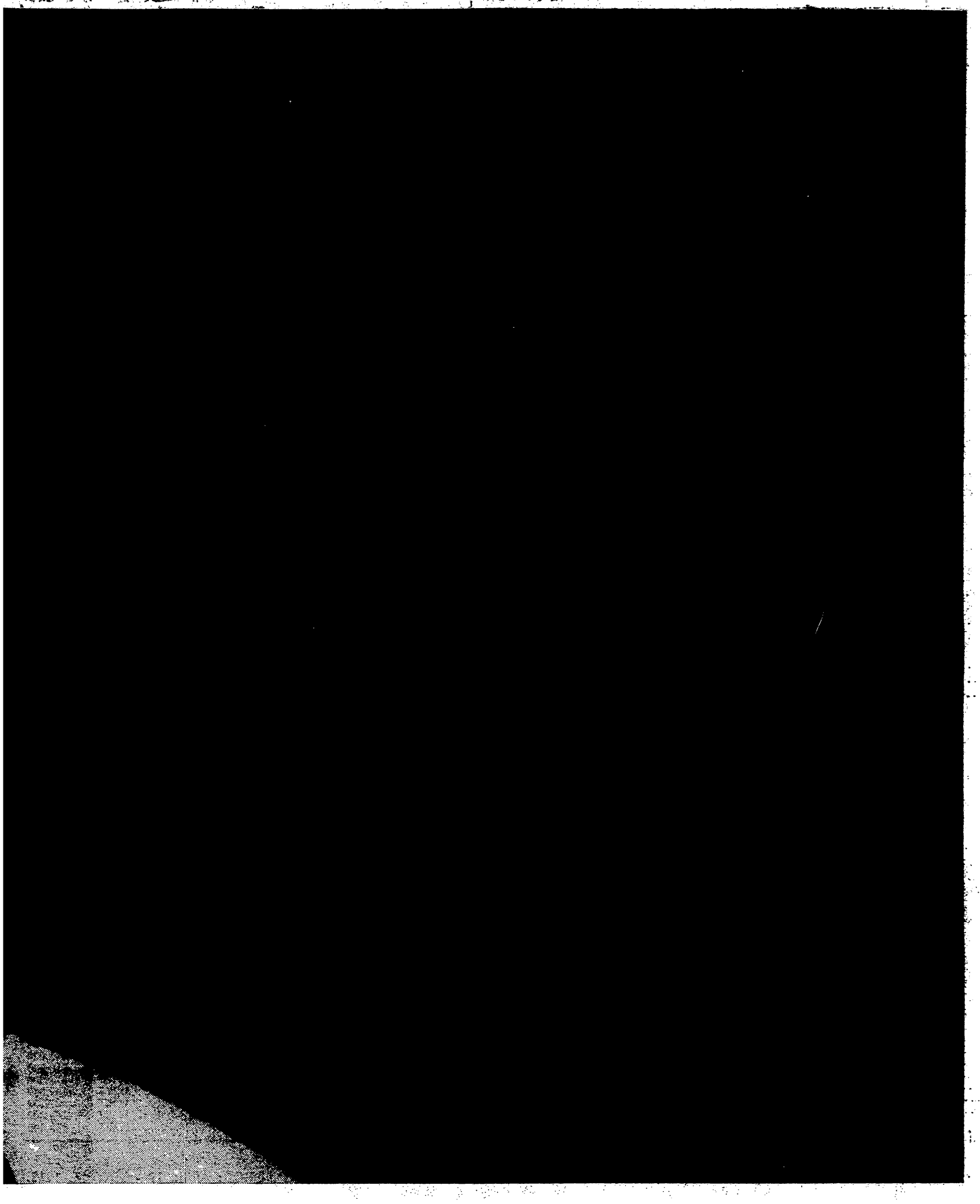
Redigo, Willing and Able

Despite the inevitable non-stop oratory and non-go traffic, tomorrow's national holiday is one of the happiest on the American calendar.

But Jim Redigo's *personal* Independence Day won't be rolling around till September 24. On that evening, NBC-TV viewers accustomed to watching Redigo as manager of the immense Garret holdings on "Empire" will be seeing him—for the first time—as a rancher in business for himself.

"Redigo"—like its predecessor—will be starring Richard Egan, whom a major popularity survey has just placed in the top 10-per-cent of show-business performers. The new, action-rich dramas will be set in the same, bountiful oil-and-cattle country of the contemporary Southwest.

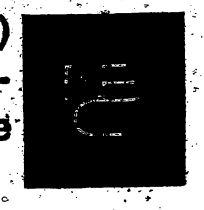
The quality-bountiful Fall schedule for which this fresh, half-hour series is a part shapes up as one of the most diversified in NBC-TV history. It's



a lineup that ranges from "The Eleventh Hour" to the expanded "Huntley-Brinkley Report;" from the new "Bill Dana Show" to coverage of the National Football League Championship.

Among the people who'll be crossing Redigo's path this season: an impoverished but prideful Indian who would rather risk hunting a deer out of season than accept Redigo's charity; a lovely hitch-hiker trying to escape from the con-man boy friend for whom she's already served a prison term; a misguided lad who turns to modern rustling to insure a college education for his kid brother.

Star Richard Egan's involvement with these and other troubled souls will, we believe, make "Redigo" one of the most admired adventure series of the new year. By Southwest criteria (and we don't mean Southwest Connecticut) our hero's 25,600-acre ranch is a modest one, but as a springboard for fine drama, it's a spread without borders.



Look to NBC for the best combination of news, information and entertainment.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

MINNEAPOLIS-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY PERIOD: APRIL 19 - MAY 16, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Candid Camera	WCCO	253,000	38
2.	Andy Griffith	WCCO	234,200	36
3.	Beverly Hillbillies	WCCO	232,900	34
4.	Dick Van Dyke	WCCO	206,300	29
5.	Bonanza	KSTP	204,500	33
6.	Lucy Show	WCCO	203,500	28
7.	I've Got A Secret	WCCO	195,500	24
8.	What's My Line	WCCO	192,800	31
8.	Danny Thomas	WCCO	192,800	28
9.	Ben Casey	KMSP	192,000	35

RK.	Top Syndicated Shows	Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Doc. Bride; Baseball	(Fri. 9:00)	WTCN	CBS Films	154,300	24
2.	High Patrol; Baseball	(Fri. 10:00)	WTCN	Economee	122,900	21
3.	1 Step Beyond; BB	(Tues.-Fri. 8:30)	WTCN	ABC Films	112,400	15
4.	Rebel	(Tues. 9:30)	KMSP	ABC Films	83,900	16
5.	Bachelor Father; BB	(Tu.-Fri. 7:30)	WTCN	MCA	75,400	13
6.	Sea Hunt; BB	(Tues., Wed., Fri. 8:00; Sat. 5:00)	WTCN	Economee	71,700	12
7.	Death Valley Days	(Fri. 9:30)	KMSP	U.S. Borax	62,200	12
8.	Huckleberry Hound	(Tues. 6:30)	WCCO	Screen Gems	59,700	6
9.	Quick Draw McGraw	(Mon. 5:30)	WCCO	Screen Gems	57,900	6
10.	Deputy; BB; Scoreboard	(Thurs. 9)	WTCN	NBC Films	53,400	10

Top Competition	Sta.	Total Homes
Jack Paar	KSTP	91,700
Headlines; Wea; Spts	KSTP	111,400
Dick Van Dyke	WCCO	206,300
Garry Moore	WCCO	185,700
Red Skelton	WCCO	167,500
Hillbillies	WCCO	232,900
Wide World Sports	KMSP	28,700
News; Wea; Spts; BB	WTCN	157,800
BB; Journey; Warmup	WTCN	66,500
Superman; Rocky	WTCN	48,000
A. Williams; Faith 7	KSTP	146,200

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY PERIOD: APRIL 19 - MAY 16, 1963.

1.	Candid Camera	KMOX	312,400	49	1.	Ripcord; Theatre; BB	(Sun. 3:00)	KSD	UA-TV	104,700	15
2.	Beverly Hillbillies	KMOX	298,200	38	2.	Riley; Theatre; BB	(Sun. 3:30)	KSD	NBC Films	104,000	15
3.	What's My Line	KMOX	282,700	37	3.	Hopalong; Baseball	(Sat. 2:30)	KSD	NBC Films	89,900	12
4.	Bonanza	KSD	272,900	36	4.	Third Man	(Fri. 9:30)	KTVI	NTA	74,400	10
5.	Andy Griffith	KMOX	263,400	33	5.	Biography; Manshoot	(Mon. 9:30)	KSD	Official	73,800	10
6.	Red Skelton	KMOX	261,100	36	6.	Popeye; Ky Derby	(Sat. 4:00)	KMQX	UAA, KING	70,100	11
7.	Dick Van Dyke	KMOX	250,300	35	7.	Death Valley Days	(Sat. 6:00)	KSD	U.S. Borax	63,000	8
8.	Garry Moore	KMOX	239,900	32	8.	Lone Ranger	(Sat. 11:30) (Sun. 11:00)	KSD	Telesynd.	45,400	5
9.	Gunsmoke	KMOX	227,400	32	9.	Casper & Co.	(Sat. 9:30)	KTVI	ABC Films	44,800	8
10.	Jack Paar	KSD	222,100	29	10.	Sea Hunt	(Sun.-Fri. 5:30)	KSD	Economee	43,900	5

Top Competition	Sta.	Total Homes
All Star Bowling	KPLR	25,100
Pic; Music Theatre	KMOX	29,000
Suspense Theatre	KPLR	53,000
Jack Paar	KSD	237,100
Ben Casey	KTVI	213,700
Saturday Movie	KPLR	31,500
Big 4 News; Edit.	KMOX	116,500
Beany & Cecil	KTVI	73,300
Mass; Sacr. Heart; Priest	KTVI	14,200
Mighty Mouse	KMOX	106,900
Early Show	KMOX	55,800
Mister Ed	KMOX	94,500

WASHINGTON, D.C.

STATIONS: WRC, WTTG, WMAL, WTOP, WOOK. SURVEY PERIOD: APRIL 19 - MAY 16, 1963.

1.	Bonanza	WRC	305,800	38	1.	Quick Draw McGraw	(Mon. 6:30)	WTTG	Screen Gems	102,600	12
2.	Beverly Hillbillies	WTOP	304,400	33	2.	Death Valley Days	(Mon. 7:00)	WRC	U.S. Borax	93,000	12
3.	Andy Griffith	WTOP	288,500	36	3.	Deputy Dawg	(Tues. 6:30)	WTTG	CBS Films	90,800	13
4.	Candid Camera	WTOP	246,600	30	4.	Hennesey; Astro	(Thurs. 7:00)	WRC	NBC Films	88,700	11
5.	Gunsmoke	WTOP	224,900	28	5.	Yogi Bear	(Wed. 6:30)	WTTG	Screen Gems	87,900	12
6.	Dr. Kildare	WRC	222,000	27	6.	Three Stooges	(Mon.-Fri. 6:00)	WTTG	Screen Gems	85,000	10
7.	Dick Van Dyke	WTOP	214,300	27	7.	Highway Patrol	(Sat. 7:00)	WTTG	Economee	83,200	9
8.	Hazel	WRC	208,600	25	8.	Rebel	(Wed. 7:00)	WRC	ABC Films	80,500	12
9.	What's My Line	WTOP	207,300	27	9.	Wanted—Dead or Alive	(Tues. 7:00)	WRC	CBS Films	79,700	12
10.	Red Skelton	WTOP	207,000	28	10.	Pat Masterson	(Tues. 7:00)	WTTG	Economee	71,000	9

Top Competition	Sta.	Total Homes
Wea; Spts; Hunt-Brink	WRC	85,600
Newsnight	WTOP	92,000
Wea; Spts; Hunt-Brink	WRC	94,900
Newsnight; Astro	WTOP	89,500
Wea; Spts; Hunt-Brink	WRC	98,600
Love Bob; Groucho	WRC	56,200
Third Man	WTOP	64,600
Newsnight	WTOP	90,300
Newsnight	WTOP	78,200
Wanted—Dead or Alive	WRC	79,700

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY PERIOD: APRIL 19 - MAY 16, 1963.

1.	Bonanza	WWJ	418,300	34	1.	Everglades	(Fri. 7:00)	WJBK	Economee	174,500	12
2.	Beverly Hillbillies	WJBK	387,800	29	2.	Hennesey	(Tues. 7:00)	WJBK	NBC Films	165,100	12
3.	Jack Paar	WWJ	387,300	32	3.	Lawman	(Mon. 7:00)	WWJ	Warner Bros.	150,800	11
4.	Candid Camera	WJBK	381,700	31	4.	Two Faces West; Astro	(Thurs. 7:00)	WWJ	Screen Gems	142,900	11
5.	Andy Griffith	WJBK	375,700	22	5.	Shannon	(Fri. 10:30)	WXYZ	Screen Gems	138,400	11
6.	Jackie Gleason	WJBK	352,000	29	6.	Deputy; Wea.	(Mon.-Fri. 6:00)	WWJ	NBC Films	130,200	9
7.	Lucy Show	WJBK	351,100	26	7.	Rebel; Astro	(Wed., Thurs. 7:00)	WXYZ	ABC Films	130,000	10
8.	Ben Casey	WXYZ	344,200	31	8.	Death Valley Days	(Sat. 7:00)	WJBK	U.S. Borax	135,000	9
9.	My 3 Sons	WXYZ	338,600	25	9.	Quick Draw McGraw	(Tues. 6:30)	CKLW	Screen Gems	131,200	10
10.	Eleventh Hour	WWJ	326,300	27	10.	Phil Silvers	(Mon. 7:00)	WJBK	CBS Films	122,400	11

Top Competition	Sta.	Total Homes
At The Zoo	WWJ	127,600
Weekend	WWJ	188,200
Phil Silvers	WJBK	122,400
Rebel; Astro; Outdoors	WXYZ	144,700
Jack Paar	WWJ	441,000
Movies; Astro; Play	WXYZ	110,200
Groucho Marx	WWJ	171,500
Faces West; Recovery	WWJ	142,900
Surfside 6	WWJ	87,900
News; Spts; Hunt-Brink	WWJ	195,300
Lawman	WWJ	159,800

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. SURVEY PERIOD: APRIL 19 - MAY 16, 1963.

1.	Candid Camera	KDKA	441,000	45	1.	Tightrope	(Fri. 10:30)	WTAE	Screen Gems	233,200	23
2.	Dick Van Dyke; BB	KDKA	434,700	44	2.	F. Gunn; Untouchables	(Tues. 9:30; 10:30)	WTAE	Official	155,600	18
3.	Andy Griffith	KDKA	421,500	43	3.	Sea Hunt; Gov; Astro	(M-F 6:30)	WTAE	Economee	130,600	13
4.	Hillbillies; BB	KDKA	420,500	43	4.	Death Valley Days	(Tues. 7:30)	KDKA	U.S. Borax	128,300	13
5.	Gunsmoke	KDKA	392,100	43	5.	Huckleberry Hound	(Mon. 7:00)	WIIC	Screen Gems	107,500	12
6.	Lucy Show	KDKA	388,000	38	6.	Tombstone Territory	(Sat. 6:30)	KDKA	Economee	77,000	5
7.	Red Skelton	KDKA	380,300	39	7.	Ripcord	(Mon. 10:30)	WIIC	UA-TV	74,400	9
8.	What's My Line	KDKA	374,400	39	8.	Yogi Bear; Astro	(Thurs. 7:00)	WIIC	Screen Gems	72,600	9
9.	Danny Thomas	KDKA	345,600	37	9.	Earp; Zane Grey	(Sat. 6:00)	KDKA	ABC; 4 Star	72,100	5
10.	Ben Casey	WTAE	338,100	33	10.	Troubleshooters; JFK	(Mon.-Fri. 5)	KDKA	Economee	70,700	7

Top Competition	Sta.	Total Homes
Jack Paar	WIIC	184,900
Benny; Moore	KDKA	341,700
Early Show	KDKA	85,100
Combat	WTAE	297,100
News; Spts; Cronkite	KDKA	160,900
Wrestling	WIIC	111,000
Ben Casey	WTAE	334,800
News; Spts; Cronkite	KDKA	146,500
Wrestling	WIIC	105,700
Adventure Time	WTAE	152,800

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY PERIOD: APRIL 19 - MAY 16, 1963.

1.	Jackie Gleason	KPIX	351,700	30	1.	San Francisco Beat	(Sat. 7:00)	KPIX	CBS Films	190,800	16
2.	Bonanza	KRON	343,600	29	2.	Ripcord	(Mon. 7:00)	KPIX	UA-TV	183,500	16
3.	Beverly Hillbillies	KPIX	339,000	26	3.	Sea Hunt	(Tues. 7:00)	KRON	Economee	172,200	14
4.	Red Skelton	KPIX	334,500	31	4.	You Asked For It	(Thurs. 7:00)	KTVU	Int'l TV	160,500	12
5.	Dick Van Dyke	KPIX	330,900	27	5.	Death Valley Days	(Tues. 6:30)	KRON	U.S. Borax	141,500	10
6.	Andy Griffith	KPIX	305,800	26	6.	Biography	(Wed. 7:00)	KRON	Official	132,500	11
7.	Defenders	KPIX	296,600	26	7.	Calif; Hennesey	(Thurs. 7:00)	KRON	NBC Films	130,500	12
8.	Candid Camera	KPIX	298,100	29	8.	Deputy	(Fri. 7:00)	KPIX	NBC Films	126,900	11
9.	Dr. Kildare	KRON	296,900	26	9.	True Adventure	(Tues. 7:30)	KTVU	Teledynamics	126,600	10
10.	Lucy Show	KPIX	291,300	25	10.	M Squad	(Tues. 7:00)	KPIX	MCA	125,600	11

Top Competition	Sta.	Total Homes
Fight of Week	KGO	135,400
Flying Doctor	KTVI	98,000
M Squad	KPIX	125,600
Californians; Hennesey	KRON	130,500
Big Show	KGO	115,200
One Step Beyond; Music	KPIX	118,000
You Asked For It	KTVU	160,500
Roger Grimsby News	KGO	79,400
Combat	KGO	199,800
Sea Hunt	KRON	172,200

TALENT!

WANT more fall-winter assignments in Radio and TV?

Want **BUYERS** of talent from coast-to-coast to be aware of you, your credits and kudos?

ACT promptly.

Be sure you are represented in

VARIETY's 18th ANNUAL RADIO-TV REVIEW and PREVIEW ISSUE

due to be published at the end of July.

It's a reference work for the key buyers and sellers in the business.

It's a decision maker for the entire industry.

Make your space reservations now!

VARIETY

NEW YORK 36
154 W. 46th St.

CHICAGO 11
400 N. Michigan Ave.

HOLLYWOOD 28
6404 Sunset Blvd.

G. B. Comm'l TV

Continued from page 23

network to start not later than October 1965, put up by Rodgers and signed by most of the "rebels," was negatived.

Gets Ad Levy

Earlier in the week, when the Bill was in the recommittal stage, Postmaster-General Bevins moved and won Government amendments concerning the hotly-disputed Clause 7 (which slaps a levy on the contractors' advertising income).

Despite continued and powerful anti-levy lobbying from all sections of the industry—from contractors, trade associations and unions right down to artists themselves—the Government stuck to its guns although it made certain concessions so that regional stations on the commercial network would be encouraged to produce more programmes.

Importantly, it was made firm that the levy would apply to net ad receipts and not gross spot coin (which would mean the independents would be paying the levy on 15% agency commission).

The "free slice" of advertising income, originally set at $3,500,000 for all companies, was upped to $4,200,000. On the next $16,800,000 in ad coin, the stations will be levied at 25%. And the balance of ad income will be subject to a 45% levy.

PMG Bevins estimated that, operated on this scale, the levy will yield $47,600,000 to the Government in its first full year (which compares with the $22,400,000 a year garnered from the existing Television Advertisement Duty which, incidentally, was passed on to advertisers). Assuming contractors' costs in the first year of the levy will be about $9,800,000 higher than those in 1962-63, the independents, said Bevins, should be left with profits before tax of about $42,560,000 (collectively). This figure allowed for net advertising income of $197,680,000; income from program sales of $22,960,000, and costs, including rental paid to the Independent Television Authority for its transmitters of $130,480,000 and the ad levy of $47,600,000 which left a balance of $42,560,000 before tax.

Can Go Out of Biz

Referring to Norman Collins' charge that the levy would make a British commercial television franchise "a license to lose money," the PMG said that this was not the case but that if any company believed it, nobody was obliged to contract after 1964. "The notion that the Government has the smallest wish to destroy commercial television is an utter absurdity," said Bevins. "The Clause, as amended, would offer every encouragement to the companies as a whole to carry on while at the same time, protecting the interests of the taxpayer.

Speaking on an amendment moved by a leading Labor politician, Frederick Willey, that there should be at least a 30% British quota of telefilms, the Government stated that 40% of the films shown on the commercial web were British. BBC screened in 1962 35% British films. The new clause was withdrawn.

'Death Valley Days'

Continued from page 23

group of "Trails West," which are selected re-edited episodes of "DVD," was said to be prompted by the immediate acceptance enjoyed by the first 52 half-hours placed in syndication 10 months ago. They have been sold in 115 markets to date.

Additionally, host Milland is currently filming a supply of bridges so that two episodes of "Trails West" can be programmed back-to-back in an hourlong format.

In addition to "Trails West," there's another group of "DVD" reruns, an earlier group, under the title of "The Pioneers," which features Will Rogers, Jr., as host. To date, "The Pioneers," totalling 104 episodes, has been sold in nearly 200 markets.

Dallas — Lawton Williams has been named a veepee of KPCN here, country and western music outlet with studios in Dallas and Fort Worth. He was formerly assistant manager of KCUL, Fort Worth.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Detroit • STATIONS: WJBK, WXYZ, CKLW, WWJ. • SURVEY DATES: APRIL 19 - MAY 16, 1963.

WWJ

Total Area Homes: 266,000
Metro Rating: 22
Share of Audience: 35

MONDAYS 7:30-9:30
Program: MONDAY NIGHT MOVIE

Apr. 22 **"THE BARBARIAN AND THE GEISHA"**
John Wayne
1958, 20th Century-Fox, 20th Century-Fox TV

Apr. 29 **"THE HUNTERS"**
Robert Mitchum, Robert Wagner
1958, 20th Century-Fox, 20th Century-Fox TV

May 6 **"HARRY BLACK AND THE TIGER"**
Stewart Granger, Barbara Rush, A. Steele
1958, 20th Century-Fox, 20th Century-Fox TV

May 13 **"THE MUDLARK"**
Sir Alec Guinness, Irene Dunne
1952, 20th Century-Fox, 20th Century Fox TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
To Tell Truth 7:30-8:00	WJBK 197,100
I've Got a Secret 8:00-8:30	WJBK 281,100
Lucy Show 8:30-9:00	WJBK 351,100
Danny Thomas 9:00-9:30	WJBK 309,700

CKLW

Total Area Homes: 136,700
Metro Rating: 12
Share of Audience: 19

TUESDAYS 7:30-9:30
Program: THEATRE 9

Apr. 23 **"AL CAPONE"**
Rod Steiger, Fay Spain
1959, Allied Artists, Allied Artists TV

Apr. 30 **"BIG CIRCUS"**
Victor Mature, Red Buttons
1959, Allied Artists, Allied Artists TV

May 7 **"THERE IS ANOTHER SUN"**
Laurence Harvey, Maxwell Reed

May 14 **"PHENIX CITY STORY"**
Richard Kiley, Kathryn Grant
1955, Allied Artists, Allied Artists TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Combat 7:30-8:30	WXYZ 285,900
Red Skelton; BB 8:30-9:30	WJBK 277,600

WXYZ

Total Area Homes: 123,700
Metro Rating: 8
Share of Audience: 31

WEDNESDAYS 5:00-6:30
Program: BIG MOVIE

Apr. 24 **"DRACULA"**
Bela Lugosi
1931, Universal, Screen Gems

May 1 **"INVISIBLE MAN"**
Claude Rains
1933, Universal, Screen Gems

May 8 **"THE MUMMY"**
Boris Karloff
1932, Universal, Screen Gems

May 15 **"COMBAT SQUAD"**
John Ireland, Lon McAllister
1953, Columbia, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
G. Pierrot; Orbit 5:00-6:00	WWJ 119,300
Deputy; Weather 6:00-6:30	WWJ 115,600

WXYZ

Total Area Homes: 114,600
Metro Rating: 7
Share of Audience: 26

THURSDAYS 5:00-6:30
Program: BIG MOVIE

Apr. 25 **"MAGIC CARPET"**
Lucille Ball, John Agar
1951, Columbia, Screen Gems

May 2 **"HORROR ISLAND"**
Leo Carillo, Dick Foran
1941, Universal, Screen Gems

May 9 **"PICK-UP"**
Beverly Michaels, Hugo Haas
1951, Columbia, Screen Gems

May 16 **"FRANKENSTEIN MEETS WOLF MAN"**
Lon Chaney, Bela Lugosi
1943, Universal, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
G. Pierrot; Orbit 5:00-6:00	WWJ 113,500
Deputy; Recovery 6:00-6:30	WWJ 152,000

CKLW

Total Area Homes: 63,000
Metro Rating: 5
Share of Audience: 31

FRIDAYS 11:30-2:00
Program: NIGHTMARE THEATRE

Apr. 19 **"WORLD WITHOUT END"**
Hugh Marlowe, Nancy Gates
1956, Allied Artists, Allied Artists TV

Apr. 26 **"CALTIKI, THE IMMORTAL MONSTER"**
John Merivale, Didi Sullivan
1960, Allied Artists, Allied Artists TV

May 3 **"HYPNOTIC EYE"**
Jacques Bergerac, Merry Anders
1960, Allied Artists, Allied Artists TV

May 10 **"BRAIN FROM PLANET AROUS"**
John Agar
1957, Hawco International, Allied Artists TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 11:30-1:00	WWJ 73,200
Award Movie 1:00-1:30	WXYZ 32,600
Nightwatch Theatre 1:30-2:00	WJBK 23,500

(Continued on page 42)

Lee J. Cobb

Continued from page 21

formation?" he asks, adding hastily, "God forbid this be construed as an invitation for them to come around."

As for the critics: "Who the hell are they to criticize? To begin with, they have no common language among themselves. I resent them. They are dancing at other people's weddings and wakes. They are not invited by me. But they are fawned on by the agencies and networks. They are unnecessary evils. To me, they serve no useful purpose, but they do to the business. They help sell a product. They are wined and dined. Agencies and publicity departments of the networks think strongly that they are a very important factor. Else they wouldn't corral actors for interviews; you give out phone interviews until your ears are ringing. A review has little effect on the fate of a show because it's after the fact. I don't know what the hell function they serve. Except for a few who have taken on the laudable task of elevating standards through their criticism, I don't concur with their tastes personally.

'Criminal Canard'

"One of the criminal canards we have to live with is that the public shall determine what stays on tv. This is dangerous nonsense. They do not. The fact 'Beverly Hillbillies' is eagerly applauded by the public does not prove this, because you can point to a 'Naked City' going off, and that was desired by the public, it got a preponderance of good reviews, 'Can more money be made from this time?' That determines whether a show stays on. It is not a sentimental business. To give them credit, the networks and Madison Ave. never refer to tv as an art form."

Cobb believes tv will never police itself because it's a business. "Their nature is to be as they are. They are not evil men. The system should be changed, it should be taken out of the realm of private ownership. What they have in England is far better. Why should the richest country in the world be able to boast it gives no aid to the arts? Other countries do. I consider that Congressman who complained about too many cultural programs on tv a nitwit, a traitor to my country. We should have a government network representing me and millions of others, where they could find the kind of programs they want.

"Whether the majority is satisfied or not is irrelevant because it has no choice . . . How can I like something where you are a hero if you finish on time? That's the first consideration . . . Our series improved the latter part of last season. Efforts to improve it were blunderbuss — they shot in every direction. How can you do a 90-min. show in eight days without feeling that this is an emergency. 'Virginian' is a good show, but only in a relative sense. It's a hit-and-miss proposition. There's no such thing as a good series, but there can be a good individual show."

Schoenbrun

Continued from page 20

sie and ordered him back to the Continent as chief European correspondent (rather than as Paris bureau topper, as before).

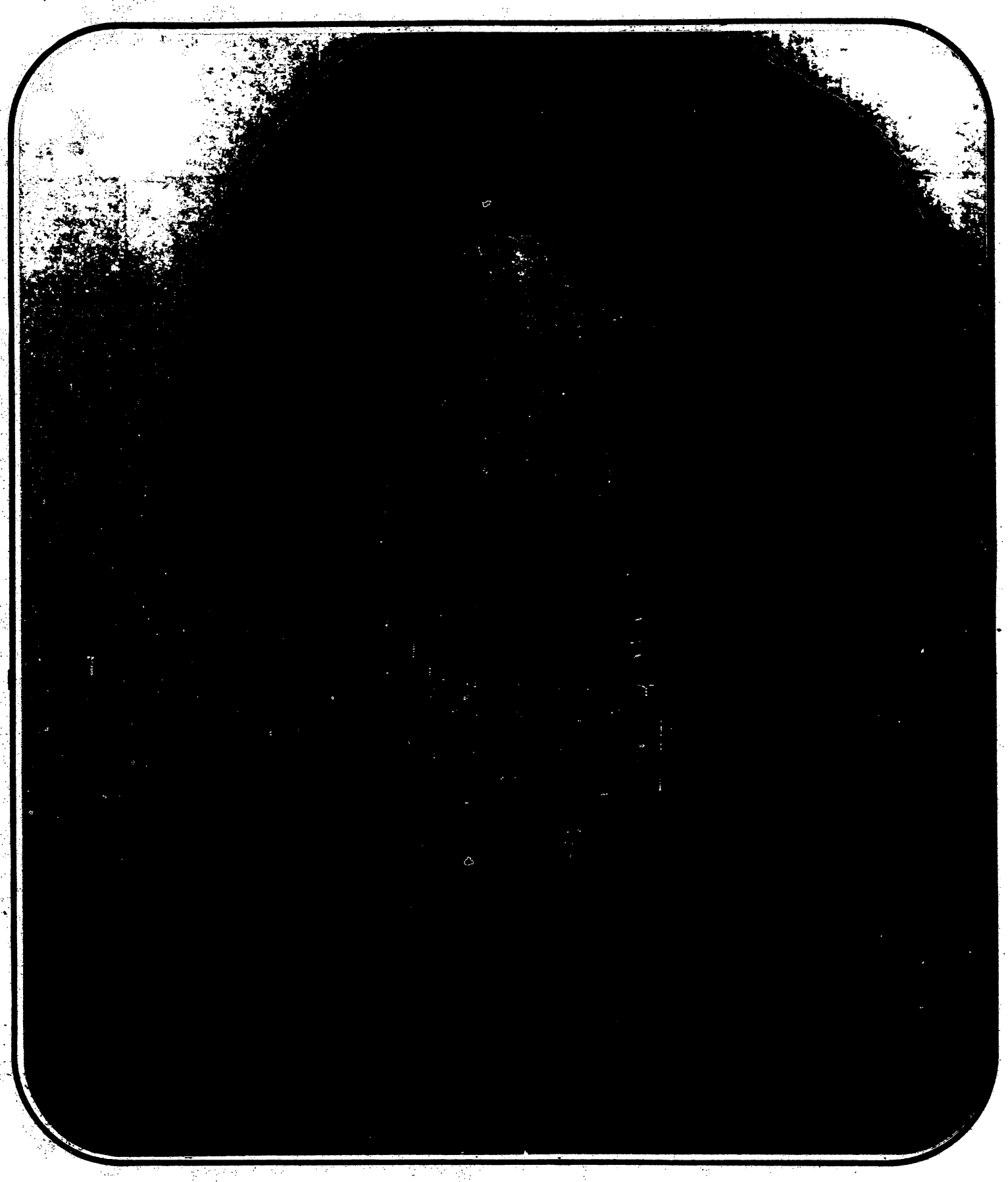
Schoenbrun, fearing continued clashes with various CBS European bureau chiefs when he bounced on their scene to take the top story in their country from them, insisted that he should have no administrative responsibilities over the bureau chiefs and that he needed his own show. Edward R. Murrow and Howard K. Smith had both roamed Europe, getting into the territories of others with the net, but they were working only on their own shows in the process, he pointed out.

CBS wouldn't give him a show, intending instead for him to be a part of the new expanded 30-minute news package planned for the new season.

As Schoenbrun saw it, he would be robbing a bureau chief of his story every time he flew to another capital to appear on the general CBS news program.

The net biggies didn't see it the same way. For Schoenbrun, it represented the last straw in disagreements on news policy. His resignation resulted.

WILL SUCCESS SPOIL ROCK HUNTER?



TONY RANDALL, JAYNE MANSFIELD

VOL.7–"FILMS OF THE 50's"–NOW FOR TV

FIFTY OF THE FINEST FEATURE MOTION PICTURES FROM SEVEN ARTS

SEVEN ARTS "FILMS OF THE 50's"–MONEY MAKERS OF THE 60's

VOLUME SEVEN

SEVEN ARTS

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 200 Park Avenue • 972-7777
CHICAGO: 4830 Estes, Lincolnwood, Ill. Orchard 4-5105
DALLAS: 5641 Charleston Drive Albert 6-2855
LOS ANGELES: 9567 Royal Woods Drive, Sherman Oaks, Calif. STate 9-9276
TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7193

Foreign TV Followup

Continued from page 30

not being helped by a nauseating and distinctive laugh, written into the script.

Christopher Morahan directed Leonard White's production, skillwedding film and studio shots of the chimney incident. But the piece was really defeated by prattling dialog and its slowburn construction. *Otta.*

Play of the Week

Although Elizabeth Dawson's "The Seventh Wave" was stockpiled from familiar ingredients, it made a comfortably entertaining contribution to the "Play of the Week" skein from Anglia TV. Tania Lieven's direction delivered it with conviction, despite the clumsy intrusion of live film to fill in the nautical background.

Peter Miller (Anthony Booth) was blamed for a trawler accident two years previously by skipper Joe Brent (Patrick Wymark), who had lost his only son through Miller's alleged negligence. Miller, contemplating matrimony with Brent's daugher, Sally (Ann Bell), rejoined Brent's crew to try and work his passage back into favor. But Joe was unforgiving, could not forget the past, and treated Miller to running insults.

Naturally, a gale blew up, and it could easily be foreseen that Brent himself would make a navigational error, through overtiredness, and put his ship in jeopardy. This led to a final change-of-heart and grins all round.

Simple stuff, and much of it naively written, it had some pleasant touches of subsidiary character. John Moffatt and Sheila Ballantyne, as a wife-ridden seaman and his houseproud spouse, had nice comically-sentimental moments, and Bert Palmer and Derek Birch convinced as crew types. Patrick Wymark made a powerful figure of the embittered Brent, and Ann Bell was well in the picture as the daughter, torn between father and lover. Anthony Booth, despite over-indulgence in cheek-scratching, was okay as Miller, and the piece was a fair example of a routine plot that acquired a flavor through its trimmings. *Otta.*

Television Playhouse

Described as a "black comedy," Peter Draper's "A Sickening Thud" was an astringent entry for Associated TeleVision's "Television Playhouse" skein, with an effective line of offbeat wit and pungent observation. Central figure was Marco Polo McWhirter (Tony Tanner), a different salesman lumbered with these adventurous names and struggling against them. He had no ambition to conquer new worlds, merely to settle anonymously into this one.

The piece took a comic look at his unhappy penchant for failure. Helped to make a play for a girl by his womanizing pal, Alex (Dyson Lovell), he ended up as best man. He drifted into selling as a last resort, and mingled disconsolately with bizarre colleagues in a lodging house. It was these fringe characters that displayed Draper's gifts at their best. In the next room was Major Mort (Peter Elliot), a religious crank whose musings about vampires and the universe were constantly accompanied by music from an oldfashioned gramaphone. There was the puritanical Horton Chambers (Geoffrey Dunn), a salesman of a dignified older school, but not above the surreptitious pinching of female bottoms. There was a would-be femme fatale, Gloria Hone (Renny Lister), who proffered the hero her whole love—and turned out to be a stripper on the sly and to have dated all the males in the place. Finally, there was the ebullient Mozart Thomas (Aubrey Richards), symbol of the uninhibited life-enjoyer that Marco Polo could never be.

The salty flavor was aided by the Welsh locale, and the script had touches that would not have disgraced Dylan Thomas. The stylized entertainment was astutely acted by all concerned, with Tony Tanner scoring as the subfusc hero and Aubrey Richards and Renny Lister providing well-judged support. Director Wilfred Eades maintained fine control, and the play, although it might have been too mannered for many, was rich in entertainment, but not too black to be dubbed sick. *Otta.*

Love Story

Associated TeleVision's skein of one-hour yarns revolving round a central theme, love, which goes out over the whole commercial network in peak time on Mondays, is building up its reputation as an "atmosphere piece." In the segment caught, "The Habit Of Loving," authoress Doris Lessing compiled a convincing and moody profile of the marital existence between an aging trouper (Eric Portman) and a left-on-the-shelf actress (Lana Morris).

Agony the association brought—as the actress tumbled for a younger, but disinterested, man and reconciled herself to a joyless life with her grey husband—was the substance of the play. The ensuing gloom made for lump-in-the-throat viewing if only for the superb performances brought in by Portman and Miss Morris. Indeed, it can fairly be said that Portman's portrayal of the successful, sophisticated but self-centered man, who loved more out of habit than emotion, was the highlight of the series so far.

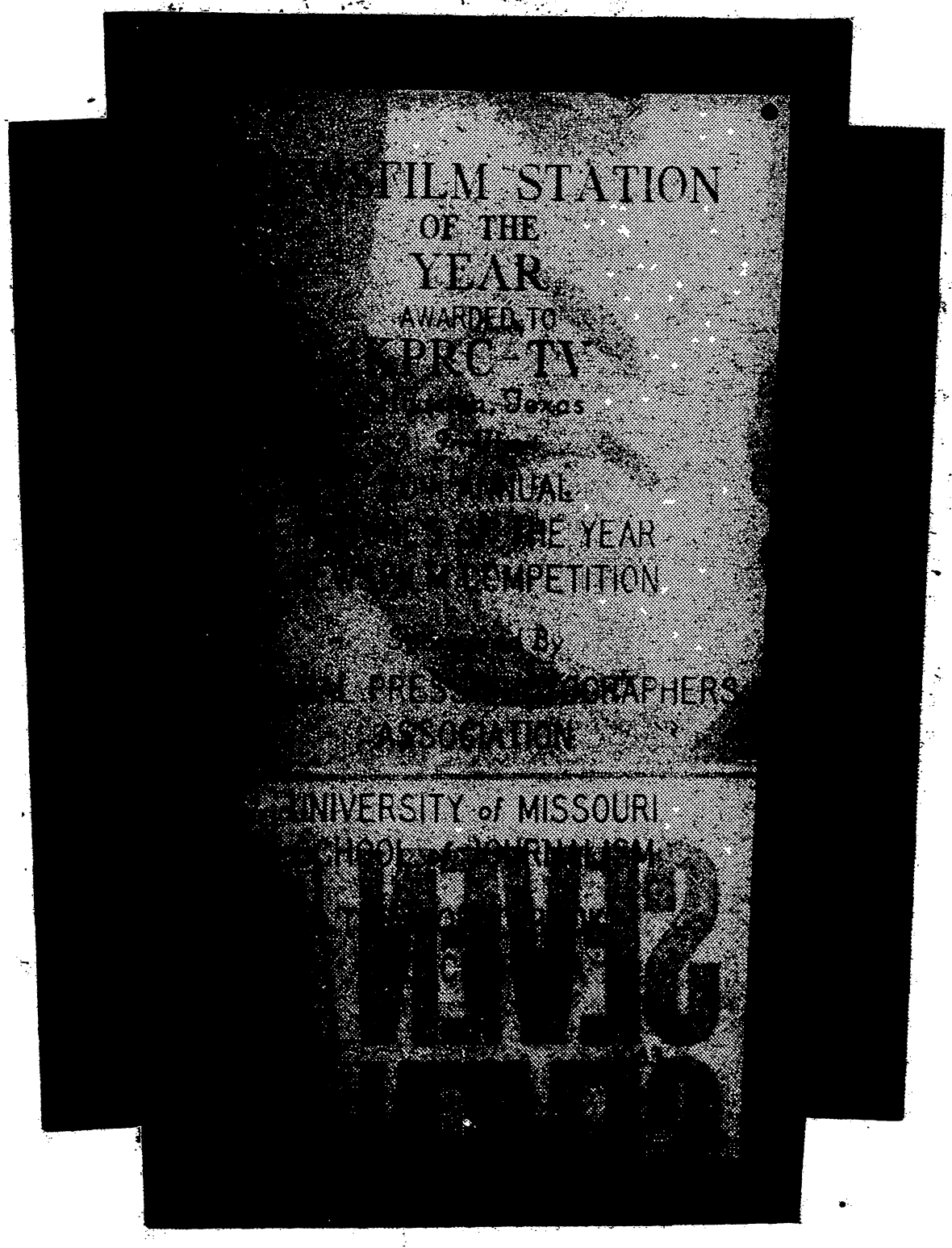
Backed up by a small but effective cast, Miss Morris as the thesp, nearing 40 and clutching at last straws, brought a lot to the role giving emotional impact to the simple dialog.

Miss Lessing's unpretentious script directly aimed at getting to the core of her characters via little plot. This left the whole of the action to come from the principals' reaction to one another.

Dennis Vance's production was deft, unintrusive and creative in its camerawork, which enhanced the atmosphere of growing discontent between husband and wife. Settings, by Vic Symonds, were admirable if a trifle oversumptuous. *Watt.*

BIG NEWS

For People Who Believe In QUALITY!



Jeanne Marshall Joins VOA's Staff of Writers

Jeanne L. Marshall, former CBS staff writer more recently in pharmaceutical public relations, has moved to Washington where she has been appointed a writer on the general features staff of the Voice of America, under the United States Information Agency.

Her latest assignment in N. Y. as a freelance was handling the Vitalis Sports Scholorship Awards campaign for Bristol-Myers.

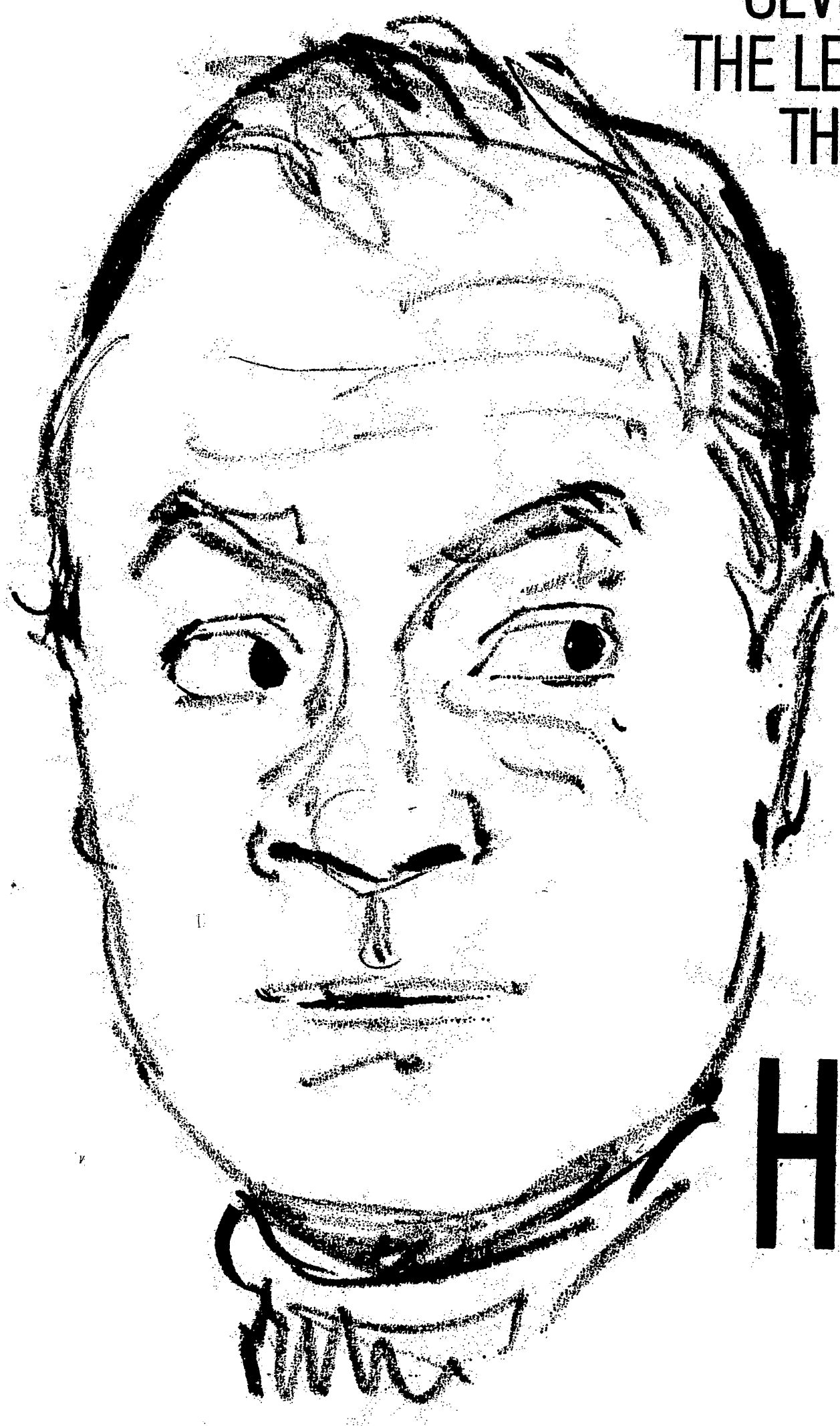
Warren Joins Revue

Hollywood, July 2.

Producer Charles Marquis Warren has been signed at Desilu Studios, and is currently developing new projects for the vidfilmery.

Production chief Jerry Thorpe and Warren are confabbing on the new vidventures. Warren last season was exec producer of Revue's 90-minute series, "The Virginian," prior to that was producer of "Gunsmoke" and "Rawhide," among other series.

N.Y.'s largest insurance specialists in
all manner of motion picture & TV insurance
(Cast, Negative film, Tape, etc.)
WINKLER ASSOCIATES, LTD.
120 W. 57 St., New York 19, Circle 7-3366



*SON OF PALEFACE
MY FAVORITE BRUNETTE
*SEVEN LITTLE FOYS
THE LEMON DROP KID
THE GREAT LOVER
*ROAD TO BALI
ROAD TO RIO

THEY'RE ALL

BOB IN THE 7 BIG HOPES

WITH A TROOP OF BIG NAMES

BING CROSBY
JANE RUSSELL
DOROTHY LAMOUR
ROY ROGERS
MARILYN MAXWELL
RHONDA FLEMING
PETER LORRE
LON CHANEY
LLOYD NOLAN
JIM BACKUS
MILLY VITALE
GEORGE TOBIAS
ROLAND YOUNG

* color

For more information, rates and promotion material, contact your AATV Sales Representative at any one of these locations.

ALLIED ARTISTS TELEVISION CORP. OFFICES: 165 W. 46th St., New York, New York • 1232 So. Michigan Ave., Chicago, Illinois
4376 Sunset Drive, Hollywood, California • 2204 Commerce St., Dallas, Texas

CHECK A.A.T.V.'s POWERHOUSE PROPERTIES / CAVALCADE OF THE 60's GROUP I and II / SCIENCE FICTION / EXPLOITABLES / THE BOWERY BOYS / BOMBA / DIAL "AA" FOR ACTION

From The Production Centres

Continued from page 31

Stanford U. . . . **Norm Barry** turned in his resignation at WNBQ-WMAQ after 30 years on staff. He leaves on Friday (5) to freelance . . . **Jim McGinn**, producer at WBBM-TV, got pink-slipped in a cutback of programming personnel, or so it's said . . . **Lynne Walker** preemed a new 15-minute femme stanza on WBKB Monday (1) . . . **Sebastian Cabot** is guest deejay at WIND this week, subbing for Perry Marshall in the 1-4 p.m. slot . . . WYNR's versifying deejay **Bruce Brown** dispatched a wire to boxer **Cassius Clay** challenging him to an impromptu rhyming bout on the station . . . WBBM-TV hired away reporter **Walter Jacobson** from the American for its new staff . . . WBKB director **George Paul** became first Chi member of Directors' Guild of America to serve on its board of directors . . . WIND news chief **Frank Goerg** planed to Rome to cover Pope Paul's coronation for the Group W stations . . . **Al Binford**, who started with WTTW as a floor director before switching to a Milwaukee station five years ago, returned to host the educational station's "Totem Club" . . . **Franklyn MacCormack** will originate his all-night show on WGN Radio from the Wisconsin Dells next week in a tie-in with **Tommy Bartlett's** (ex-"Welcome Travelers") Water Ski Show . . . WGN-TV purchased part of the "Festival of Performing Arts" package for use in a new cultural stanza that replaces "Great Music" next fall . . . **Carter Davidson** leaves this week on a three-week vacation in California . . . **Jeff Kinney** upgraded from national sales service manager to the WBBM-TV sales staff. He's replaced by **Joseph Sullivan**.

IN LONDON . . .

Comedian **Bernard Bresslaw** and singer **Carole Carr** are guest artistes on this week's "Password" Quiz for Associated TeleVision . . . "Sergeant Cork," starring **John Barrie**, is a new series based on the Criminal Investigation Department set up by the London police in the 1890's. Series will be fully networked except for Scotland . . . Granada TV has started five new U.S. half hour comedy shows to be seen only in the North. Mondays, "The Hathaways," starring **Jack Weston**, Tuesdays, "Life with Father, with **Leon Ames** and **Lurene Tuttle**, Wednesdays, "The Jetsons," a space age cartoon, Thursdays, "The Tom Ewell Show" and Fridays, a **Bob Cummings** show called "Fasten Your Seat Belt." . . . Anglia TV also launch a Yanke series, "Pony Express." First airing is "The Breadwinner." . . . BBC's Home sound service has revived the series, "Bud Flanagan Remembers," which covers over 60 years of show biz . . . **Lord Reith**, first Director-General of the BBC, hospitalized with acute appendicitis.

IN WASHINGTON . . .

Ellis Shock, WTTG-TV production manager, elected prexy of Washington chapter of Academy of Television Arts & Sciences. Other officers are **Lew Shollenberger**, ABC, first v.p.; **John Batchelder**, WMAL, second v.p.; **Shefa Raider**, Alvin Raider ad agency, secretary, and **Peter Whipple**, WTTG-TV, treasurer.

Manny Greifeld named business manager for WRC and WRC-TV, the NBC o & o. He has been Administrator of sales pricing and financial evaluation for the web . . . **Sydney Abel** named to WRC radio sales staff. He has been Gotham ad rep for a trade mag . . . **Donald Herbert** and **Steve Geer** signed on WTOP news staff. Herbert was on news side of WPTV-TV, Palm Beach, Fla. and Geer was with WBEN-TV, Buffalo, N.Y. . . . WWDC radio began "Swing Shift" news and music show from 12:30 to 5:30 a.m., six days weekly.

Norman Poage and **Don McLeas**, Washington Daily News columnist, will host.

IN DETROIT . . .

Vet newsman **Tom Franklin** has been appointed western manager for National Television News, with headquarters in L.A. where he now is on-the-air editor of "Executive Wire" a daily biz and financial news program on KFI, a program he will continue. NTN is headquartered in Detroit and plans, produces and distributes tv newsfilm materials . . . **Terry Knight**, formerly of WFYZ in Alma, Mich., joins WJBK radio as "Jack the Bellboy," thus continuing the 17-year-old disk show . . . WXYZ's traveling social historian, **Dr. Sol Littman**, looks at the differences between methods and systems of education in the U. S. as opposed to those in Germany and England in a series of documentaries prepared by the station's public affairs department . . . WXYZ now is featuring a financial news report direct from the New York Stock Exchange, replacing "Space Age '63" in the 6:10 p.m. nightly time slot.

IN BOSTON . . .

William B. McGrath, veep WHDH-TV, and **Walter Brown**, prexy Boston Garden, inked contracts calling for 10 basketball games on tv and 70 hockey games on radio starting in January, 1964. **Johnny Most** will voice the basketball Celtics' games, and **Bill Harrington** talks the Bruins' games . . . **Ed Fouhy** ankled WBZ radio news director job to take same spot with WBZ-TV and **Ronald Mires**, news-pubaffairs chief, WHAM, Rochester, N. Y., replaces Fouhy . . . **Phil Doherty**, WNAC-TV lady in charge of press affairs, back from vacash in Hawaii . . . **Joe Ryan**, press chief WBZ-TV, and station officials hosted mayor **John F. Collins** and "Today" show staffers **Pat Fontaine**, **Martin Agronsky**, **Cleveland Amory**; producer **Al Morgan**, writer, **Paul Cunningham** at the Statler Hilton Friday (28) preceding shooting of "Today" 4th of July show from Hub's historic buildings . . . WBZ-TV staff meteorologists **Don Kent**, **Bob Copeland** and **Norm MacDonald** cited by American Meteorological Society for their contribution to extensive study on hail storms . . . WBZ-TV cameraman-editor **Bob Cirace** named "Newsreel Cameraman of Year" in taking five firsts and one third place at the annual Boston press photographer's ball . . . **Hugh Downs** cruising off the coast of Maine in a 42-foot motor sailer . . . **George Wein**, producer of Newport Jazz Festival, moderator of "Youth Wants to Know" Wednesday (3) on WGBH-TV, Channel 2, with Dizzy Gillespie guesting . . . **Cleveland Amory** starts writing a critique for TV Guide in September replacing **Gilbert Seldes** . . . Hub tv crix straining for tv shows to review and stories to write during this dull summer season . . . **Bill Whalen**, news director WNAC, one of group of N. E. newsmen aboard Alexander Hamilton, new nuclear sub, on its first cruise Monday (1).

IN ST. LOUIS

KTVI-TV has signed **Annette Chambers** for its "Weathervane" program. Miss Chambers, formerly with KTTV in Los Angeles, will take over as the station's weather girl on Monday (8) . . . NBC's **Joe Garagiola** honored by about 1,000 friends at a "Farewell to Joe" dinner held in the Khorassan Room of the Chase Hotel. The St. Louis-born sportscaster is moving his family to New York . . . **Robert Hyland**, general manager of KMOX radio and CBS v.p., elected chairman of the advertising section of the upcoming United Fund drive . . . **Doug Kimball** of WICA-TV in Springfield, Ill., taking a busman's holiday—he's spending his vacation as one of the cast members of "Li'l Abner," current production at the Muny Opera . . . **Hal Atkins**, a new deejay, added to the roster of KXLW radio . . . KSD-TV already planning a documentary of the history of St. Louis for the city's bicentenniel in 1964 . . . **Charley Johnson**, WIL radio sports director, was top man in St. Louis' annual golf tourney for press, radio and tv people . . . KWK radio airing a Sunday morning special called "Collegebound" for high school teens on their way to university campuses this fall . . . Granite City's WGNU radio scored a listener-hit with a one-day "Christmas in June" promo that aired songs with cool Yule flavor.

IN MINNEAPOLIS . . .

WCCO-TV and Radio, CBS affiliates, promoting weekly Guthrie Theatre "Matinee Parties." Package tour, costing $6.95 per person, includes free parking, luncheon at new Sheraton-Ritz Hotel, talks by tv, radio and legit personalities, bus transportation to the theatre and a choice seat at the matinee performance. Tomorrow's (3) offering spotlights appearances by producer **Douglas Campbell** and actress **Joan Van Ark** with WCCO-TV newscaster **Dave Moore** emceeing . . . **Les Elgart** band will headline KSTP's third annual name band promotion at Prom Centre, St. Paul, July 12 . . . **Edward J. Claseman** has been appointed biz mgr. for Time-Life's WTCN-TV and Radio . . . WCCO-TV program director **Gwen Harvey** filling in for the late Arle Haeberle on daily "Around the Town" show until permanent emcee is named . . . NBC's UN correspondent **Pauline Frederick** in Duluth last round addressing State Bar Association auxiliary . . . WTCN newsman **Bob Landon** picked to handle "Business Topics" series aired on alternate Sundays . . . WCCO newscaster **Dick Chapman** did four-hour broadcast from the National Musky Festival at Hayward, Wis., Saturday (29) . . . KMSP-TV photo director **Kenn Pratt** was guest speaker at U. of South Dakota summer art camp . . . Cream City Broadcasting Co., Milwaukee, received FCC okay to change call letters of KTWN, St. Paul radio station recently purchased by Cream City, back to original WMIN . . . WLOL deejay **Bill Bennett** served as track announcer for fourth year at Minneapolis Soap Box Derby Saturday . . . WTCN-TV station manager **Arthur Swift** participated with other Minneapolis biz and professional men in "Operation Understanding," U.S. Army tour of North American air defense bases.

IN PHILADELPHIA

WRCV overhauled its programming with a new music-and-talk format and tagged result its new "lively sound." Station manager **Dick Paisley** said the "big band sound," started about four years ago, would not be axed, but programmed discriminately and blended into vocals, instrumentals and standards. Station will also showcase some of the better folk music. New WRCV talent includes **Marty McNeeley**, formerly with WXYZ-AM-TV, Detroit; **Don Farmer**, with NBC News last year, and **Jim Evans**, brought in from CFRS, Toronto . . . **Bob London**, Palumbo's emcee, started his seventh season last week broadcasting "Poolside Party" from Wildwood's Manor Hotel . . . WPEN deejay **Larry Brown** hospitalized . . . WCAU dropped the Atlantic "Go Patrol" helicopter traffic coverage to launch its own aerial service—renting a whirly-bird until the station buys one. Atlantic expanded its "Go Patrol" to nine other stations . . . WRCV-TV acquired three years of "Have Gun, Will Travel" reruns.

IN PITTSBURGH

WQED, Pitt's teachvee station, is showing the three full two-hour sessions of KDKA-TV's program, "Focal Point" on the problem of unemployment . . . A seven part philosophical series, entitled "Conversations on Death" will preem Sunday (7) on WIIC . . . **Ray Stewart** will act as host and the series has been produced with the cooperation of Chatham College's year-long series on "Religious Perspectives on Death and Existence Beyond Death." An established expert in philosophy and religion will appear on each show . . . KQV will celebrate July 4 with a 24-hour tribute. Station will retrace the country's history and will use recorded poems and songs that are part of the country's heritage . . . Station is also staging a big drive to keep the 4th a day free as possible from accidents. KDKA and KDKA TV had all its personalities out at Forbes Field for a big "Hootenanny" with teenagers being admitted for 50c . . . Game with the Mets on Fri. (28) got a big boost in attendance as a result.

Equal Time

Continued from page 22

concerned is the impotence of the fairness doctrine.

Several subcommittee members, candidly noting the hyper-sensitivity of the political breed, predicted FCC would be swamped with complaints even if stations were scrupulously fair in covering campaigns. This was more markedly predicted by Sen. Mike Monroney (D-Okla.). In his home state there are often 16 candidates in a primary, an obvious can of worms for broadcasters trying to give fair coverage.

Monroney and other subcommittee members felt a broader suspension or repeal would give too much power to broadcasters to pick and choose among so many candidates.

Noting the existance of such problems, but averring they could be solved was former FCC Chairman Paul Porter, repping the President's Commission on Campaign Costs.

His group recommended a repeat of the 1960 suspension, but speaking for himself Porter advocated extending it to Senatorial, Congressional and gubernatorial candidates.

Porter also read into the record a letter from N.Y. Herald Tribune exec Walter Thayer backing outright repeal.

Opposing any easing of Sec. 315 were reps of the American Civil Liberties Union and the Socialist Labor Party.

Democrats in A.C.

Continued from page 20

Europe whose domestic terminus is near Tuckerton, some 30 miles from the city.

The steel tower will sit on a concrete base on which will also be located a small building in which will be housed booster equipment. This equipment will also be capable of handling 6,000 two-way telephone circuits and 84 radio circuits.

At the present time the tower of the Atlantic City Race Course and another tower near Port Republic owned by the New Jersey Bell Telephone company serve as sites for television booster dishes but these make possible only two programs simultaneously.

The new tower, which doubles this capacity, is a must as the big Democrat parley comes in. In future years it will be a welcome addition as more and more tv programs originate here. These including boxing shows and other events housed in big Convention hall, the Miss America Beauty Pageant, and the big conventions which gather with newsworthy matter in the Convention Hall annually.

Albany—Frank C. Visk, has been appointed promotion director of Schine-owned WPTR; Gloria J. Gibson was promoted to continuity director. Perry Samuels is v.p. and g.m. of the 50,000-watter.

IN THE LAND OF PAUL BUNYAN...

...mighty KSTP-TV packs a real sales wallop.

The *first* and biggest station in the vital Northwest area, KSTP-TV serves and sells 810,800 families with a spendable income of more than FIVE BILLION DOLLARS.

Check your nearest Petry office for the details.

KSTP television 5
100,000 WATTS NBC
MINNEAPOLIS • ST. PAUL

CBS SWEETENS POT VIA RAISES, BENEFITS

CBS, which is doing handsomely on its profit and loss statement, has given pay increases from $3 to $5 to all secretaries, office personnel, etc. The pay increase, as well as other benefits, were disclosed following negotiations in the company's employee-management committee.

Other benefits won by employees were four weeks vacation after 20 years of service. Previously, it had been 25 years before four weeks vacations were okayed.

Other factors sweetening the pot for CBS employees include a merit increase program which will be in effect during the 15 month period covered by the above increase—July 1, 1963 through Sept. 30, 1964, a more liberalized holiday schedule which will include a half-day off on Good Friday for religious observance, and a more liberalized computation for overtime work.

NAB Drive

Continued from page 21

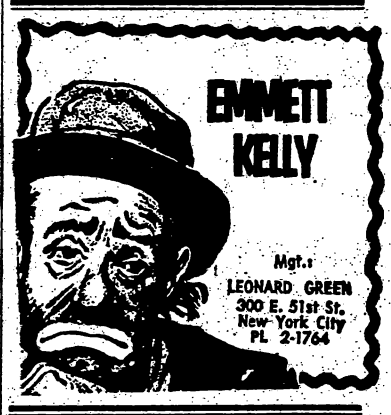
stations with large proportions of week-end advertising.

He was even more critical of the suggestion offered by former FCC Chairman Newton Minow requiirng all stations to join NAB which would then take over some enforcement duties.

"The wisdom of such a course escapes me," Ford said. A similar set up in the securities market is designed to prevent fraud, he continued, but broadcasters aren't accused of improper practices. The public can judge broadcasters' performances immediately, he said.

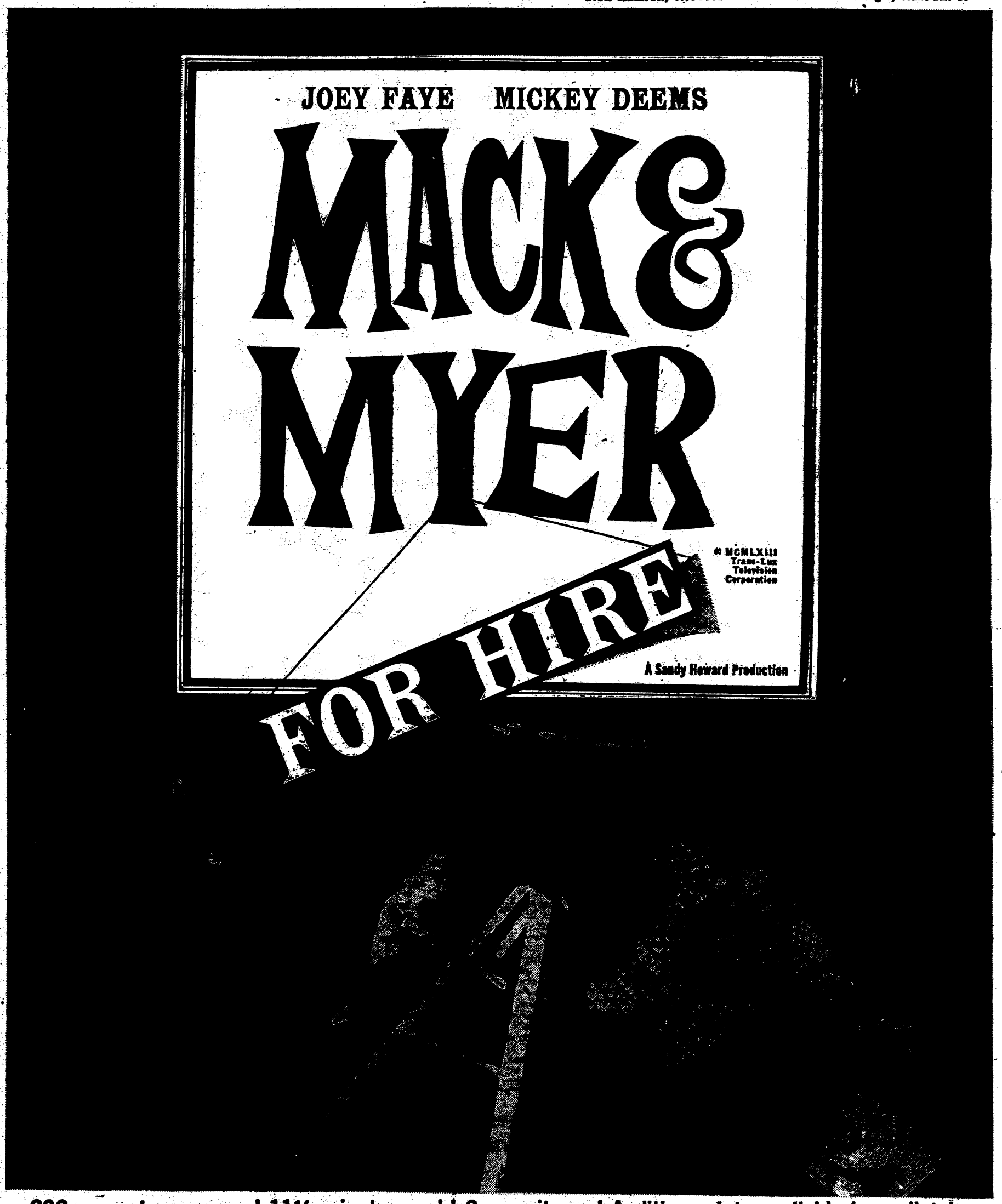
He said the proposal would create an unnecessarily complicated regulatory device giving the Commission only indirect control.

Charlotte, N. C.—Bill Currie, currently with WVOT, Wilson, N. C., joins the sports staff of WSOC here Aug. 1.



14th Annual
WHITE MOUNTAINS' FESTIVAL *of the* 7 ARTS
July 5th to 22nd
SKY HIGH in the WHITE MOUNTAINS
5 LAKES • 5,500 ACRES
Lake TARLETON Club
Pike • New Hampshire
Information: Walter Jacobs

"...Unquestionably the funniest, zaniest, most hilarious TV program series ever produced for children—and it's all brand new!"
DICK CARLTON, Vice-President & General Sales Manager, Trans-Lux TV



200 separate programs! 11½ minutes each! Screen it now! Audition prints available immediately.
TRANS-LUX TELEVISION CORPORATION NEW YORK • CHICAGO • HOLLYWOOD • MIAMI BEACH

Television Reviews

Continued from page 30

via a meritorious presentation of the difficult problems.

The crime syndicates' new technique, unfamiliar to most people and with which the documentary largely concerned itself, has local confederates designate the job to be committed. Chicago or other cities' syndicates then use their own small planes to fly in hoods for the necessary casing and perpetration.

Tuners-in learned the size of the planes is such that they can and do land on un-policed nearby farms or sizable vacant lots instead of regular airfields. This makes it difficult to identify and apprehend the felons and the hoods are in a position to get away quickly.

During its 30 minutes, "The Hoods" boasted some engrossing action along with its plentitude of talk. While not reconstructing any crime, to provide more melodramatics, it did recreate the actual casing of a St. Paul jewelry store and adjoining bank by three visiting Chicago crime syndicate members posing as respectable businessmen. They were arrested on the ground and shipped out of the city pronto. St. Paul police department files furnished this material.

Appearing on camera to discuss crime were the Chicago and St. Paul police department chiefs, a St. Paul detective and a Twin Cities' priest. They brought out, among other things, that the Twin Cities, having become big league baseball towns, are now a mecca for the traveling activities of crime syndicates.

With the U.S. now the world's No. 1 nation in crime, a threat exists to society's survival. Father Michael McDonough of St. Paul told the tv audience more effort must be devoted to showing young folks the guiding light of rectitude and lessening money worship.

McGovern cited the case of a Negro janitor who found and returned $240,000 dropped from an armored truck and who, ever since, has been harassed by telephone callers and letters denouncing him as a "boob."

All in all, this program was one more feather in the caps of McGovern and director Guy Galante. *Rees.*

TROUBLED WATERS
With Don Bruchey, Narrator
Producer: Robert Cochrane
Director: Ray Douglas
Writer: George Kipe
30 Mins, Wed., 8:30 p.m.
WMAR-TV, Baltimore (film)

Baltimore enjoys one of purest water supplies in the nation, but local citizens will have to develop a sharper sense of responsibility if they want to hang onto that claim.

This was the message forcefully and factually illustrated by "Troubled Waters," a documentary-editorial presented by WMAR-TV.

City's inhabitants are fortunate, as Robert Cochrane pointed out at the close of the program, because the supply is unspoiled by cities farther north and because the watershed areas, so far, are untouched by factory waste and residential development with sceptic seepage.

Film traced the Patapsco River from several of sources to Liberty Dam then into Baltimore harbor. There is little or no pollution above the dam for reasons cited, but waters below the dam are another story.

From there on, it becomes dumping ground for garbage, stable detergents, raw sewage, oil and sceptic tank overflow to extent where "no stream in Maryland is safe for swimming."

Documentary didn't present a very pretty picture, but it was effective one and most serious note was sounded when viewers were told it is only a matter of time, with continued residential and commercial development, before watershed areas above the dams, will reach pollution level now faced by other cities.

Narration for "Trouble Waters" was ably delivered by Don Bruchey, the tight script was written by George Gipe and impressive camerawork was handled by Charles Purcell. All are to be commended for presenting one of the better and more vital of the local documentaries. *Luce.*

AS YOU LIKE IT
With Laurence Luckinbill, Arthur Lithgow, Edward Grover, William Kerby, Al Corbin, Norma Joseph, Ann Murray, Nicholas Kepros, Emery Battis, Kenneth Ruta, Eric Tavares, Kent Paul, Chris Colombi, Dave Bayley, William Ashley, John Scanlan, Delphi Harrington, Jane Nottage and Dr. Frank Baxter
Executive Producer: Dennis McGuire
Producer - Director: Phillip R. Enoch
90 Mins.; Thurs. 9:30 p.m.
KYW-TV, Cleveland

Shakespeare's "As You Like It" with its interwoven plots and subplots, lyrical qualities, and carefree moments is a challenge on the stage and when a station attempts to edit it—as with a feature film—it's delicate production task.

Utilizing the Great Lakes Shakespeare Festival Company, who returned for a second summer this year to suburban Lakewood, KYW-TV attempted to put 90 minutes, minus commercials and intro speeches, what the Festival cast did in about two-and-one-half hours. Under the direction of Phillip R. Enoch, the attempt almost succeeded. Unfortunately, the transitions were too abrupt, and unless one was either knowledgeable of "As You Like It," or unless briefed as to portions deleted, the total reaction was confusion.

The station did have the means to bridge the omissions through the use as host, Frank Baxter, the noted educator, who appeared to discuss English history during the era of the Bard. It would have been better had Baxter's appearance been utilized as explanatory offerings of plot deletions, etc.

The cast, however, did a notable job. Among the performers of significance were Laurence Luckinbill, Orlando; Arthur Lithgow, Adam; Ann Murray, Rosalind; Norma Joseph, Celia; Emery Battis, Duke Frederick; Ken Rutta, Duke Senior; and John Scanlan who, as Jacques, gave an impressive "All the World's A Stage." Ann Murray's Rosalind was commendable for the gayety she projected and the portrayal, too, of manly disguise.

Studio staging was effective, but the repeated use of a leaf pattern for transitional purposes became too obvious and annoying.

In overall consideration, credit to the station for attempting this meaningful offering of Shakespeare during prime evening time. *Mark.*

CAPITOL CLOSEUP
With Joseph McCaffrey, House Speaker John W. McCormack
Producer: McCaffrey
Director: Charles Stopak
30 mins.; Tues. 10:30 p.m.
WMAL-TV, Washington (tape)

Introducing another political interview show in Washington is sort of like sponsoring a lonely hearts club membership for Christine Keeler.

Nevertheless, Joseph McCaffrey, a top Capitol Hill expert, managed in the premier show of his projected series to make a dent.

His kickoff guest was House Speaker John W. McCormack (D.-Mass.) who ordinarily is not effusive on or off camera. But McCaffrey, betraying his intimate knowledge of the subject, elicited from the speaker several soliloquies that at times bordered on eloquence.

The format of the show is basic. There is no script and no notes. McCaffrey merely manipulates the interview by his questions. The air of complete informality is good.

Adding considerable effect is the setting which finds McCaffrey and guest seated outdoors with the awesome west front of the capitol a constant backdrop. The camera work, subtle and confined, also adds to the show.

McCormack's elder statesman look and his candid observations on the problems of his office, his relations with the President, his own political philosophy, poverty, the cost of political campaigns, civil rights, taxes, length of Congressional sessions and Congressional reform made the show impressive, informative and interesting.

There was little or no spot news in the program (as there is on some Washington interview shows), but that wasn't McCaffrey's fault, merely the practiced art of McCormack coming through. *Ned.*

PINOCCHIO
With Paul Winchell, Harry Monte, Frankie Delfino, Robie Lester, Bob Baker Marionettes
Producer: James B. Patterson
Director: Dick McDonough
Writer Joe Bigelow
Music: Milton Delugg, Ira Wallach
60 Mins., Sun. 6 p.m.
KABC-TV, Los Angeles

An hour of family entertainment with solid moppet appeal was fashioned by KABC-TV in this skeletal, musicalized version of Collodi's famous childrens' story. Although time and production limitations tended to weaken character definition, particularly insofar as the title figure was concerned, the morale of the tale managed to filter through to the tyke brigade, and adults sharing the experience with their charges probably welcomed the faintly irreverent, sometimes tongue-in-cheek approach taken by writer Joe Bigelow in adapting the Ira Wallach dramatization to fit the specifications of producer James B. Patterson.

There were a number of novel aspects to the program, executed on approximately a $20,000 budget by Patterson. For one thing, the novelty of a puppet (Jerry Mahoney) portraying a marionette (Pinocchio). For another, the multi-voiced, multi-character assignment undertaken and accomplished expertly by the gifted Paul Winchell. And for yet another, the utilization of midgets Harry Monte and Frankie Delfino to portray the key marionettes in long shot transitional activity. "Pinocchio" is an infrequently attempted property, for obvious reasons. Considering the inherent difficulties of translating it into live drama, Patterson and staff, and especially Winchell, merit great credit.

Although there were occasional lapses and irregularities in the execution, director Dick McDonough on the whole did the nifty job of bringing it off. Milton Delugg's score and Wallach's lyrics seemed, on the one hearing, to contain nothing especially haunting or indelible, but all the tunes were pleasant and appropriate and entirely satisfactory. Probably the best of the lot was "Hideaway Heart," warbled sweetly by Robie Lester in the role of the blue fairy. Other helpful contributions included Robert Harold Johnson's impressionistic sets and the key role played in the production by Bob Baker's Marionettes, whose utilization in bearing individual and credit cards was a particularly clever notion. *Tube.*

CBC News Switches

Ottawa, July 2.

Donald Gordon resigned as Canadian Broadcasting Corp. correspondent in London, England, to be assistant professor of political science at the University of Alberta. Replacement is Morley Safer of CBC's London staff.

Philip Calder, of the corporation's London staff, named first CBC correspondent in West Germany, stationed in Bonn.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 36)

WWJ
Total Area Homes: 314,000
Metro Rating: 25
Share of Audience: 40

SATURDAYS 9:00-11:00
Program: SATURDAY AT MOVIES

Apr. 20 **"THE ENEMY BELOW"**
Robert Mitchum, Curt Jurgens, Theo. Bikel
1957, 20th Century-Fox, 20th Century-Fox TV

Apr. 27 **"THREE COINS IN THE FOUNTAIN"**
Clifton Webb, Dorothy McGuire, Louis Jourdan
1954, 20th Century-Fox, 20th Century-Fox TV

May 4 **"NIGHT PEOPLE"**
Gregory Peck, Broderick Crawford, Rita Gam
1954, 20th Century-Fox, 20th Century-Fox TV

May 11 **"RED SKIES OF MONTANA"**
Richard Widmark, Jeff Hunter, Richard Boone
1952, 20th Century-Fox, 20th Century Fox TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lawrence Welk 9:00-10:00	WXYZ 263,900
Gunsmoke 10:00-11:00	WJBK 296,900

WXYZ
Total Area Homes: 207,600
Metro Rating: 18
Share of Audience: 28

SUNDAYS 8:00-10:00
Program: SUNDAY NIGHT MOVIE

Apr. 21 **"HOODLUM PRIEST"**
Don Murray
1961, United Artists, UAA

Apr. 28 **"TERROR IN A TEXAS TOWN"**
Sterling Hayden, Sebastian Cabot
1958, United Artists, UAA

May 5 **"TIGER BAY"**
Horst Buckholtz, Hayley Mills, John Mills
1959, United Artists, UAA

May 12 **"THE GALLANT HOURS"**
James Cagney, Dennis Weaver
1960, United Artists, UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Disney's World 8:00-8:30	WWJ 254,900
Ed Sullivan 8:30-9:00	WJBK 275,800
Bonanza 9:00-10:00	WWJ 418,300

Mgt.: William Morris Agency

"JUNGLE JIM"
TWO GREAT SERIES FOR TV
Starring—Johnny Weissmuller
#1 16 hour-long feature films | #2 26 half-hour programs
MIX 'EM AND MATCH 'EM
FOR AN EXCITING SAFARI SERIES
For details contact
SCREEN GEMS, INC.

REAL ESTATE

OCEANFRONT HOME
Lido Beach — Lovely modern yr. round home. Central aircond. Large rooms. 3300 sq. ft. floor area. Wonderful oceanview overlooking sanddunes. Ideal entertaining. Yr. round community nr. school, shops, golf. Beach private. 55 min. New York. Reduced to $56,000.
Phone 516-GE 1-7624

FOR SALE
SKY HI POTENTIAL
Lodge, Restaurant, Bar, completely equipped; 22 wooded acres, 9 acre lake, sand beach, refreshment and locker stand; 100 campsites booked for 1964 season, 2 bungalows. West Milford, N. J. $150,000 for quick turnover only.
697-5705 or 697-4767, Mrs. Duff

Warns Diskeries to 'Clean Up Or Else' at ARMADA Miami Meet

By LARY SOLLOWAY

Miami Beach, July 2.

Fifth annual convention of the American Record Merchants & Distributors Assn., held here last week at the Eden Roc, stressed an industry cleanup note. Imminence of Federal Trade Commission intervention in many of the current practices and chaotic conditions that have resulted from such dealings, were underlined by the meet's principal speakers.

Ex-FTC chairman Earl Kintner, now special counsel and Washington rep for ARMADA capped the "cleanup, or else" warnings in an analysis of industry conditions, when he advised convention attendees to "clean up your own industry with the help of the Federal government or face the possibility—and likelihood—of direct action by the Federal Trade Commission."

Kintner strongly urged ARMADA to press for a conference with the FTC rather than wait until it started litigation to correct illegal practices current in the industry.

Industry's 'Unhealthy' Economy

Kintner pointed out that the record industry is one of the unhealthiest in the national economy. He predicted the Government agency would find the answer to transshipping, a practice he considers "next to lawlessness."

He declared the Robinson-Patman act is being violated every day and advised that all segments of the industry unite and seek FTC cooperation in laying down rules and guide lines for ethical business practices. "Most of you are guilty of treating your customers unfairly and are in violation of the law," he said. Thus, if a trade conference did not materialize the FTC could move in via issuance of cease and desist orders that could easily put a manufacturer, distributor or one stop, out of business.

Kintner, in again stressing "set your house in order with the aid of the Government, or they'll do it for you," told the meeting that "the Government's hand may be forced by complaints of which there are several hundred already on file. You can use a large dose of Robinson-Patman.

"If your prices to the customer are all over the lot you are probably in violation of the act. You need Robinson-Patman like pagan nations need God." He then compared the chaotic conditions of the industry to the Augean stables and termed present practices as "madness." The conclave then passed a resolution to request a conference with the FTC to establish trade procedures and practice rules.

Kapp's Admonition

Kintner's strong warning to ARMADA topped other key speeches by industry leaders. Opening address by vet record manufacturer David Kapp warned of a concentration on big deals leading

(Continued on page 46)

Auto Mechanic's Tunenp Of Tooter's Caddy Sains Him Into Di k, Pub Fields

An automobile mechanic is branching into the record business because he became friendly with a musician whose Cadillac (1955) had been getting his service for the past eight years. The mechanic is Bernie Smith, owner of the York East Service Center on New York's eastside, and the musician is Clyde Reasinger, jazz trumpeter currently in the pit of the Broadway legituner, "No Strings."

When Smith heard that Reasinger had organized and was rehearsing a big band, he came up with the loot to sponsor an album for the new orch and to start a new record company to launch it. The diskery will be called Franklin Records and will be officered by Smith, Reasinger, the bandleader's wife, Karin, and publicist Art Franklin. The first LP will be tagged "I'm Clyde — He's Reasinger."

Also launched is the Karin Reasinger Co. which will promote and publish all of Reasinger's originals, and those of the musicians in the band who also write.

ARMADA Unit to Brief Distribs on Rack Jobbing

Miami Beach, July 2.

A committee to educate ARMADA distribs who wish to enter the rack jobber field was set up at the convention here. Members include Dave Miller, Bob Hausfater, Amos Heilicher, Bill Davis and Carl Glaser.

Committee will work with distribs going into such operation and who will require such guidance. Feeling among ARMADA members is that rack jobbing is a form of distribution.

20th-Fox Label Buildup as 'Cleo' Album Sales Soar

With the "Cleopatra" soundtrack album off the ground in the U.S., Norman Weiser, 20th Century-Fox Records veepee in charge of operations, is now prepping for a buildup in all disk areas to push the label's new image in the industry.

The "image" will be stressed via a new label logo and new packaging while the buildup will be on new artists and releases. Coming under the 20th-Fox banner as artists in the new Weiser regime (he joined the company last April) are Vivian della Chiesa, composer Alex North, 20th-Fox music director Lionel Newman, The Bobettes and The Hightsman. Dick Goodman will now head the company artists & repertoire activities.

In addition to the 20th-signed artists, Weiser also indicated that the company would keep its doors open to indie producers for the purpose of buying masters latching on to new talent. This will be done for both singles and album product. On the Coast end, Newman will also be looking for talent and material for the label.

On the diskery's album agenda for release this month are "Marilyn," soundtrack of the 20th features; "Love Notes" by Al Martino, and LPs by Little Richard and The Teardrops. The company plans to launch its pitch into the classical field in October with two packages.

On the distributor end, Weiser has revamped the company's U. S. network, and has deals with Quality Records in Canada, and EMI (Electric & Musical Industries) in England. Weiser is now winding up deals for 20th Century-Fox Records ties in every major market in the world.

On the basis of current sales, Weiser anticipates a 2,000,000 copy rackup by the end of the summer from three markets: U.S., Canada and England. The selling pattern overseas will be the same as that of the U. S., with distributors shelling out front-money before receiving the album.

Weiser is leaving for the Coast Sunday (7) for huddles with Newman and North. The discussions with North will be on the possibilities for a second edition of the "Cleopatra" track.

REELECT HEILICHER PREXY OF ARMADA

Miami Beach, July 2.

The officer slate of the ARMADA nominating committee was elected by the association. Returned to the president's post was Amos Heilicher. James Martin is exec vice president; James Schwartz, treasurer; Joe Cohen, eastern regional v.p.; Bob Chatton, western regional v.p.; Bill Davis, midwest regional v.p. and Irwin Fink, secretary.

Heilicher, in his opening address to the convention, praised exec secretary Paul Ackerman for his accomplishments in furthering the progress and planning of ARMADA.

Board members appointed include Henry Lieberman, Henry Nathanson, Milt Salstone, Harry Levin, Hutch Carlock, Carl Glaser, Bill Shocket, Jake Friedman and Bud Lampe.

Kell-Cole Pacts Sales Rep Deals With 2 Pubs

Jack Gale, partner with Nat Cole in the Kell-Cole operation, has completed arrangements with Burke-Van Heusen and the George Simon publishing companies to act as exclusive sales representatives for their product. K-C has also signed similar representation deals with Johnny Burke Inc. and Jimmy Van Heusen Inc.

In addition to these deals, K-C owns Sweco Music Corp. and the Comet Music Corp. The firm recently moved to larger quarters on West 57th St. in New York.

Pubs Lose Piracy Suit Vs. 'Mad' Mag

An attempt to establish a legal ruling that paraphrasing a song and/or copying a song with evasion is an infringement was stymied in N.Y. Federal Court last week when Judge Charles M. Metzner saw "no infringements of any exclusive rights" in the suit filed by some 12 members of the Music Publishers Protective Assn. against Mad Magazine and its corporate owner, E. C. Publications.

The action involved comic parodies of the lyrics of the plaintiffs-publishers' songs which were contained in an insert to Mag mag titled "Sing Along With Mad—A 20 Page Parody Song Book." Judge Metzner said, "It is difficult to see how music can be copied when it is not reproduced. Furthermore, if the reader is familiar with music, it can only be result of plaintiff's efforts. The defendants are not the source of this knowledge."

The Judge added that the defendants' lyrics have little in common except for meter and perhaps a few words. "They are," he said, "original, ingenious lyrics on subjects completely dissimilar from plaintiffs."

Two songs, of the 25 in the complaint, were exempted from the court's ruling. They are Irving Berlin's "Always" and "There's No Business Like Show Business." Further action on the two tunes depends on what course attorney Julian T. Abeles, who filed for the MPAA, wants to take. However, it's expected that Abeles will appeal the entire decision. The attorneys for Mad in the suit were Scheiman, Albert & MacLean.

Abeles had sough $1-per songper copy damages or $25 for each copy of Mad mag since 25 songs were involved. The total sales of the edition had been put into the tens of thousands.

Vaughn Meader's New Corporation 'Image'

Vaughn Meader who cashed fame with his takeoff of President John F. Kennedy, making the runaway disk bit, will augment his talent span Aug. 26 when he makes his legitimate debut. Place will be the Lakeside Playhouse at Skowhegan, Maine, second to Elitch's Gardens of Denver in longevity as a summer stock operation. Meader will play the elusive bachelor in "Tender Trap."

Meanwhile Meader and his manager, Buddy Allen, have set up a new corporation, Vaughn Meader Enterprises Inc. Performer is prez, manager is secretary. Corporation will handle all the many-faceted aspects of the Meader activities. "Diversification" being the thing nowadays a first action of the new corporation is purchase of a gasoline station at Baldwin, L.I.

Meader and his wife will vacation for a month in Germany following his stand July 7-13 at the Steel Pier, Atlantic City.

This fall Meader will revise the structure of his cafe turn using Bucky Searles and Donna Jean Young as foils for skits.

Carter Enterprises Into Disk, Pub and Mgt. Biz

Bob Carter, who's been associated with record companies and music publishing firms for the past 10 years, has formed his own company, Bob Carter Enterprises, which includes the Bocart record label.

In addition to the disk operation, Carter will also be involved in music publishing, management and promotion.

Col Back in Legituner Sweepstakes With 375G in Willson's 'Here's Love'

Columbia Records is back in the legituner backing groove. The diskery will be the sole backer of Meredith Willson's "Here's Love" to the tune of $375,000 with provision for a 20% overcall.

The "Here's Love" angeling marks Col's second tie with producer Stuart Ostrow. Two seasons ago the diskery was sole backer of Ostrow's "We Take The Town" with a $390,000 investment after a 20% overcall. The musical folded during its out-of-town tryout and no original cast album was made.

Col's angeling of the new Willson tuner gives it the rights to the original cast album. Willson's previous two tuners, "The Music Man" and "The Unsinkable Molly Brown," were given the original cast albums treatment by Capitol Records.

The backing of "Here's Love" marks a reversal by Col from last season's angeling adventures. The diskery played it comparatively cool in the 1962-63 season, investing only $60,000 in two properties: "Nowhere To Go But Up" got $40,000 of Col's money and "The Beast In Me" got $20,000. Both were flops and no cast albums were made.

Shapeup of the original cast album field for next season now gives ABC-Paramount "A Girl To Remember," "The Ghost Goes West" and "Mrs. A." The three musicals fell into ABC-Par's hopper via the $1,000,000 investment by its parent company, American Broadcasting-Paramount Theatres, in Lester Osterman-Jule Styne's On-Stage Productions.

Although still not officially announced, RCA Victor is expected to be in the running with "Jennie," the Mary Martin starrer with a score by Howard Dietz & Arthur Schwartz, and "One Hundred Ten In The Shade," the musicalization of "The Rainmaker" with a score by Tom Jones & Harvey Schmidt.

It's understood that Capitol has been huddling with Alexander Cohen on the possibilities of original cast album deals and backing of some of the properties he's bringing in next season.

The Willson tuner, a musicaliza-

(Continued on page 46)

Harry Tobias O'seas Tour Accents Global Music Biz

Vet songsmith Harry Tobias' eight-country tour, in 10 weeks, on behalf of his standards, seeing disk jockeys and a&r men "in every place, from Israel to the Scandinavian countries," as he puts it, points up another new manifestation of the global pop music biz.

Evergreens have the same impact abroad as in the U. S. and Tobias' talking up of his past and present catalog, with an eye to re-recordings, is part of the international performance rights values.

He returned to his Hollywood base over the weekend.

Bullock Exits As Victor Veepee, Up Joseph D'Imperio

W. W. (Bill) Bullock has stepped out as RCA Victor veepee for market services and business affairs, and Joseph E. D'Imperio has moved into the post.

Bullock's retirement from Victor comes after a 37-year hitch with the company. D'Imperio, who took over Bullock's slot Monday (1), was upped from his post as senior counsel for the diskery. A replacement for D'Imperio will be named shortly.

Decision by Bullock, a 56-year old, to pull out of Victor came after family pressures to ease up. He has had the veep stripe at Victor since 1956 and during his long tenure there, his activities touched in the areas of plant management, engineering, distributing, field and national sales, marketing and promotion, as well as in the creative area of artists & repertoire and album planning and merchandising.

In '55 he took over as manager of the singles division and was responsible for all producing and marketing of single records for the company at a time when rock 'n' roll was changing the music/disk scene. It was in this period that Bullock became closely associated with the activities of Elvis Presley and his manager, Col. Tom Parker. Bullock was one of the several Victor execs instrumental in the acquisition of Presley, one of the all-time top disk sellers.

D'Imperio, senior counsel at Victor for the past three years, joined the company in '55 as a member of the law department of the manufacturing and service division in Camden, N.J., serving in credit and collection and insurance activities. As senior counsel, he worked closely with Bullock on many contractual arrangements with artists and producers.

MAGUIRE QUITS LONDON TO TOP COLPIX SALES

Walt Maguire has wound up a 13-year hitch with London Records to join the Colpix label as v.p. in charge of sales. Maguire's moveover follows on the heels of the resignation of Jerry Raker, who had been Colpix's general manager for the past year.

D. H. Toller-Bond, London's exec v.p.-general manager, expects to fill Maguire's spot by the end of the week. Maguire had been boss of the American London Group, which handled about 40 independent labels.

Maguire was brought into the Colpix orbit by Don Kirshner, v.p. in charge of the diskery as well as the Columbia Pictures-Screen Gems setup. Maguire had handled some of the indie product launched by Kirshner before he joined the music-record divisions of Columbia Pictures.

There is a strong possibility that Raker will continue his activities in the disk biz with his own label setup.

Paris Teenagers Dig Twist and R&R But Brel, Becaud Also Score

Paris, July 2.

Twist and rock tunes are making the biggest disk sales here, mostly due to more affluent youngsters who can shell out for them. Regular name pop singers are finding it tough to stay abreast of the shouters.

Millions of disks are being sold by such Americanized names as Johnny Hallyday, Richard Anthony, Frank Alamo and femme shouters like Sylvie Vartan and Sheila. Francoise Hardy, with sultry songs on teenagers, plus r'n'r interludes, is also a top seller.

But despite the inroads of r&r, the more personalized singer-cleffers are holding their own. Jacques Brel has a Barclay LP with his big voiced songs attacking human foibles and pettiness. Gilbert Becaud has come up with some okay dramatic and bouncy new songs where lyrics still mean something. And Anne Sylvestre, one time prizewinner, sticks to her pungent, introspective songs that have a limited but firm audience on her new Philips disk.

Charles Trenet has what looks like a brisk Pathe platter with "Landru," a brittle look at the French Bluebeard that manages to be diverting and biting. Paul Anka essays what he feels is his first in-French spinner with "Hello Jim." He made one last year but it seems his French was not up to it. Now he is proficient and his new French wife helped with the lingo pruning.

Wanda Jackson's "Whirlpool" on Capitol has the earmarks of a local winner and should be heard from in a French version soon. Fats Domino has a racy Polydor which should get to both young rockers and jazzsters alike.

British singer Petula Clark, who has become a disk name here, is now cleffing the music for her first film, "At Knife Point." And film music keeps hitting disks too for generally okay results in sales.

'Syracuse' Cast, Ortolani's 'Cleo,' Wilson-Hopkins' 'Hand' Top LPs

"THE BOYS FROM SYRACUSE" (Capitol.) One of the best scores written by Richard Rodgers & Lorenz Hart is happily put together in this original cast album of Richard York's current off-Broadway production. Si Rady, who produced the package for the diskery, has wisely and tastefully augumented the show's pit combo to full orch proportions to add to the music's overall rich flavor. The songs are knockouts and the cast headed by Ellen Hanley, Danny Carroll, Cathryn Damon, Stuart Damon, Clifford David, Julienne Marie, Karen Morrw and Rudy Toronto fulfill the R&H delights handsomely. It's a brisk and breezy grooving all the way through and the way the album is emblazoned with the strange "New York Cast" heading, it would seem that Capitol is ashamed of its off-Broadway origination. It needn't be.

"THE THEMES FROM CLEOPATRA" (RCA Victor). Alex North's rich score for "Cleopatra" is strongly rendered in this session, arranged and conducted by Riz Ortolani. Recorded at Victor's Rome studio in the company's Dynagroove process, the disk presents a strong and beautiful treatment. Ortolani, who sprang to Yank prominence with his music from the film "Mondo Cane," has to a large extent preserved and stayed close to the original dramatic scorings used in the "Cleo" pic. Now and then, however, a more contemporary phrase is sounded with a few bars of piano and some drum work. But, for the most part, the arranger has orchestrated a session that could be used with the film. The result is a strong and evocative waxing which should climb on the sales charts.

JACKIE WILSON & LINDA HOPKINS: "SHAKE A HAND" (Brunswick). The recent teaming of Jackie Wilson and Linda Hopkins on the "Shake A Hand" single resulted in fast sales and spinning pickup so Brunswick, naturally, follows with an album pegged along the same hot gospel groove. Both Miss Hopkins and Wilson are highly-charged vocalists and their duets pack plenty of excitement which gives the LP a strong chance in the current gospel sweepstakes. With a vibrant assist from the Helen Way Singers, the duo brings new kicks to such old time religiosos as "Swing Low Sweet Chariot," "Joshua Fit The Battle of Jericho" and "Nobody Knows The Trouble I've Seen," among others.

PAUL & PAULA: "WE GO TOGETHER" (Philips). For the past year young love, young problems and young ideas have been getting a spinning spread in juve circles mainly through the disking of the youthful duo known as Paul & Paula. The accent is the same in this new package and the kids should continue to lap it up. Their harmony technique has a juvenile innocence as does their repertoire with lyrics that contain such similes as "We go together like two straws in a soda". In fact, the album cover photo shows Paul & Paula and two straws in one soda so they must be sure of their message and their market.

VIVIEN LEIGH-JEAN PIERRE AUMONT: "TOVARICH" (Capitol). The big attraction in this original Broadway cast album package is Vivien Leigh. As a musicomedy performer she shows plenty of zip and carries what cleffers Lee Pockriss (music) and Anne Croswell (lyrics) have given her to do with an unusual vocal flair. Best number in the set is "Wilkes-Barre, Pa.," which Miss Leigh delivers in high spirits with an assist from Byron Mitchell. The rest of the score isn't too sharp in the ballad or comedy material numbers and the cast gives it few added lifts, but Aumont's talk-sing style is romantic enough to win femme

PAT BOONE: "TIE ME KANGAROO DOWN SPORT" (Dot). Pegged to his clicko "Tie Me Kangaroo Down Sport" single, this LP gives Pat Boone a chance to warble a set of various pop items in smooth and stylish fashion. The singer, who has been branching into several directions through the years, most recently into dramatic acting, retains his easy-going vocal style here. He has turned out a session that contains lotsa good material, nicely arranged by Jimmie Haskell, Milt Rogers and Billy Vaughn. There are several nice tunes included that haven't won much exposure and some have step out potential. For Boone, its a good session that gives buyers and programmers a lot to work with.

SI ZENTNER: "RHYTHM PLUS BLUES" (Liberty). Trombonist Si Zentner puts his big band through some groovy paces for this outing with lotsa rhythm and a big sound on a set of tunes, some of which have a blues tempo, others a rhythm 'n' blues beat and others which just swing out. It's a solid session which also provides Zentner an opportunity to put his trombone to work in an often mock-standard style. The album has a full feeling that displays lotsa drive and verve. Big band pop fans will dig this set and programmers will find cuts with nice airing potential. It's a slick LP for the Zentner group which could get some coin attention.

DUDLEY MOORE: "The THEME FROM 'BEYOND THE FRINGE' & ALL THAT JAZZ" (Atlantic). Dudley Moore steps out of the British comedy quartet currently scoring on Broadway in "Beyond The Fringe" for a solo stint as a jazz keyboarder. Although his seemingly endless workover of the "Colonel Bogey" theme, one of "Fringe's" highspots, isn't included, Moore does have many witty moments in his jazz interpretations here. His keyboard style is light and easy, and it adds up to a package pegged for musical fun rather than musical innovations. Assisting Moore in the sessions that include workovers of such standards as "I Love Paris," "Just One Of Those Things," "I Didn't Know What Time It Was" and "Just In Time" are Peter McGurk on bass and Chris Karan on drums. Moore's comedy and his attack on "Colonel Bogey" are on the original cast ablum of "Fringe" on the Capitol label.

"SONGS FOR A SUMMER NIGHT" (Columbia). The Columbia roster is out in force for this two-LP package of songs pegged for warm-weather programming. It is a followup to a similarly styled summer pitch that was so successful last year and Col's summer—1963 should do as well especially because of the marquee weight carried here. Andy Williams, Tony Bennett, Robert Goulet, The New Christy Minstrels, Barbra Streisand, Dion, and Steve Lawrence & Eydie Gorme are some of the lures. In all, 24 Col diskers are represented and all come through with easy listening sides.

GENE PITNEY: "WORLD-WIDE WINNERS" (Musicor). Gene Pitney's global catch-on as a singer

LAWRENCE WELK
In His Newest Dot Album
Salutes "1963's EARLY HITS"

and/or songwriter gets a slick showcasing here. He's an established vocalist/cleffer in the U.S. but he's also made important dents in pop markets overseas with his own disks or his own songs sung by others. Included are "Only Love Can Break A Heart," with which he scored in Australia, Israel and Hawaii, and "Town Without Pity," Dimitri Tiomkin's pic title theme, which turned up as a clicko Pitney platter in Germany and New Zealand. Out of Pitney's cleffing bag are "Hello Mary Lou," which had hefty overseas impact for Rick Nelson, and "Garden of Love," which racked up beaucoup sales for Johnny Hallyday in France. Pitney, of course, gives 'em his own stylization which the U.S. disk fans will find to their liking.

BILL MONROE "BLUEGRASS SPECIAL" (Decca). There's growing swing towards bluegrass music as an extension of the folk fad and it should find its way towards Bill Monroe who's been blue-grassing for some time now. His bluegrass repertoire has a pure and authentic country flavor that comes off especially well in songs like "Foggy River," "Blue Ridge Mountain Blues" and "Columbus Stockade Blues." The package showcases his vocal as well as his instrumental (with the Bluegrass Boys) styles and both will find favor.

JOE BURTON: "SUBTLE SOUND" (Joday). The jazz pianistics of Joe Burton are nicely showcased via this disk. The 88er gets front and center treatment all the way, backed by the Jay Cave on bass and Ronnie King on drums. Preferring to work in a ballad or blues mood, Burton communicates a misty atmosphere via his playing which is simple to the point of being uninteresting at times. Nonetheless, he gets off some solid work for the most part and swings lightly in some spots. Cave and King provide solid backing.

Longplay Shorts

French music in the popular and classical grooves will get a special summer promotion by Capitol Records Distributing Corp. Over 100 albums (Angel, Capitol of the World and Capitol Classicas) will be offered on a buy-two-get-one-free basis during July and August . . . Impulse Records (ABC-Paramount's jazz subsidiary) is out with nine new albums, two of which consist of a concert recorded in Koblenz, Germany. The two-LP concert is titled "Americans In Europe" and consists of highlights of a concert held in January, 1963, in Koblenz by such jazzsters as drummer **Kenny Clarke**, pianist **Bud Powell** and tenor sax man **Don Byas**. The concert was organized and the recordings were supervised by **Joachim E. Berendt**, German jazz critic and disk jockey . . . Columbia Records has eight LP's on July release including four Masterworks and four pops.

All of RCA Victor's Red Seal albums for July were recorded in the Dynagroove system. Featured are the recital debut of violinist **Erick Friedman**, **Charles Munch** leading the Boston Symphony in a new recording of Tchaikovsky's Symphony No. 6, and **Morton Gould** with his orch in his first Dynagroove "mood music" album . . . Another single click to become the title of an album is **Bobby Darin's** "18 Yellow Roses" due from Capitol early this week . . . RCA Victor International in rushing into market with the soundtrack of "8-1/2," score by **Nino Rota** . . . Music Minus One, New York-based diskery, will extend its album series tagged "You Sing The Million Sellers." Two packages are already on the market . . . Angel Records' eight album release for July, featuring soprano **Victoria de los Angeles**, tenor **Nicolai Gedda**, and conductor **Andre Cluytens**, consists entirely of French works . . . Capitol Records Distributing Corp. is running special drives on **Nat King Cole** and surf music: The Cole campaign includes 29 LPs; the surf pitch includes six packages. Both sales programs will run for two months.

Jo Stafford's new Reprise album, "Getting Sentimental Over Tommy Dorsey," will feature three orch conductors: **Nelson Riddle**, **Billy May** and **Benny Carter**. Reprise will be following the album with four singles by Miss Stafford. Capitol Records has a stereo album upcoming of the singer's hit as well a teamup with **Gordon MacRae** for a second edition of their "Whispering Hope" album . . . Elektra Records moving from New York's 14th St. to the new Sperry Rand Bldg. in Rockefeller Center. The sew space will include a tape-editing studio with soundproof, double-wall construction. The warehouse and shipping departments will be moved to Elektra's pressing plant at Hicksville, L. I. . . . **Guy LeBow**, president of Pan-Video Productions, on a talent hunt for a femme Latin-American singer to be featured in an upcoming MGM album titled "The Tempestuous Music of Antonino Rocca."

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

ADAM WADE . . . . . LOOK AGAIN
(Epic) . . . . . Let's Make The Most of A Beautiful Thing
Adam Wade's "Look Again" (United Artists-Fairlane) the theme from "Irma La Douce," is a standout ballad with a sharply written lyric which this singer delivers in lilting style for spins across-the-board. "Let's Make The Most of a Beautiful Thing" (Corda-Colgems*) is another striking class item also projected for maximum values.*

* * *

LITTLE RICHARD . . . . . NEED HIM
(Coral) . . . . . Milky White Way
Little Richard's "Need Him" (Alan K.†) rides on the wave of the current gospel boom as a swinging religioso item that could spill over into the pop market. "Milky White Way" (Alan K.†) is another gospel side also marked by some powerful passages.

* * *

JERRY VALE . . . . . OLD CAPE COD
(Columbia) . . . . . Theme For Young Lovers
Jerry Vale's "Old Cape Cod" (Pincus & Sons) brings back this hit of a few years ago in a lilting rendition that will give this singer a solid chance to crack the bestseller lists. "Theme For Young Lovers" (Marpet*) is a pretty item also nicely handled for possibilities.*

* * *

DEAN MARTIN . . . . . CORRINE CORRINA
(Reprise) . . . . . My Sugar's Gone
Dean Martin's "Corrine Corrina" (Gotham) is another recent pop hit returning for another round of plays via this slickly produced slice which could mop up on all levels. "My Sugar's Gone" (Bourne*) also gets a savvy workout for easy listening.*

* * *

DON GIBSON . . . . . ANYTHING NEW GETS OLD
(RCA Victor) . . . . . After The Heartache
Don Gibson's "Anything New Gets Old" (Acuff-Rose†) travels on down a smooth country ballad groove which this singer projects in catchy style for across-the-board spins. "After The Heartache" (Acuff-Rose†) is another pleasing ballad entry also blending the pop and backwoods sounds.

* * *

BURL IVES . . . . . THIS IS ALL I ASK
(Decca) . . . . . There Goes Another Pal of Mine
Burl Ives' "This Is All I Ask" (Massey) shapes up as a sentimental ballad handled in a sugary, but savvy style that should nab plenty of spins. "There Goes Another Pal Of Mine" (Famous*) is another piece of material nicely tailored for this veteran folksinger.*

* * *

SHEB WOOLEY . . . . . COWBOY HERO
(MGM) . . . . . Buildin' A Railroad
Sheb Wooley's "Cowboy Hero" (Lowery†) is an interesting saga about a cowboy film hero who gains stardom and losses his sweetheart. It's niftily done by this western singer. "Buildin' A Railroad" (Channel) is an uptempo work song with a rhythmic drive which should earn a broad spinning base.*

* * *

LA LUPE . . . . . FEVER
(Mercury) . . . . . Ooh
La Lupe's "Fever" (Jay-Cee†) brings back this recent hit in a way-out Spanish-flavored slice which showcases this songstress' tricky and highly effective style. "Ooh" (Jazz Standard†) is a brightly rhythmic number also with some vocal kicks.

* * *

THE STARGLOWS . . . . . LET'S BE LOVERS
(Atco) . . . . . Walk Softly Away
The Starglows' "Let's Be Lovers" (Cotillion†) registers as a potent rocking ballad belted in the approved teenage style by this vocal combo. "Walk Softly Away" (January†) another well-written rocking ballad with chances.

* * *

CLEVELAND ROBINSON . . . . . THESE ARE THE HANDS
(Ascot) . . . . . Come Change Your Name To Mine
Cleveland Robinson's "These Are The Hands" (Unart†) is a slow-tempoed ballad with an interesting lyric which this singer handles very stylishly. "Come Change Your Name To Mine" (Unart†) comes across as a smooth entry also projected with class.

* * *

THE CASTLE SISTERS . . . . . NON, MONSIEUR
(Terrace) . . . . . Mister Summer
The Castle Sisters' "Non, Monsieur" (Unart†) shapes up as a clever, Gallic-flavored ballad with a catchy rhythm which this combo makes the most of. "Mister Summer" (Pera†) is another entry in the tidal wave of summer seasonal songs that have come along in such unusual number this year.

* * *

JIMMY WILLIAMS . . . . . THE HALF MAN
(ABC-Paramount) . . . . . I Gave My Love A Cherry
Jimmy Williams' "The Half Man" (Eden†) hits strongly as an offbeat rocking slice with a beat and message which the kids will go for. "I Gave My Love A Cherry" (Eden†) is a rocking workover of a traditional folk song, also delivered in arresting style.

* * *

COREY DENVER . . . . . JOHNNY RIVER
(20th Century Fox) . . . . . Johnny River Theme
Corey Denver's "Johnny River" (Horizon-Suebill†) is in the folk saga groove with a pop spirit that'll get it lotsa play. "Johnny River Theme" (Horizon-Suebill† gives the same tune an instrumental workover that can fill programming requirements.

* * *

CHUBBY CHECKER . . . . . SURF PARTY
(Parkway) . . . . . Twist It Up
Chubby Checker's "Surf Party" (C.C.-Kalmann) is a driving, rocking number parading under a surfing title. This Twist artist gives it his usual ride. "Twist It Up" (Kalmann-C.C.*) is a solid Twist entry.*

Herm.

*ASCAP. †BMI.

Inside Stuff—Music

The Sam Fox Publishing Co. has stepped up its activity in the concert and symphonic field with acquisition of several new compositions. Among them, available on a rental basis, are "Concerto For Clarinet & Orchestra" by Elie Siegmeister; "Israel Rhapsody (for Piano and Orchestra)" by Sam Raphling; "Nursery Suite" by Edward Elgar; "Round 'N' Round Overture" by Wayne Robinson and Caesar Giovannini, and the symphony, "Song Of Youth" by Mahlon Merrick.

In addition, recent publications in the serious classification include "Mass In C" by Leopold Mozart, edited by Douglas Townsend; "Ariadne Musica", preludes and fugues for piano or organ by J.C. Fischer, edited by Townsend; "Air And Country Music" from "The Four Seasons" by Vivaldi, edited by Theron Kirk; "United States of America—Circa 1790", arranged by Alfredo Antonini, and "Festival March" from "La Boheme" by Puccini, adapted by Antonini and scored by John Cacavas. Recent publications in the contemporary idiom include works by Bela Bartok, John Mehegan, Carmen Dragon, William Russo, Wesley Sontag, Dnes Agay, Robert Starer, Mal Waldron, Martin Kalmanoff, Leon Dallin, Alan Shulman, Gordon Epperson, among others.

Between $18,000 and $19,000 paid by the recording industry's Music Performance Trust Funds to local participating union musicians, as hitherto, enables the Minneapolis summer park concerts' continuation which had been threatened by lack of sufficient revenue to meet their cost. The Funds' distribution is through its trustee, Samuel R. Rosenbaum. Concerts are free to the public.

There had been a previous erroneous report to the effect that the necessary monies were coming from the local Musicians Union funds and Robert Biglow, the union's head, had been quoted in the press to that effect. However, Biglow says he actually had not made the statement attributed to him.

Concerts are by both a band and symphony orchestra, large in size and comprising union musicians. The municipal Park Board itself furnishes $23,000 to $24,000 each summer to augment the Music Performance Trust Funds' $18,000 for the participating musicians' compensation.

Roger Englander, producer-director of the N.Y. Philharmonic Young People's Concert with Leonard Bernstein which was just renewed by Shell Oil for its seventh season on CBS-TV, lectured last week at the NYU summer session of the Television Workshop on "Is There a Place For Concert Music on Television?" The students in the graduate seminar are from 12 different countries. Englander just completed producing the inaugural season of the N.Y. Philharmonic's "Promenade Concerts" at Lincoln Center and leaves tomorrow (Thurs.) for a stint as visiting professor of musical production in the School of Fine Arts at Parsons College, Fairfield, Ia. One of his projects will be staging "The Music Man" with MacDonald Carey in the title role. This will be the first production of the Meredith Willson musical in its home state. Willson, by the way, holds an honorary Doctor of Music degree from the college.

Veteran songwriter Al Sherman's two sons, Richard M. (33) and Robert B. (35), are following in his footsteps. The brothers are signed as cleffers with Walt Disney and have written for Disney's soon-to be-released "Summer Magic" as well as "The Parent Trap" and "Bon Voyage." They're also set to do the score for Disney's upcoming "Mary Poppins," which will star Julie Andrews, Dick Van Dyke and Glynis Johns. Sidebar to the father-sons cleffing careers is that the boys recently did the score for "In Search of The Castaways," which starred Maurice Chevalier, and their father wrote "Living In The Sunlight, Loving In The Moonlight" for the Chevalier pic, "The Big Pond" in 1929. Other of the elder Sherman's credits are "Now's The Time To Fall In Love," "You Gotta Be A Football Hero" and "No! No! A Thousand Times No."

Paul Weston, president of the National Academy of Recording Arts & Sciences, and husband of Jo Stafford, writes wittily on Gregorian Chant in the June issue of the Franciscan (San Francisco) monthly, Way. His piece follows many earlier articles by priests wrestling with the neglect in Catholic Churches of the Chant, despite the urgent pleas of three recent Popes that it be revitalized. The pros and cons are too special and sacerdotal for comment in this secular journal. Suffice to report that Weston argues that the ignorance of Chant by Americans can be licked through teaching it in the parochial schools, thus creating an eventual generation able to handle it in church.

Caedmon Records has tied in with the Americas Stratford Shakespeare Festival (Conn.) to push the complete catalog of the Bard's plays which appears under the Shakespeare Recording Society crest. The albums are displayed and sold in the festival-theatre lobby shop. In addition to the recordings, Caedmon has prepared a special four-page folder listing all of the plays available. More than 50,000 copies of the discography have been printed for distribution during the early summer months. There are now 16 of Shakespeare's plays in the diskery's catalog.

Latest motion pic theme to attract wide diskery coverage is "More" from "Mondo Cane." The tune, written by Riz Ortolani & Nino Oliviero (music) and Norman Newell (lyrics), has already racked up more than 20 disk versions. The spinning leader, right now, appears to be the jazz instrumental treatment by Kai Winding on Verve. The Winding disk spotlights the ondioline, a French electronic keyboard instrument. Liberty Records is driving hardest on the tune with three diskings; Martin Denny, Si Zentner and Vic Dana. The song is published by E. B. Marks.

Broadcast Music Inc. has just published a "Symphonic Catalogue," a 132-page booklet devoted to the concert works of more than 1,200 composers whose music is licensed for public performance by BMI. The booklet contains information, including approximate duration, instrumentation, and publisher, about 10,000 compositions written for performing groups ranging in size from chamber orchestras to full symphony groups. Copies of the catalog were distributed at the June, 1963, San Francisco convention of the American Symphony Orchestra League.

Katharine Bainbridge, the oldest living member of the American Society of Composers, Authors & Publishers, celebrated her 100th birthday Sunday (30). Mrs. Bainbridge, a Hollywood resident, has been a member of the Society since 1924. Among her songs are "Love Came Calling," "I'll Give The World For You," "Just Like Your Eyes" and "You're Just the One." Her catalog also includes Christmas songs and carols, children's tunes and sacred songs.

Bonnie Baldwin, femme disk jockey on WMOD, Moundsville, West Va., has moved into the disking field via the Mountain-AIRS label. Her initial sides are "Cheat If You Must" and "Tales Of West Virginia." Miss Baldwin wrote both sides; latter tune was written to help commemorate the West Virginia Centennial. The disk is being handled by Marlane Maclane Music Corp. in New York.

Success conductor Herbert von Karajan of Vienna Statoper is currently having with his latest issue of Beethoven's Nine Symphonies, released by Deutsche Grammophon, for which he was paid 1,300,000 German marks ($325,000) is being demonstrated by unusual statistics. Also made Grand Prix du Disque in France.

Fairmount New Tag For Cameo's Pageant Label

Cameo-Parkway Records is changing the tag of its subsid label, Pageant, to Fairmount Records. The switch stems from a claim of previous ownership of the Pageant title.

The first release on Fairmount is "Key To My Heart"-"Everybody South Street" by The Taffys, a new vocal group. Plans for the Fairmount label include the signing of only new talent.

Sales and promotion for Fairmount will be under the supervision of Herman Kaplan, national sales manager for Cameo-Parkway.

Yank Longhairs' Concert Upbeat

Longhair music in its first period of copyright protection (written since 1935) racked up 1,239 performances of American works during the 1962-63 concert season. There were 235 American composers represented in this group with 363 works. In all, there were 343 composers represented in the "since 1935" group, a new category devised for the fourth annual survey of concert music in the U.S. and Canada conducted by Broadcast Music Inc. in cooperation with the American Symphony Orchestra League.

A total of 2,586 concerts given by 262 orchestras, with 10,832 performances of 1,760 individual works during the 1962-63 season was surveyed under the direction of Ulysses Kay, American composers and BMI consultant on contemporary music.

The 10 most performed works written for the concert hall since '35 were "American Salute" by Morton Gould, "Hoe Down" by Aaron Copland, "Concerto For Orchestra" by Bela Bartok, "Adagio For Strings" by Samuel Barber, "Colos Breugnon Overture" by Dmitri Kabalevsky, "Romeo & Juliet Suite No. 1" by Serge Prokofiev, "Symphony No. 5" by Dimitri Shostakovich, "Concerto For Organ, Strings, and Timpani" by Francis Poulenc, "Young Person's Guide to the Orchestra" by Benjamin Britten, and "Mysterious Mountain" by Alan Hovhaness.

According to the survey, the 10 most performed living American-born composers. Listed alphabetically, are Leroy Anderson, Samuel Barber, Leonard Bernstein, Aaron Copland, Paul Creston, Morton Gould, Roy Harris, Alan Hovhaness, Walter Piston, and William Schuman.

During the season, works of 610 composers were performed. Of them, 158 were standard composers (working before 1900); 452 were contemporary composers (working from 1900 to date).

The BMI survey involved analysis of the official season programs of 28 major orchestras, 23 metropolitan orchestras, 173 community orchestras, and 37 college, training and youth orchestras. The 2,586 concerts they presented included 1,961 subscription concerts, 146 tour concerts, 345 young people's concerts, and 134 special concerts.

The 10 pre-1900 composers most performed by these orchestras are, in order of performances, Beethoven (796), Mozart (647), Brahms (478), Tchaikovsky (463), Wagner (358), Mendelssohn (233), Haydn (232), Bach (204), Dvorak (182), and Berlioz (166).

There were a total of 1,760 works performed during the past season surveyed. There were 812 in the pre-1900 category, with 6,934 performances, and 931, written since 1900 with 3,679 performances. In the "since 1935" group, 574 works were programmed for a total of 2,050 performances.

The ratio of post-1900 to pre-1900 music was hardly changed from the survey last year: 36.7% as against 36.3%. The highest total for contemporary music in the four years of the survey was 43.4% in 1959-60.

The 262 orchestras surveyed performed 71 world premieres during the season and 19 American premieres.

JERRY BYRD TO COMBINE

Nashville, July 2.

Jerry Byrd, steel guitarist, has been set as general professional manager of Combine Music Publishing, subsidiary of Monument Records.

Byrd's activities will include the signing of writers and exploitation.

Pic Soundtrack Albums Spinning Up Sweet Sales Melodies for Disk Biz

Motion picture music is again becoming a potent force in the record business. The sales potential of soundtrack albums is greater than ever, and the pic scores and/or themes have become an important source of new material for disk artists.

The current hefty coverage of the score for "Cleopatra" and the disk scramble on "More," the theme from "Mondo Cane" are cases in point. The longrunning hefty sales rackup of Columbia's "West Side Story" and the big advance takeoff of 20th Century-Fox's "Cleopatra" soundtracker have increased diskery interest in latching on to pic properties.

Columbia is now pitching with "55 Days At Peking" and RCA Victor is throwing its weight on "8½" with "The Cardinal" upcoming later in the year, but the most active in the soundtrack sweepstakes right now is United Artists Records.

Through its tie with its parent film company, United Artists, the diskery is getting a bigger slice of the soundtrack pie than ever before. The trackers have become a potent contributors to the diskery's overall sales take and they have also developed into important selling promotianal tools for the UA pic releases.

Now rolling in UA's soundtrack scheme are "Mondo Cane," "Dr. No," "Irma La Douce," and "The Great Escape." Among the possibilities for a soundtrack push later in the year are "Mad, Mad, Mad, Mad World," "The Greatest Story Ever Told," "Johnny Cool" and "McLintock."

According to Ferrante & Teicher, UA diskers who've been especially effective in the pic music scene, more emphasis is being placed on film scores by recording artists because of the paucity of "good" music from other sources. As a result of renewed disker interest in the music from pictures more film originals have been scoring in the pop market than ever before.

The importance of pic music to Ferrante & Teicher, or vice versa, is evidenced by the fact that seven of their gold disk awards stemmed from pic pegs. They've topped the 1,000,000 sales mark in singles with "Exodus," "The Apartment" and "Tonight," which is from the "West Side Story' score.

In the album field, F&T received the gold disk kudos for racking up more than 250,000 sales each on "Exodus," "West Side Story," and "Tonight." They're currently bucking the soundtrack set of "Cleopatra" with an album pegged on the pic's themes.

British Disk Best Sellers

London, July 2.

I Like It (Columbia)	Pacemakers
Gotta Make—Fool (Columbia)	Freddie & Dreamers
From Me To You (Parlophone)	Beatles
Want Know Secret (Parlophone)	Kramer
Chains From My Heart (HMV)	Charles
Atlantis (Columbia)	Shadows
Say I Love You? (Decca)	Fury
Deck of Cards (London)	Maryindale
Scarlett O'Hara (Decca)	Harris-Meehan
Lucky Lips (Columbia)	Richard

GEMA Scores 2 Wins in German Music Fee Cases

Frankfurt, July 2.

GEMA, the counterpart of the American Society of Composers, Authors and Publishers here, has won a couple of rounds in its constant battles to collect fees for its members—also, incidentally, to collect added fees for ASCAP in Germany.

First victory is in its long-standing scrap with the manufacturers of taperecording equipment. It has been maintaining, via various court fights, that owners of tape machines should pay some fee to GEMA because of any GEMA-protected music that might be wired off on the tapes. This so far has been considered a violation of privacy by the courts, who rule that the seller cannot demand to know who buys a tape machine or cannot force payment of a GEMA fee.

But the highest federal court of West Germany has held that tape recording equipment retailers are liable to a prison sentence of a maximum six months or a fine of unspecified amount if they do not inform all buyers of the equipment, in easily readable text prominently displayed on the tape machines, that the buyer has no right to record GEMA-protected music.

Second score for the GEMA organization is that home owners who rent rooms to guests (such as during the summer season for those living on the beach, or during the many festivals in Germany when private home owners are urged to rent out spare rooms to visitors) will be liable to pay the same sort of GEMA fee collected for radio and television in hotels, restaurants and cafes in Germany, if the guests use the entertainment equipment at all.

Thus GEMA maintains that the private home owners are offering their guests "entertainment" and must pay for it just as the full-time hotels and restaurants pay for the rights to the GEMA music that their guests enjoy. Collection, of course, may prove to be very difficult in the test case.

Greenman Exits Mov'tone For Top Cinevision Post

M. S. (Mickey) Greenman has resigned as manager of United Press Movietone News to become veepee-general manager of Cinevision Corp. of America, a subsidiary of Estey Electronics. Cinevision holds the exclusive U. S. rights to Cinebox, a motion picture jukebox which holds 40 three-minute color sound films.

As operating head of Cinevision, Greenman will direct the distribution of the Cinebox through all marketing channels and, in addition, will coordinate production and supply films for the machine.

Estey Electronics, through its several divisions, manufactures organs, musical instrument amplifiers and tape recorders. Firm is based in Hicksville, N. Y.

Mpls. Tooters Slate Vote On AFM Proposal For New Dues Levy System

Minneapolis, July 2.

The Musicians Union here has been called upon to vote on the American Federation of Musicians joint law and finance committees' recommendations, submitted and recommended to all Locals, concerning the manner by which AFM dues should be assessed

If the amendment carries, the AFM will not impose dues based on members' earnings — dues called "taxes." This would be applicable to the 10% travelling surcharge tax, the 15% radio and television tax and the theatre defense fund taxes.

Annual Federation per capita dues payable by Locals to the Federation will be $6, inclusive of the per capita contribution for the Official Journal and the Lester Petrillo Fund.

However, the present per capita $2.10 will continue with respect to all life and honorary members and those under presently existing Locals' rules will become life and honorary members within one year after the amendment becomes effective. Thereafter, the Locals will pay the full AFM $6 per capita dues for such members.

The proposed amendment provides that AFM per capita taxes shall not be paid by Locals on traveling or transfer members. Another proposed revision grades the AFM initiation fee to that of the Locals' initiation fee. For example, if the Local's initiation fee is $10 or less the AFM initiation fee will be an additional $4.

Berlin Music's Move to Radio City Points Up Changing 'Tin Pan Alley'

After 19 years in its present Broadway and 51 St. location, Irving Berlin Music Corp. is moving to the Sperry-Rand Bldg. in Rockefeller Center and, for the first time in 19 years, the staff "will see sunlight."

In making the decision, Berlin figured (1) the traditional walk-up convenience for acts and musicians is passe; (2) the swimmingpool atop the a-building City Squire (Loew's-Tisch) motel on the lot opposite the present Berlin hq will not make for privacy; and (c) the adjacent CBS Bldg., and the existent NBC hq in Rockefeller Center, makes the move logical.

Berlin, now east, in between a Metro filmusical chore, plans to move by Sept. 1. He returns to the Coast this weekend, however, following necessary dental consultation.

In a measure, this is another milestone in the dispersal of the so-called Tin Pan Alley, long a euphemism because the music business, as it has existed in the past 50 years, long since deserted the brownstone fronts on Manhattan's West 28th St., the original "Tin Pan Alley."

In more recent years it has become a slick chromium-and-electronic business, operating from Nashville's Tin Pan Valley with the same facility as from the 5th and Madison Ave. environs of the Warners' and Dreyfuses' cartels, not to mention the east side locations of ASCAP and BMI.

But the veteran Berlin, dating back to the old Waterson, Berlin & Snyder Co. in the Strand Theatre (now Warner) Bldg., to a building on the site of the old Rector's, later with Saul H. Bourne in the present Columbia Records Bldg. on 7th Ave. and 52d St., and latterly the Broadway site, always had a built-in walk-up location.

This was true of many a music publisher, so as to ease the traffic for acts, musicians et al. dropping in for professional copies, rehearsal rooms and the like. These have long since become a legend of the music business.

ARMADA

Continued from page 43

to big volume but with resultant "little or no profits." He insisted that the manufacturer and not the distributor "must show the way." There are very few distributors who are strong enough to effect a national change . . . most . . . don't even control their own businesses."

Kapp also stressed the lack of interest in top product and ideas with usual first question from distribs, "what kind of a deal will you have?" He went on to hit at manufacturers' allocation pressures and the loss of profits through over-stocking shelves with such unqualified inventory.

In line with the Kapp thinking, Sam Clark, prexy of ABC-Paramount, announced at his company's sales meet a decision to incept a policy of no allocations of merchandise and no transshipping. If a distrib feels he doesn't want to go along, he can drop the line with ABC-Par willing to clean him out.

Clark Warns Distribs

Clark also said that if a distrib is caught transshipping he will lose the line, with the company willing to take up his inventory without any obligation on his part. ABC-Par's stand on the situation was the only one announced during the series of manufacturers' sales meets staged in conjunction with the convention.

Reelected prexy of ARMADA, Amos Heilicher, commended ABC-Par for its new policy. He also stressed contacting of the FTC and an appointment in the very near future for a Trade Practice Conference. He revealed that the association has been in touch with the Select Committee on Small Business and its chairman, James Roosevelt, who evinced interest in the problems of the industry.

Heilicher also pointed out the cheering aspect of the large attendance at the meeting, with a record number of associate and affiliate members present.

Heilicher took up the subject of the one-stop segment of the industry, which he believes is the most profitable part of the disk business in proportion to the investment involved. It serves a definite function as a central depot for the jukebox operator—the largest potential user of singles. He also cited the importance of the one-stop to servicing the small accounts.

With it, the ARMADA prexy warned of overlapping of functions: "Don't forget for one minute that the industry cannot get along without the two stop type distribution . . . We in ARMADA are attempting to tie together with Governmental aid, all segments of the record industry, to make this the profitable business it should be."

AFM's Key 'Club'

Hollywood, July 2.

Piano tuners attention:

AFMusicians' Local 47 has notified all 88ers on its rolls to "please report the name of any establishment where a piano, of pianos, are consistently out of tune."

Veepee Max Herman will take it from there.

Via Veneto Notes

By ROBERT F. HAWKINS

Rome, July 2.

RCA Italiana is making a strong bid for summer disk honors here. Company, which three years ago set a much-followed trend of packaging a series of 45's especially slanted at the hot-weather resort trade, with an accent on the jukes, has come up with another multi-faceted set of 12 tunes suited to all tastes which look destined for plenty of summertime spins.

What's especially notable about this collection is the remarkably high standard of its arrangements; some may quibble and say they are "over-arranged"—but there's no denying that for rapid mass impact, it's a highly effective parlay which should help some of the weaker items keep up with the surefire sellers.

Four foreign (non-Italian) performers are included: Paul Anka in an effective "Un Ricordo per Te" sung in Italian and which should please his many local fans; Neil Sedaka, in an Italo-penned-and-sung "I Tuoi Capricci," reminiscent of some of his recent hits, but never mind; Duane Eddy in his "Guitar Man" Twister; and Charles Aznavour in top form with "Donne tes 16 Ans"—a Barclay platter produced here for local use by RCA.

The Italian names, some with offbeat fare, are likewise a promising lot: Rita Pavone in "Cuore"; Sergio Endrigo in a neatly backdropped "Viva Maddalena"; Gianni Meccia, not up to past triumphs but effective none the less with "Sole Non Calare Mai"; Nico Fidenco in a haunting "Se mi Perderai"; Gino Paoli with a decidedly apt summery flavor to "Sapore di Sale" (Salty Taste); Gianni Morandi progressing rapidly as a name to be counted on with "Ho Chiuso le Finestre"; and Rosy in an okay pop spiritual-styled ballad, "So Long," in a currently-favored vein.

Last but not least, Eduardo Vianello's "Abbronzatissima," strongly backed by an equally effective "Cicerone." Both are also part of Vianello's first 33 LP for RCA, recently given a special press intro at RCA's Rome establishment via a p.a. recital by the author-performer (who incidentally also has legit training).

Also introed at affair, and soon to be heard from when released, are two new Vianello compositions with a surefire potential on the local market: "I Vatussi," a gagsome hullygully, and especially "O Mio Signore" (Oh my Lord), a powerful and moving item which should hit the ratings almost as soon as released sometime this summer.

Some 25 self-termed "special agents" have been sent to key resort areas to study and penetrate all possible seasonal outlets; jukes, whisky-a-gogos, hotels, bathing establishments, bars, etc., where special pub-ad events will be held to push the RCA team.

Second, jukebox renters will be polled, thanks to a tiein contest, on relative spins accumulated by brand's names, with prizes both to those who send in votes and to salesmen.

Finally, from Sept. 29 to Oct. 5, winners of this all-RCA contest will be crowned in Sicily at a gala event attended by company prexy George Marek, veep Dario Soria, RCA Italian g.m. Giuseppe Ornato, and entire rosfer of company performers.

5 Singers to Rep Britain At Belgian Song Contest

London, July 2.

Five singers have been picked to rep Britain in the fifth annual European song contest which is to be held July 19-25 in Knokke-le-Zoute, Belgium. The team will comprise three men and two girls.

Those chosen are ex-boxer Mike Preston, former bus conductor Johnny de Little, Jamaican Bobby Breen, Lyn Cornell who was originally one of the Vernon girls, and 16-year-old Cloda Rogers.

On the Upbeat

New York

An English lyric for **Kyu Sakamoto's** Capitol disk, "Sukiyaki," has been published by Beechwood Music, Cap's publishing subsid. The lyric titled "My First Lonely Night," was written on assignment from Beechwood by **Tom Leslie** and **Buzz Cason** . . . **Mike Kelly** left ABC-Paramount to do disk promotion in New York for Dot . . . **Robert Panofsky**, pianist-accordionist, back at the Lounge of the Charles Hotel, Hyannis, Mass. . . . **Blossom Dearie**, who opened at the Village Vanguard yesterday (Tues.), is now under **Dan Fisher's** management . . . **Rosemary Clooney** will do a one-nighter at the Lido Beach Club, L. I., Saturday (6). She's also slated for the Iowa State Fair in Des Moines Aug. 19-23 and the Minnesota State Fair, St. Paul, Aug. 24-28.

Command Records will enter the folk field with a single ("Amen"/-"Boatman Dance") by the **Robert De Cormier Folk Singers** . . . Atco Records will handle national distribution for the Minaret label, a Nashville-based firm. The first Minaret record to be distributed through Atco is the recently released "Fat Lady" by **The Spidels** . . . **Chapuseaux & Damron**, Latino orch, signed for the summer season by the Nevele Country Club, Ellenville, N. Y. . . . **Damita Jo** and **Cab Calloway** set for the July 4 weekend show at the Hotel Brickman, So. Fallsburg . . . Veteran ASCAP cleffer **Jack Yellen, Jim Rule**, ASCAP'S coordinator of public affairs, and **Dick Frohlich**, the Society's director of public relations, attending the 25th annual convention of the Society For The Prevention and Encouragement of Barber Shop Quartet Singing in America in Toronto Friday (5). They'll present cups on behalf of the Society to the winning quartet and chorus in the international run-offs.

Decca Records has come with special deejay disk of **Burl Ives'** new single, "This Is All I Ask." The platter has the song on two sides: one is the uncut version running four minutes-two seconds and the other has a cut version running two minutes-57 seconds. The commercial disk backs "This Is All I Ask" with "There Goes Another Pal Of Mine" . . . Two tunes from the forthcoming pic, 'Gidget Goes To Rome"—"Grande Luna Italiana" and "Gegetta"—have been recorded by **James Darren** for Colpix release . . . **Luther Dixon's** publishing firm, Ludix Publishing, will now be handled out of offices of "Call Candy Inc." . . . Two new publications from Mills Music are "Belles A-Singing, Harmonies For Girls' Barbershop Quartets" and "Thy Love Enfold Us." a book of devotional music for the volunteer church organist.

Philadelphia

Billy Root, of the Sportsman's Lounge, inked by **George Wein** to appear at the Newport Jazz Festival . . The **Frank Moore Four** off for two months at Cal-Neva Lodge and Harvey's, Lake Tahoe . . . **Johnny Mann** signed with Tribute Records; his first release, "I Search by the Sea," was cleffed by two local schoolteachers, **Bart Anelo** and **Thomas McCalley. Joan Baez** giving concert on a Main Line estate, Aug. 3 . . **Jody Sands** switched to ABC-Par.

London

A new company, Robert Stigwood International, has been formed to represent American diskeries in U.K. and also individual recording artists. It already represents the Veejay label . . . **The Beatles'** first radio series, "Pop Goes The Beatles," is skedded for an extended run of another 13 weeks . . . **Shirley Bassey, Billy Cotton** and **Russ Conway** all currently hospitalized . . . **Sammy Davis Jr.'s** LP Reprise disk for Pye, tagged "Sammy Davis Jr. Salutes the London Palladium," due out next month . . . Decca has put out an LP called "It's Turned Out Nice Again" in memory of the late Lancashire comic, George Formby. It reprises 14 of his top ditties . . . **Nat King Cole** due in Britain for his 10-day tour with **Ted Heath's** Orch July 12 . . . **Mary Mudd** temporarily leaving **The Mudlarks** vocal group to have her first baby. She's wedded to entertainer **David Lane** . . . **Mike Cotton's Jazzmen** to be featured in a forthcoming Rank "Look at Life" documentary on young people and their reaction to jazz . . . **Mantovani** and his 45-piece orchestra back from a Canadian and Japanese tour . . . "All Star Festival," the benefit disk for the United Nations, has topped the 1,000,000 sales mark . . . **Billy Cotton** due out of hospital in time to front his band for his Blackpool summer season.

Bandleader **Alexis Korner** opening a new West End jazz club, The Mojo . . . Dot Records releasing its first single designed for the U.S. market. It's "The March of the Moon Men" and "Lost Planet," waxed by the Thunderbolts . . . **Harold Shampan**, boss of Filmusic, signed by the Rank Org to find new pop talent for package tours, disking and filmusicals. **Jenny Moss** is the first Shampan discovery . . . **Inez Cavanaugh**, American singer and jazz writer, here on vacation . . . **Tony Milliner**, top jazz trombonist, quitting the Fairweather-Brown All Stars combo.

Col's Legituner

Continued from page 43

tion of the "Miracle on 34th Street" film, is due for a Broadway bow Oct. 3 at the Shubert Theatre. The principals include Janis Paige, Craig Stevens, Laurence Naismith and Fred Gwynne.

The score will be published by Frank-Rinimer. Frank Music is the publishing firm run by Frank Loesser, and Rinimer is the Willson-owned firm. The Rinimer name is a blending of Rini, Willson's wife, and the first three letters of the composer's first name.

Ostrow, the "Here's Love" producer, was veepee with Frank Music, before turning to legit production.

The New Lost City Ramblers

". . . among the finest contemporary folk performers . . . alive, vigorous and wholly convincing." — Newsweek

FA2396 New Lost City Ramblers, v. 1
FA2397 New Lost City Ramblers, v. 2
FA2398 New Lost City Ramblers, v. 3
FA2399 New Lost City Ramblers, v. 4
FH5263 Moonshine & Prohibition Songs
FH5264 Songs from the Depression

FOLKWAYS RECORDS
121 West 47th St., New York, N. Y.

DARRELL McCALL
Sings
HUD
PHILLIPS RECORDS
Inspired by the Paramount Release "HUD"
FAMOUS MUSIC CORPORATION

JACKIE PARIS
and
ANNE MARIE MOSS
July 15 thru 20—THEATRICAL RESTAURANT, Cleveland, O.
July 22 thru Aug. 3—LIVING ROOM, Cincinnati, O.
CAPITOL RECORDS
BOOKED EXCLUSIVELY BY
ASSOCIATED BOOKING CORPORATION
JOE GLASER, President
50 WEST 57 STREET, NEW YORK 19 JUdson 2-7700
CHICAGO • MIAMI • HOLLYWOOD • LAS VEGAS • DALLAS • LONDON

The HIT! OF THE WEEK
KAI WINDING
And Orch.
Play
MORE
(From the Film "Mondo Cane")
Verve VK 10295
Verve

MMMMMM
THE TINKLING HIT WITH THE WOLF WHISTLE
JANIE IS HER NAME
Played by
ROGER WILLIAMS
KAPP-533
MILLS MUSIC, INC.
New York City

THE ANSWER MY FRIEND IS
"BLOWIN' IN THE WIND"
PETER PAUL & MARY—W. B. 5368
CHAD MITCHELL TRIO—KAPP K 510 X
BOB DYLAN—COL—CL 4986
DENNIS & ROGERS—CRS—300 X
MUSIC PUBLISHERS HOLDING CORP

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	2	9	SUKIYAKI Kyu Sakamoto	Capitol
2	1	8	IT'S MY PARTY Leslie Gore	Mercury
3	3	7	BLUE ON BLUE Bobby Vinton	Epic
4	17	3	EASIER SAID THAN DONE Essex	Roulette
5	14	3	SURF CITY Jan & Dean	Liberty
6	12	3	ONE FINE DAY Chiffons	Laurie
7	5	16	HELLO STRANGER Barbara Lewis	Atlantic
8	18	4	TIE ME KANGAROO DOWN Rolf Harris	Epic
9	16	4	SO MUCH IN LOVE Tymes	Parkway
10	22	3	MEMPHIS Lonnie Mack	Fraternity
11	4	9	YOU CAN'T SIT DOWN Dovells	Parkway
12	9	7	LAZY CRAZY, DAYS OF SUMMER Nat King Cole	Capitol
13	6	7	EIGHTEEN YELLOW ROSES Bobby Darin	Capitol
14	10	11	STILL Bill Anderson	Decca
15	23	4	RING OF FIRE Johnny Cash	Columbia
16	—	1	WIPE OUT Surfaris	Dot
17	21	4	PRIDE AND JOY Marvin Gaye	Tamla
18	29	5	MY SUMMER LOVE Ruby and Romantics	Kapp
19	34	3	NOT ME Orlons	Cameo
20	35	4	ABILENE George Hamilton IV	RCA
21	27	3	FIRST QUARREL Paul & Paula	Philips
22	20	3	STRING ALONG Rick Nelson	Decca
23	11	14	SURFIN U.S.A. Beach Boys	Capitol
24	26	4	FALLING Roy Orbison	Monument
25	40	2	I WISH I WERE A PRINCESS Little Peggy March	RCA
26	8	12	I LOVE YOU BECAUSE Al Martino	Capitol
27	5	9	DA DOO RON RON Crystals	Phillies
28	25	5	BIRDLAND Chubby Checker	Parkway
29	13	13	TWO FACES HAVE I Lou Christie	Roulette
30	33	5	JACK THE RIPPER Link Wray	Swan
31	—	1	DETROIT CITY Bobby Bare	Liberty
32	—	1	FINGERTIPS Little Stevie Wonder	Tamla
33	42	7	SWINGIN' ON A STAR Big Dee Irwin	Dimension
34	28	4	EVERY STEP OF THE WAY Johnny Mathis	Columbia
35	—	1	JUST ONE LOOK Doris Troy	Atlantic
36	—	1	NO ONE Ray Charles	ABC-Par
37	15	13	IF YOU WANNA BE HAPPY Jimmy Soul	S.P.Q.R.
38	31	6	IF YOU NEED ME Solomon Burke	Atlantic
39	37	4	WILDWOOD DAYS Bobby Rydell	Cameo
40	43	7	THE BOUNCE Olympics	Tri-Disc
41	—	1	HARRY THE HAIRY APE Ray Stevens	Mercury
42	19	6	IF MY PILLOW COULD TALK Connie Francis	MGM
43	—	1	HOPELESS Andy Williams	Columbia
44	24	4	COME AND GET THE MEMORIES Martha and the Vandellas	Gordy
45	—	1	DON'T YOU FORGET IT Perry Como	Columbia
46	45	4	ON TOP OF SPAGHETTI Tom Glazer	Kapp
47	39	2	SAY WONDERFUL THINGS Ronnie Carrol	Philips
48	30	12	LOSING YOU Brenda Lee	Decca
49	46	7	PRISONER OF LOVE James Brown	King
50	32	8	LOVE OF MY MAN Theola Kilgore	Serock

Cap 'Paperbacks' Pushing Classics

Taking a leaf from the book publishing industry, Capitol Records Distributing Corp. is going into the "paperback" field to push its classical product. Borrowing the book industry's policy of making great literary works available at a low price by utilizing low-cost bind and paper covers, Cap is introducing a "Paperback Classics" series.

The disks are packaged in durable, heavy-grade paper and poly-wrapped. Though the initial release of 20 albums will not be made until mid-August, CRDC reps will begin selling the new line next Monday (8). The price structure for the new line is such that retailers may sell the "paperbacks" for $1.98 (mono) and $2.98 (stereo).

Among the names in the initial "paperback" release are Stokowski, Leinsdorf, Kemper, Steinberg, Firkusny, Pennario, Marcel Grandjany, Michael Rabin and John Browning.

In addition to the "paperbacks," Cap has also readied a new line under the heading of "Promenade Classics." This series will emphasize the lighter side of the classical repertoire. New releases and existing Capitol Classics which fit this new concept will include many of the popular recordings by the Hollywood Bowl Symphony and the Roger Wagner Chorale. In all, there will be about 100 albums in the initial "Promenade Classics" catalog.

Folk Music

Continued from page 1

ans want songs that deal with what's going on in the world today and not what they term "square and superficial pop ballads" or "juvenile rock 'n' roll."

Writers Shifting Over

Among writers now contributing to the new-styled folk song are Bob Dylan, Mike Settle, Tom Paxton, Shel Silverstein, Bob Gibson, Malvina Reynolds, Oscar Brand, Pete Seeger, Woody Guthrie. And such groups as The Kingston Trio, Peter, Paul & Mary, The Wayfarers and The Limeliters have been bringing their own orignals into their ethnic and traditional folk repertoire. Their songs may be pegged on social significance, topical satire, or even romance but they all apparently are filling a contemporary need for a new folk music literature.

The young writers in this school are leaning on traditional folk patterns, said Brad McCuen, artists & repertoire director at RCA Victor, but they're taking on an identification of their own by translating it for the current market in a contemporary idiom.

McCuen is also of the opinion that a new tag is needed to properly categorize this new music since it really doesn't fit into the catchall pigeonhole of "folk music." In fact, many of the performers wish there was another identification for them than "folk singer." They believe that they are "singers of folk songs" rather than "folk singers." Something like "folk-type singers" would be more in keeping with what they're doing.

Eye New Ideas

In addition to the new material the young writers are creating in the U.S., there is a continual search going on for new folk song ideas from other countries that can be adapted for the U.S. market. Since the world has grown smaller, the song sources have grown larger.

Also riding on the tide of the current folk music enthusiasm are the instrument manufacturers. Guitar sales have been booming and the manufacturers are seeking new ways to build their image as well as their sales. Guild Guitars, a Newark (N.J.) firm, for example, is now blueprinting plans for a folk singing competition aimed at the college market. The finalists will be put on display in a special concert at New York's Carnegie Hall. The Guild execs are also working out possibilities of a record company tie-in on the competition with McCuen at RCA Victor.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	13	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
2	2	18	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
3	3	25	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
4	4	14	TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)
5	5	7	BEACH BOYS (Capitol) Surfin' U. S. A. (T 1890)
6	9	13	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
7	10	7	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
8	11	12	JOHNNY MATHIS (Columbia) Newest Hits (CL 2016)
9	31	10	BYE BYE BIRDIE (Victor) Soundtrack (Loc 1081)
10	6	14	KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
11	20	2	CLEOPATRA (20th Fox) Original Sound Track (FXG 5008)
12	25	11	ELVIS PRESLEY (Victor) Happened at World's Fair (LPM 2697)
13	13	11	ROBERT GOULET (Columbia) Wonderful World of Love (CL 1993)
14	8	23	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2804)
15	24	25	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
16	7	2	KYU SAKAMOTO (Capitol) Sukiyaki & Other Japanese Hits (T 10349)
17	33	12	LAWRENCE WELK (Dot) Early 1963 Hits (DLP 3510)
18	19	62	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
19	37	7	JIMMY SMITH (Verve) Hobo Flats (V 8544)
20	14	11	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
21	17	22	FRANK FONTAINE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)
22	34	5	SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)
23	15	48	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1809)
24	—	1	JAMES BROWN (King) James Brown Show (826)
25	—	7	FRANK SINATRA (Reprise) Concert Sinatra (R 1009)
26	23	58	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
27	18	3	RICK NELSON (Decca) For Your Sweet Love (DL 4419)
28	—	1	BOSTON POPS (RCA) Stardust (LM 2670)
29	29	12	NANCY WILSON (Capitol) Broadway My Way (T 1828)
30	16	17	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
31	44	23	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4088)
32	22	5	NEW CHRISTY MINSTRELS (Columbia) Tall Tales (CL 2017)
33	12	6	VAUGHN MEADER (Cadence) First Family, Vol II (CLP 3065)
34	36	4	CHANTAYS (Dot) Pipeline (3516)
35	21	2	THE VENTURES (Dolton) Surfing (BLX 2022)
36	39	2	AL MARTINO (Capitol) I Love You Because (T 1914)
37	42	16	ROY ORBISON (Monument) Greatest Hits (M 8000)
38	38	4	ANDRE KOSTALANETZ (Columbia) Wonderful World of Opera (CL 1995)
39	49	9	STEVE ALLEN (Dot) Gravy Waltz (DLP 3515)
40	35	2	HENRY MANCINI (Victor) Uniquely Mancini (LPM 2692)
41	—	4	JOAN BAEZ (Vanguard) Vol. II (VRS 9094)
42	28	17	BILLY VAUGHN (Dot) 1962's Greatest Hits (DLP 3497)
43	30	13	PETER NERO (Victor) Hail the Conquering Nero (LPM 3638)
44	41	6	STAN GETZ & LOUIS BONFA (Verve) Jazz Samba Encore (V 8523)
45	26	54	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
46	47	6	JOAN BAEZ (Vanguard) Vol. I (VRS 9078)
47	48	9	PEGGY LEE (Capitol) I'm a Woman (T 1857)
48	27	41	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
49	43	29	OLIVER (Victor) Original Cast (LOCD 2094)
50	46	21	JOE HARNELL (Kapp) Fly Me to the Moon (KL 1318)

Sahara, Las Vegas

Las Vegas, June 25.

Donald O'Connor, Frank Fontaine, The Wellingtons (4), Moro-Landis Dancers (12), Louis Basil Orch (15); produced by Stan Irwin; presented by Milton Prell; choreography, George Moro; $4 minimum.

Donald O'Connor's latest outing in the Congo Room showcases the star as one of the better song and dance men. The bulk of the turn is pure O'Connor, then the romp is embellished by Frank Fontaine, the Wellingtons (4), and the Moro-Landis Dancers (12).

O'Connor initials the festivities by singing "Let's Face the Music and Dance," "Make Someone Happy," and a clever bit of special material called "Born In a Trunk." He goes into a "Tea For Two" soft-shoe number before introducing the Wellingtons, a quartet of handsome young men with a highly effective sound in the folk tune vein which they describe as "formerly called Hill Billy."

With a stirring, positive approach, the Wellingtons offer such as "Sinner Man" and "Days of Wine and Roses." O'Connor and the dozen chorines join them in a rousing "Sing You Sinners."

O'Connor shows fine comedy talent with his impreshes of Pat Boone, Maurice Chevalier, Ethel Merman, Harry Belafonte and Vince Edwards. His Jackie Gleason takeoff is a neat way of bringing on Frank Fontaine, who joins "Joe the Bartender" in his now-famed tv character, "Crazy Guggenheim."

Fontaine and O'Connor do the same type of dialog exchanges seen on the Gleason show; Fontaine's wonderful mugging and outlandish vocal delivery make even old gags sound very funny. He sings "That Old Gang Of Mine," "When Your Hair Has Turned To Silver," "Oh, How I Miss You Tonight," and "Heart of My Heart," all of which bring hefty applause. It's obvious that Fontaine's exposure with Gleason has elevated him to headline status.

This Stan Irwin production, backed by the Louis Basil orch (15), is in for four weeks. *Duke.*

Roosevelt Grill, N. Y.

Lenny Herman Orch (5), Hermanaires (3); $1.50-$2 cover.

New bill marks the return to the old band policy in this Hotel Roosevelt room after about four months' trial with "vaudeville" plus Al Conte's Trio. It is the 12th date for Lenny Herman and his compact band in the Grill. Three different shows, each with a trio of acts, were used during the experiment along with a smaller dance floor. In this test period, it became a matter of losing part of the dance crowd and not getting enough new patrons to justify the expense of the acts.

Ironically enough Herman's crew was the final orch to play here under the old dance band policy back in January. Current Herman band is much the same as when it was here last winter. Al Ashman is at the traps; Alan Shurr, with sax and clarinet; Early (Gumpy) Comfort, on bass viol and violin; Al Logan, piano; and Herman at the accordion. Logan is the new member. Comfort, Shurr and Herman make up the trio known as the Hermanaires.

Besides ballading solo, Herman also joins Shurr for duets. Long favorites here, Herman's band is well liked for dancing. His beat and danceable tunes go over well.

From a novel version of "Bill Bailey" to "Autumn Leaves" Herman's outfit takes over with ease. One of the better tunes done by the Hermanaires is "Mack the Knife." For contrast, they do "Yellow Bird" and "Make Believe." *Wear.*

Royal York, Toronto

Toronto, June 25.

Dancing Waters, Bobby Gimby Orch (7), Dinah Christy; $2 cover.

In the first time it's ever played a hotel in Canada, "Dancing Waters" opened last week at the Royal York's Imperial Room for a run through the summer. Spectacle, however, has been seen in the Hilton chain and at the Canadian National Exhibition, Toronto.

Show is fantastically wonderful it is multicolored, man-made rising and falling variegated fountains. Hundreds of customers left their tables to witness the man at the console who manipulated the "Dancing Waters" to musical recordings or the background playing of Bobby Gimby's Orch.

Using only water and lights, it is a "clean" show but when caught astounded all posh diners and drinkers with its swiftly-changing effects. As entertainment at the 450-capacity Imperial Room, the spectacle extends across a stage having a frontage of 24 feet, with a depth of 14 feet, and uses 900 gallons of water. Spec will be cut to eight minutes—on four nightly "performances."

Eddie Darby, at the console, is an ex-musician who played locally with Bert Niosi's band at the Palais Royale and with Stanley St. John's society orch. He pointed out that a score of "Dancing Waters" units are working internationally at fairs, trade and industrial shows.

Taking four stagehands to set up, the electrically-operated console, played like an organ, forces the water through jets to a height of some 20 feet, with the operator pressing buttons against a background of multicolored lights to orchestral accompaniment or recordings. Effects are startling in the fountain display of an invention that was brought from West Germany.

Bobby Gimby, trumpet soloist in radio with the "Happy Gang" for 13 years and later on tv programs for the Canadian Broadcasting Corp., is summer replacement for the Imperial Room. Vocalist Dinah Christy is stunningly costumed and has a voice. *McStay.*

Elmwood Casino, Windsor

Windsor, Ont., June 27.

Jack Carter, Lisa Carroll, Johnny Ambrose, Lindsay Sapphire Dancers (8), Jack Madden Orch (9); $2 cover.

From every angle this talent lineup makes a slick show—the star, comedian Jack Carter; the featured singer, Lisa Carroll; the line, the Lindsay Sapphire Dancers; the line's vocalist, Johnny Ambrose, and the orch, under Jack Madden's baton. Al Siegel, owner of this swank Detroit-area nitery, is hosting capacity crowds this session and counting the money.

Carter was on for nearly an hour and a half at show caught. At least a half dozen times, he asked the rhetorical question: "How do I get off?"—and it wasn't all a joke, either. His audience kept urging him to stay, and he couldn't seem to run out of good material. He went through it all—welcoming the groups, joking about the locality, cars, golf, religion, sex—the whole bit. He sang. He danced. And, he was a winner all the way.

Vivacious and melodic Lisa Carroll preceded Carter. The stacked songstress has two voices, each of them great, and each entirely different.

Just as the aud is getting used to Miss Carroll's well-trained low register voice, she shakes 'em up with her other voice. Midway in "Don't You Know," she shifts smoothly into the mezzo soprano range, with power, control and good shading. She follows with her trademark by passing out "keys" to her room while serenading the ringsiding swains with a medley of love songs. She had to begoff.

The Lindsay Sapphire Dancers score in looks, ability and routines with their windup potpourri of Spanish dances. Their singer, Johnny Ambrose, pinchhitting apparently for Don McCall, has a fine baritone and is ready for full-time duty. Jack Madden's orch backs the show expertly. *Tew.*

Jerry Lewis', L. A.

Los Angeles, June 27.

Lionel Ames, Hal Hidey, Chris Clark; no cover, no minimum.

Lionel Ames has a good baritone voice with which, when he avoids lyric or melodic embellishments, he is able to tackle a variety of pop tunes, with a good deal of success. Unfortunately the singer, who has launched a two-weeks-with-options stand at this spot, lacks the performing discipline and smoothness and the material selectivity to capture the imagination and rivet the attention of the JL winers and diners.

The banter and business which Ames inserts between his numbers are generally shopworn and detract from his vocalizing. Most of his numbers currently are being overworked by other singers in the nitery sphere. This includes "Gotta Lotta Living To Do" and "Maria."

Ames warbles "That's All" with a strong beat, makes a medley out of "Old Black Magic" as the foundation, and concludes with "Smile," which he precedes with some unnecessary corn about facing life with a smile, etc. His best offering is "If Ever I Would Leave You," which he belts straight and effectively with his dependable voice. *Tube.*

"The Dance of the Cobra"

CHIQUITA AND JOHNSON

July 3-14

FRENCHY'S (Hayward, Calif.)

Thank you, Dave Branower

Gospel Music Finds Cozy Den in The Bear, Chicago Latenight Folknik Mecca

Chicago, June 26.

Chicago has been without a stay-up-late place for the night people for a good many years, and The Bear could well become the focal point for the folk who by occupation or inclination are turning out when others are turning in. Housed in the Victorian mansion once occupied by the L'Aiglon restaurant, the folk nitery has been given a studiously bizarre decor consisting primarily of black paint over the elegant woodwork of the old manse.

The building is a maze of rooms and hallways, including a small and excellent dining room, the L'Aiglon's old bar, a large showroom seating about 200, a smaller showroom, and an elevated lounge behind the bar in which the Fred Kaz Trio is resident. There is also a musty basement shop that sells old fashioned candies and curios and has a cigarette vending machine with such brands as Home Run, Fatima and Wings.

Presiding over the kooky milieu are owners Howard Alk, John Brent and Walter Reilly. The bearded and bulky Alk (after whom the club might have been named) was at one time one of the partners in the Second City. Brent is a onetime comic (he recorded "How To Speak Hip" with Del Close of the Second City) and operated the Fat Black Pussy Cat folk nitery. Reilly was associated with the Pavillion restaurant.

Current bill has a new but exceedingly polished folk group. The Just Four (see New Acts), and the Patterson Singers, a sepia gospel quintet. The gospelers are a dynamic group of five femmes who expound their pseudo-religioso tunes with fervor and finesse. The club has become sort of gospel beachhead for niteries in Chi, where the music seems to be just catching on in the clubs here.

The Fred Kaz Trio is a musically sophisticated and generally inventive modern jazz group. Kaz's solo keyboard work is disciplined but free enough to explore some of the more subtle shadings of the music. *Mor.*

The Bear, Chi

The Just Four, Patterson Singers, Fred Kaz Trio; $1.50 admission.

Eghth Wonder, N. Y.

Sister Rosetta Tharpe, Soul Riders (3), Apollos (4), Andy & the Bay Sisters (3); $2.50 cover.

Having done boff business with her switch to a Twist and r&r policy at the Versailles, boniface Trude Heller has opened another Greenwich Village nitery, this one gauged to cash in on the current popularity of Gospel shoutin' in the smokey places.

Eighth Wonder is on the site of an Eighth Street joint, most recently called the Blackjack (which, predictably, wasn't exactly an appealing signature to the Village tourist trade). As revamped for the commercial religioso, the place has a long bar; wrought-iron gates painted pearly going into the cabaret; and Dante's-Inferno red drapes backing the stage (the blazing drapes would be figured appropriate by that faction of Gospel which wants the music confined to church).

Initial bill, however, wisely is not confined to the religioso. Vet Sister Rosetta Tharpe provides all the religious sincerity there is here, and her piney-woods guitar and jazz-blues vocal style mark her clearly anybody's talent. She chides the customers with a number about God's dislike of moonshine and other minor preachments, but her jazz-blues skills and projection completely overwhelm the didactics.

For an encore, Miss Tharpe takes over at piano for some fine stride self-accomp that is religious like Fatha Hines.

Apollos, three young California chicks and a guy, are on the Eighth's preem bill after engagements at the uptown Sweet Chariot, San Francisco's hungry i and a string of Los Angeles niteries. Their Gospel stylings are strong and exciting and totally commercial, with a couple of "re-arrangements" sounding as though they might have been scored by Dmitri Tiomkin. Group projects with a lot of showmanship more akin to r&r than Gospel with sight values ditto.

Soul Riders, instrumental trio with vocals a la Ray Charles (right down to the tinted glasses) by the piano man, backs the show along with taking a set. It includes the r&b vocals and instrumentals—guitar, organ and drums—plus bossa nova yet.

Andy & the Bay Sisters (brother Andy and sisters Jerry and Salome Bay), who played at Trude Heller's Versailles, bring everything down to earth with their dynamic and singular harmonies on the standards. Brother is at piano (and on vocals) with sisters up front in sleek, white gowns. Mostly it's the belting harmonies, but all take first-rate solo turns in a segue medley. *Bill.*

Shamrock, Houston

Houston, June 28.

Rowan & Martin, Dolores Leigh, Ed Gerlach Orch (14); no cover or minimum.

Rowan (Dan) & Martin (Dick) continue at the top as comic team. Their only problem, and one that others have faced before, is that a couple of routines have become classics or near classics and auditors won't let comics drop 'em.

Rowan is superb as straight man, and Martin is more than a comic. He has created a characterization, has perfect timing and a mobile face that answers every command. His character is the somewhat stupid extrovert who wants to give the answers (always wrong) before he gets the questions.

This fits ideally in team's charades routine, and the interview of the doctor on tv. The latter and the Sir Laurence Olivier vs. the drunk skit are the classic bits.

Dolores Leigh is a thoroughly professional thrush who always has full control of excellent pipes, does fine warmup job for comics. She's further reviewed in New Acts, since she has changed her format and presentation.

Ed Gerlach's Orch, billed as the "Big Band from Texas," closes engagement with this show. Outfit has pretty much the Glenn Miller sound. It does generally fine backing job, pulls dancers to floor.

Show plays two frames. *Skip.*

French Qtr., Houston

Houston, June 28.

Paul Gilbert, Patrick Sullivan Burke, Don Cannon Orch (6); $2 entertainment charge.

Larry Grayson, whose producing and booking has made the French Quarter into a major Houston nitery, has another winner patron-wise in comic Paul Gilbert and singer Patrick Sullivan Burke, the singing—surprise—Irishman.

Gilbert has wisely built his act around the surgeon, in operating gown, on a medical tv show. Rapid-fire patter and his troubles with rubber gloves build to big begoff. Early lines and even opening pratfall a la Jack Durant seem a bit too familiar, although it played okay to auditors. He touches on the UN, adult westerns, Tarzan and such, and exhibits closing skill on brass as he jams with Cannon's crew.

Burke is a tall, graying Irishman with a big voice who is re-entering show business after a layoff of six years. He scored solidly in 22 minutes on stage and for patrons wanted more. He's further assayed in New Acts.

Don Cannon's orch, which consistently draws plaudits for its backing jobs from top entertainers who have played city, again is tops in cutting the show. *Skip.*

Nugget, Sparks, Nev.

Sparks, Nev., June 27.

Peter Lind Hayes & Mary Healy, Eddie Peabody, George Arnold Singers & Dancers (18), Foster Edwards Orch (10); no cover, no minimum second show.

Peter Lind Hayes & Mary Healy haven't played the Reno-Sparks area since 1957 and auditor response in this outing at John Ascuaga's Nugget suggests they've been too long away. The act is polished, sophisticated, and is generous in comedic values. And the two find this 650-seater a perfect room to sell their diversified wares.

Hayes, his casual conversational style perfected, warms the room for a few minutes with topical lines before introducing his partner, and from that point tablers keep ears attuned for a full 40 minutes of class entertainment from the handsome duo.

There's a laugh-provoking brief carbon of Jeanette MacDonald-Nelson Eddy, followed with Miss Healy vocaling "Stardust" from on stage as Hayes makes with some classic interrupting lines from among tablers. Male half of team also proves his thesp talents in an impresh of drunk, a routine also including lines that excite the risibilities. Miss Healy, who's smartly gowned and coiffed, invites audience participation asking for identification of familiar songs she intros by verse only.

Big attention getter is use of portable television camera to project scenes from individual tables onto large screen on stage while Miss Healy makes a stroll coaxing patrons to sing into wireless mike. During routine, Hayes remains on stage narrating and throwing top ad libs as he audits screen. Bit is particularly effective with the modest, the immodest, the over-imbibers, the don't care type. Despite the reaction from tablers, it's a sure attraction winner, with the impromptu performer now knowing whether to watch self on screen or concentrate on vocal chores.

New to the act in this return playback is introduction (from audience) of headliners' son, Michael Hayes, who scores with a creditable impression of JFK. Expertly batoning the Foster Edwards Orch for the Hayes-Healy segment is duo's regular conductor, Burt Farber.

Eddie Peabody, who was on the bill when this room opened last June, again demonstrates the technique that rates him the title of "King of the Banjo." He plays the oldies, Dixie medleys, and an impressive interpretation of "Third Man Theme" on the banporine, an instrument with a combined guitar-banjo sound he reports is his own invention.

He also wins plaudits for his work with muted banjo. In the 20 minutes Peabody is on, there's never a lull. At one point he works seated at stage side, in immediate contact with his listeners.

The George Arnold Singers and Dancers bracket the show in hold-over productions built around circus and riverboat themes.

Patti Page due July 11. *Long.*

Melody Room, L. A.

Los Angeles, June 24.

Frankie Ortega Trio (Frank Ponti, Walt Sage); two-drink minimum.

Booking for an indefinite period of the Frankie Ortega Trio marks both a change of policy and a rearrangement of furniture at this spirited spa on the Strip. With Ortega setting up headquarters for the open end engagement, regular turnover of attractions is discontinued for the time being. In addition, stage has been done away with and piano bar setup restored, giving the room its former warmer look. Changes are for the better, physically, musically and probably commercially.

Stylings of the Ortega Trio are interesting and stimulating, and they swing. Offerings include a lively "Perdido," rhapsodic "Days Of Wine And Roses" and a driving "Mountain Greenery" featuring vocal solo by bassist Frank Ponti, whose singing style is roughly akin to that of Mel Torme.

are a rendition of themes from Ortega's "Los Angeles Suite" composition (which he soon hopes to record with 35-piece orch) and an Africanesque "West Side" medley that really rocks the room, and features a fine percussion solo by drummer Walt Sage. Ortega's work on the 88 is expert throughout. *Tube.*

Govt. Files Federal Court Suit to End AGVA Trusteeship Over Philly Local

The opening gun in the Government's aim to change the branches of the American Guild of Variety Artists into autonomous locals was fired late last week when U.S. Attorney Robert M. Morgenthau filed suit in N.Y. Federal Court to force AGVA dissolve its three-year trusteeship over the union's Philadelphia branch.

The action is the first to be brought under Section 123 of the Landrum-Griffin Act which permits a national union to exercise a trusteeship over one of its locals for a maximum of 18 months. Further continuance of the trusteeship has to be justified. According to present law, a national union can create a trusteeship over one of its branches in order to assure adherence to labor contracts, end corruption and restore democratic processes.

U.S. Secretary of Labor W. Willard Wirtz challenged AGVA's contention that the Philly group was not in a position to elect a branch committee that would function properly. Wirtz declared that under the Landrum-Griffin Act the trusteeship was not necessary for a purpose allowable by the statute.

The Philadelphia trusteeship was set up Oct. 9, 1959 after a series of membership meetings took various actions independently of the New York national office. The Government suit was in response to a petition filed by Dick Jones, a leader in the Philly AGVA, who complained to the Dept. of Labor that the trusteeship was illegal. In February, 1960, AGVA also forbade the Philly branch to hold meetings.

The Senate Subcommittee on Permanent Investigations in its report last week declared that the "iron grip of a few national officers" on the affairs of the union cannot be alleviated "until the branches secure and exercise authority over their own affairs and exercise local autonomy." Apparently, AGVA anticipated strong action by Committee Chairman John L. McClellon (D.-Ark.) regarding the formation of locals. Union's recent national board meeting took action that would enable two persons to rule each local.

The Government suit also asks the court to order such relief as it may deem appropriate. The investigation was conducted by the Philadelphia Area Office Director of BLMR Frank Willette under supervision of the N.Y. Regional Director Benjamin R. Naumoff.

Adams Faces No Contest in Race For AGVA Prez

The electorate of the American Guild of Variety Artists again faces the prospect that incumbent president Joey Adams may be the only remaining candidate for that office when balloting starts next month. Paul Valentine originally listed as a candidate, was told that he was not nominated.

Other nominees for the presidency, Jack Haley, Dick Gregory and Pat O'Brien, have not made up their minds to run. Haley, who is a also candidate for first veepee, will run for that office instead. The present roster of candidates has until midnight today (Wed.) to declare whether they will run for office.

Adams' perennial opposition, Penny Singleton, has been suspended for 10 years by a trial board on charges of "dual unionism" and therefore is ineligible to run. She was also suspended last year, but was reinstated following elections.

"Also last year, Ray Bolger was nominated for the presidency, but declined to run which left Adams alone on the ballot. Difference this year is that officers will keep the post two years of the one that had been in effect previously.

Russell Swann has declared that he nominated Valentine for the presidency and there was a second by Gladys Ahearn. However, union officials state that Valentine was not nominated.

Pay Boost Compromise Ends Threat of Tooter Strike Vs. Mpls. Niteries

Minneapolis, July 2.

A compromise settlement of differences after protracted negotiations has averted a threatened musicians' strike which would have halted floor shows and guest dancing at a number of niteries that were paying only the previous minimum scale.

At about a half-dozen bistros the floor shows had to be eliminated for two nights because the musicians refused to work when the spots' owners balked at hiking their stipends and the American Guild of Variety Artists here turned thumbs down on its members performing if non-union musicians were used. When the niteries agreed to negotiate, everybody returned to their posts.

Under the new two-year contract with the spots, agreed upon by Richard Biglow, the union's head, sidemen and leaders will work 25 hours a week. The former will be raised from $86 to $92 and the latter from $105 to $115 per stanza. Also incorporated into the new pact is a responsibility agreement that employers will be punished for any violation.

Atlantic City Eyes Biggest Year As Heat Spurs Biz

Atlantic City, July 2.

This resort's 109th season is off to an auspicious start as steaming inland temperatures have brought unusually large crowds into the city to find relief from the heat and to join conventioneers already here. Hotels and motels are filled to the point where observers feel that 1963 will be the city's best year should the weatherman continue to smile.

The fact that the resort has landed the 1964 Democratic convention for its Convention Hall next August naturally has the city fathers beaming. It will be the first such political conclave ever held in this conventiion city.

Besides the influx of Democrats which will put Atlantic City on the front pages of every newspaper in the world for weeks, the greatest lasting benefit will be the air-conditioning of the main portion of convention hall. The city has lost several conventions, the Housewares conclave was one, because of the lack of a cooling system.

With a precedent now set, the resort is prepared to go all out

(Continued on page 50)

GALE SHERWOOD

A hit for 10 years on NELSON EDDY'S night-club show. Frank Morris, Toronto Globe and Mail, said: "He has a fine act, and he shares it with GALE SHERWOOD, a stunning blonde, who not only can sing with a very beautiful lyric soprano voice but is an expert comedienne."

A. P. A., Inc., handles

Autry to Re-Light Club Gigi In Chi; Moderate Fees

Chicago, July 2.

Cowboy star Gene Autry has purchased Sahara Inn, the luxurious motel north of Chicago that opened with a bang two years ago and folded when its then owner, Manny Skar, lost a war of attrition with the banks, the law and the press. Under Skar's management, the motel featured top names in its Club Gigi.

Autry will pay the mortgage holders, Marshall Savings & Loan, $7,000,000 over a 20-year span. At a press conference yesterday (Mon.), Autry went to great lengths to assure the assemblage that it would be an above-reproach operation, an apparent reference to Skar's difficulties. Autry plans to open the motel in three or four weeks.

Asked what kind of entertainment the motel would have, Autry said that his first concern was in getting the hostelry going, but that he would eventually open the Club Gigi and Celebrity Lounge. "We will have fine entertainment, but we will not pay exhorbitant prices," he said. "You can't pay Las Vegas prices without gambling."

Gene Autry Co. also owns the Hotel Continental, Hollywood, and the Ocotillo Lodge in Palm Springs, Calif. his partners include Robert O. Reynolds, who is co-owner with Autry in Golden West Broadcasters, prexy of the Los Angeles baseball club, and an officer, director and stockholder in the Los Angeles Rams. Autry has substantial interests in the sports organizations.

Barnett New GAC Board Chairman, Herbert Siegel Retains Presidency

Lawrence Barnett has become board chairman of General Artists Corp. and a director in the GAC parent company, Baldwin-Montrose Chemical Co., with the purchase of sufficient stock to make him the second largest individual owner of B-M common. Number of shares cannot be revealed until registration is completed with the Securities & Exchange Commission. Herbert J. Siegel, who had been functioning as GAC board chairman and president, retains the GAC presidency as well as the chairmanship of the board of the parent firm. Barnett also becomes chief executive officer of GAC.

Barnett is a former veepee of MCA Inc. and was president of the wholly owned MCA subsidiary, Music Corp. of America. He had been with MCA until April when he resigned.

With Barnett now in GAC's top executive post, tighter executive control of the agency is envisioned. He already has a sizable staff of former MCAites to help him create another version of MCA's talent agency which dissolved its business last July 23.

Last week, former MCA personnel who went over the UTM Artists, Ltd., an agency formed with former MCAites after the dissolution of that company, joined GAC which recently absorbed UTM. Dick Rubin, who headed the UTM operation in New York, became a veepee at GAC in charge of tv talent sales. Tony Ford, who had the job Rubin now occupies, moved over to packaging.

There had been a number of contemplated, shifts from Hollywood to New York and vice versa. Roy Gerber from the Coast and Ken Martell from New York were to have switched posts, but that's off. Ira Okun, reported to have wanted to resign rather than come back to New York, is remaining with his Hollywood post. Only likely switch is Jerry Perrenchio to New York to work in the one-night department.

Tighter controls on all facets of the GAC operation seem inevitable. Last published Baldwin-Mont-

(Continued on page 50)

Aussie's Federal Hotels Chain Dickers Flock Of U.S. and British Names

Melbourne, July 2.

Big overseas names are soon likely to be appearing in floor shows here at the Menzies and Savoy-Plaza Hotels. Both are owned by Federal Hotels Ltd., the leading Aussie hotel chain which also owns inns in other cities where such entertainers may also appear for shorter seasons.

Currently, Melbourne is badly lagging behind Sydney, which boasts many niteries where imported talent like Frances Faye, Nelson Eddy and Shirley Bassey have scored solidly.

Brian Gleeson, entertainments manager of Federal Hotels, told VARIETY that negotiations have started with Shelly Berman, Eartha Kitt, Diana Dors, Tony Hancock, Shirley Bassey, Marty Allen & Steve Rossi, Dickie Valentine and Tony Martin.

Gleeson said he is flying to the U.S. early in July to finalize deals with agents of these names. During a two-week stay he'll visit Hollywood, Las Vegas, San Francisco and Honolulu.

Appearances will be mainly in Melbourne and probably Sydney also, although some artists will tour the Federal Hotel chain circuit. Here in Melbourne the imports will perform nightly at both Menzies and Savoy-Plaza, bicycling from one to the other.

Plan No Changes, Barnett Assures GAC Personnel

Hollywood, July 2.

"No changes are contemplated," declared General Artists Corp's new board chairman and chief exec officer Larry Barnett yesterday (Mon.). All GAC personnel at all its offices continue, and the dozen or so agents who joined the outfit when GAC acquired UTM Artists Ltd. are being niched into the organization.

"Fact is," said Barnett, "with the great number of clients coming under GAC's aegis with the acquisition of UTM, we are actually looking for agents." Around 150 clients (including many of the top-money acts in the variety field) came into GAC's fold via the UTM buyout.

Barnett came west over the weekend with Herb Siegel, GAC prexy and controlling stockholder who brought Barnett into the percentery. Pair this week will huddle with Coast GAC staffers, then back to N.Y., where Barnett will

Harry Richman's B'way Comeback At Latin Quarter

Harry Richman makes a Broadway comeback at the Latin Quarter, starting Aug. 21 for 10 days. Date had to be cut short because of a revival of the famed Richman, Sophie Tucker and Joe E. Lewis bill which will play the Concord Hotel, Kiamesha Lake, N.Y., Sept. 2.

Richman has been away from Broadway for about 20 years. For years he was a top name in the cafe orbit, and was a commanding talent in the vaudeville and film fields as well. He had been living in retirement in California, but broke away when he was selected a delegate to the recent American Guild of Variety Artists' convention in New York.

Compromise Ends Act Pay Tiff at Sahbra, N.Y.

The crisis at the Cafe Sahbra, N.Y., has been resolved. A settlement has been worked out between The American Guild of Variety Artists and the spot's operator, Leo Fuld, whereby he'll pay $500 to performer Dora Kalinova instead of the $1,400 the union originally awarded her.

Fuld claimed he fired Miss Kalinova because she failed to put in an appearance for a scheduled show. In addition, he has promised to give her a new contract at a "mutually agreeable" date.

Fuld had told the union that with present business conditions, it was impossible for him to stay in business and pay the $1,400. At a new hearing, a compromise was reached. He had been considering going to court or closing his spot for keeps when the offer of a re-hearing was made.

Cop Crackdown, Expense Acc't Law Tease Cigar City Bump & Grinders

By ODIE ANDERSON

Tampa, Fla., July 2.

Burlesque-type entertainment in the Cigar City, one of the last southern strongholds (in a weak sort of way) of the old bump and grind profession, is joining the crying against Uncle Sam for slicing expense account deductions.

No doubt, the visiting firemen aren't having the scarlet carpet spread as in days of yore, but local burley bistros can't—and don't blame this altogether for their sliding biz. Vice squads have inflicted far more punishment than the Internal Revenue boys and the pallid condition within the biz itself is more likely the real culprit.

One owner-operator, six years in the business, sums up his situation: "For two years I made money; two years I didn't lose money; two years I lose money."

Rick Pauline's strip emporium, the Celebrity Club, best of the four operating (as of this writing), has been the frequent target of the law on two levels—state and city. Repeated police harassment has sacred away his carriage trade. Biz is dependent on repeaters who like their drinks spiced with human peel, one-night customers daring to be different and occasional out-of-towners.

Fuss Laying Off

Chicago's Nala Apollo is doing her "Devil and the Lady" act as star stripper at the Celebrity. Her lifesize Devildummy is self-manipulated, disrobes the Lady in a auto backseat bit that winds up in a torrid love scene. Surprisingly, the fuzz hasn't interrupted (as of this writing.)

The hefty ecdysis artist opines that burlesque needs more comedians ("not everyone comes to see naked girls, some want to be entertained"). She blames bad biz on reluctance or inability of bonifaces to spend money for good acts; deplores wages—she's non-union—paid in Florida.

In addition to Miss Apollo, three teasers, Gigi, Anita and Emma Lee, peel perfunctorily in individual stints.

Big draw is emcee-comediam Gil Ray, who colors comments to the hue expected of burley buyers. Ray recalls a wide open Tampa of some seven years ago, when he emceed at the Carnival Club with exotics, singers and dancers numbering a dozen or more. Carnival was owned by Sammy Paxton at that time, who departed for Cuba after selling to Pauline.

The Brass Rail, another peelery, has been owned and operated by Ben Klosky and Ralph Chavez for the past nine years. Their strippers range from six to 10 girls. Among the faves are Colleen, blond "Body Beautiful" from New Orleans; Anita Ray, in Oriental dress slashed to waistline and not much else, and Kim Starr. Acts are nothing more than epidermis exposure, in three or four easy stages, apparently fall flat in the libido department.

Oldtime tupper Keith Hall exhibits educated talent at the Rail, dancing the flamenco and modern jazz in black costume startlingly tightened for the occasion. (A non-union club, music is provided by record player). Hall, who appeared

(Continued on page 50)

Widow Operates Beatty-Cole Circus; But Where Are Riding Acts of Future?

By HUMPHREY DOULENS

Norwalk, Conn., July 2.

Sparked by an enlightened school superintendent and school board who provided a dream lot on local high school greenery, the Clyde Beatty-Cole Brothers' Circus rang up record-breaking business here Saturday (22) in the first major local circus stand in 20 years. An extra matinee could have been added but Mrs. Bonnie Kernan and James Harrington, running the show in the absence of Frank McCloskey, wanted to give performers a rest after long jump.

Novelty of the Beatty Show this year is not the lively performance and all-around spanking appearance of the tent show, but the presence in the front of the house of Bonnie Kernan. Widow of Walter Kernan, co-owner, who died last winter, Mrs. Kernan, in her early 40s, is probably the first important circus doyenne since Mrs. Charlie Sparks. For many years she was one of the Hunt Twins (Bonnie and Gloria) with the Ringling Show working elephants and ladders. They had come from the line at the Oriental Theatre in Chicago which was run by their father.

Another second generation is starred in the Beatty Show along with the master himself and deservedly so. She is Carla Wallenda, daughter of Karl and Helen Wallenda, and, like her mother, she is top mounter in the family's traditionally sensational highwire act. As godchild of the late Ella Bradna, she displays all of the style and showmanship that great lady passed on to her. (Practicing on a low wire on the backlot between shows was her three year old daughter Reata Wallenda for what may be her first notice.)

Trim and alert, Beatty paces the show with his lions and tigers. Not as noisy as in earlier years, Beatty remains the top showman in his special art and works a fast 25 minutes with 10 lions and four shrewd tigers. A novelty has one of the tigers chasing his tail. "The only spinning tiger," Beatty announces. They used to say of Adgie, who came from up Danbury way, that she frightened her cats into submission with her appearance. Beatty could charm them.

Count Nicholas who succeeded the late Fred Bradna as equestrian director of the Ringling Show is now with Beatty and fulfills that role with splendor and authority. While Bill "Boom Boom" Browning makes his 10-piece band sound as if it were Paul LaValle's entire "Band of America". The show is fast, colorful and precise.

Among new acts are the Frelanis, a sleek bicycle-unicycle troupe who work four high in one routine. Greta Frisk is a blonde Dane on a single trapeze administering daring heel and toe catches and abandoning the inevitable break-away for her finish. Instead she imposes her neck in a noose for an unprotected, perilous descent.

If Miss Frisk hangs by her neck, Princess Olga Wong hangs by her hair. Gimmicking an act perfected by Yom Kam two decades ago, the princess pours herself a cup of tea while suspended in space only by her hair strands. She sells the stunt well.

There is a fine brigade of elephants lead by Rex Williams that works twice on bill filling three rings. Horses are missed but Mrs. Kernan reports that there are no new riding acts and none being trained. Hanneford, Cristiani and Loyal-Repensky families are now split up into a dozen units and look it. Circus agents scouring Europe report similar situation there.

Trampoline acts continue their high vogue with home grown devotees supplying an overflowing reservoir of jouncers just as the sandlots in Bridgeport's South End once fed The Circus with "Arabian" acrobats.

The cannon act is back in favor with the space news and Luis Munoz, billed as "Captain Astroaut", proves that this perrenial closing is now no longer the exclusive province of the Zacchini family. Zoppe's dogs supported by a trained rooster are a complete joy and the Gaonas are new and fleet flyers.

The Beatty clowns are exceptionally good, exploiting their rueful skill with manifest interest. Another novelty are usherettes, probably the ladies of the aerial ballet, garbed in blue uniforms and jaunty caps like airline hostesses.

General admission is $1.90 with an extra dollar for reserved seats. This seems a modest request from a big, expensive show like the Beatty-Cole which has a lot of magic to offer.

RONNIE MARTIN
Currently
MANOR HOTEL
Wildwood, N. J.
Pers. Mgt.—DEE ANTHONY
Agency—G.A.C.

DOLLY DAWN
CURRENTLY
BON SOIR, New York
HELD OVER
"Dolly Dawn a Bon Soir click."
—Ed Sullivan
Pers. Mgt.—STEVE BARRIE

RICKI DUNN IS A THIEF!

ZANY... BOX OFFICE Champs

AMERICA'S FOREMOST NOVELTY ATTRACTION
SID HOWARD, 1576—53rd St., Brooklyn 19, N. Y., UL 1-8500

Davis Jr.-Brubeck Into H'wood Bowl at Flat 20G

Hollywood, July 2.

Sammy Davis Jr. and Dave Brubeck quartet have been booked as a package for a Hollywood Bowl one-nighter Oct. 5. Lou Robin is promoting. Package will get flat $20,000 and that includes cost of the symph-size orch which will backstop Davis.

Robin also is renting Bowl (10% of gross) for a "Folk Festival Night" Sept. 28 and to date has booked Smothers Bros. and Miriam Makeba.

Lineup for "Dixieland Night" which the Bowl Assn. and Robin will co-promote July 26 has just about been firmed—Pete Fountain flying up from New Orleans, Jack Teagarden's combo, Bobby Hackett and group and Muggsy Spanier's drop-beaters.

Crackdown

Continued from page 49

in "Something for the Boys," "Let's Face It" and at Billy Rose's Diamond Horseshoe, rambles nostalgically on vaudeville.

A resident of Miami, he crosses over to Tampa when times are slow on the east coast (only one striptease club now operates in Miami.) Hall declares there is no future in Florida; would like to go abroad where he claims vaudeville is appreciated.

Oldest burlesque in Tampa, the Show Bar, has been operating for 20 years. Sam Alter is owner and Delores Howell, manager. Here, Patti, the Indian Princess, drapes herself around teepee pole while dropping beads, bits of a fringed frock and layers of leather in an act which is different in costuming only.

Freddy Brenner has been singing emcee at the Show Bar for six months. Previously he was featured singer at defunct Carnival Club for three years, served a term at the Brass Rail and in Miami spots. He's a customers' choice, as is emcee-maitre d'Carmen Murray, old-time vaudevilian of the Murray & Murray comedy team.

Show Bar has some seven girls, off and on, in addition to Minnehaha. Non-union pianist and drummer provide sexapation; patrons are predominantly salesmen staying overnight in nearby hotels, motels.

The Diamond Horseshoe, Tampa's only burlesque cafe located in the city's Latin quarters, Ybor City, has a sporadic history, with numerous openings and closings. Current reopening features a Cuban revue, imported from Miami's Havana-Madrid Club. Owned by Joe Spicola, the "Shoe" enjoyed a lush period some 15 years ago, when customers stood four-deep to see a show emceed by Al Fast.

Another strippery, The Little Club, operated for almost six years before it was closed last winter when the state beverage department revoked its license.

Tampa's peeleries are benefitting to some degree from revival of interest created by such films as "Gypsy Rose Lee," "The Stripper" and similar fare. They could also give themselves a hypo via booking good, entertaining acts. As of this writing, they are partially saved by conscientious hasbeens and the sale of kickapoo joy juice. Also, they have no competition within hundreds of miles.

Barnett

Continued from page 49

rose financial report indicated that B-M had moved into the black, but GAC was losing money. Since then, however, an increased number of tv sales may make is possible for the company to wipe out the losses.

At any rate, Barnett faces the task of reorganizing the company to make maximum use of manpower. Insiders feel there will be some rearrangement of agent personnel.

The only major company formed by MCA personnel that hasn't come into GAC is Agency of the Performing Arts, headed by Dave Baumgarten. Latter admits that he had been approached to amalgamate with GAC, but he indicates that he wil remain his own company.

Vaude, Cafe Dates

New York

Wayfarers into the Blue Angel July 11 for two weeks . . . **Patachou** moves to the Queen Elizabeth, Montreal, Sept. 30. . . . **Felicia Sanders** down for an eight-weeker at the Bon Soir Sept. 5. . . . **Gordon & Sheila MacRae** set for the Yankee Clipper Inn, Akron, Dec. 1 to be followed by the Maramor, Columbus, Dec. 9. . . . **Frankie Avalon** to play the Black Orchid Lounge, Atlantic City, Aug. 23. . . . **Carol Lawrence** inked for $2,000 at the Concord Hotel, Kiamesha Lake, N. Y., Saturday (6). . . . **Marguerite Piazza** into the Roosevelt, New Orleans, Nov 7.

Eddie Weber started at the Sheraton Motor Inn Monday (1). . . . **Ann Corio** returned to the cast of "This Was Burlesque" after major surgery. **Sally Rand** had been substituting. . . . **Fran Leslie** lined up for the Society, London, Aug. 19. . . . Sands Club, Lido Beach, L. I., set **Myron Cohen** for tonight (Wed), **Phil Foster**, July 13, and **Nipsy Russell**, July 20. . . . The **Lazaro Quintero** and **Dick Gasparre** Orchs pacted for the season at the Lido Beach (N. Y.) Hotel. . . . **Vaughn Monroe** to the Port O' Call, St. Petersburg, Sept. 3.

Chicago

Johnny Desmond set for two weeks at the Edgewater Beach beginning Sept. 9 . . . **Bill Cosbey** plays Mister Kelly's Aug. 26 for eight days . . . **Caroline Richter** returns to the Sheraton-Blackstone Jan. 13 for a fortnight . . . **Jan Murray** booked for two frames at the Palmer House Oct. 1 . . . **Monique Van Vooren** down for the Edgewater Beach Aug. 20-Sept. 7. . . . **Dukes of Dixieland** slated for two weeks at Eddys', Kansas City, Nov. 29 . . . **Forrest Tucker** inked for a week at the Vapors, Hot Springs, Aug. 22 . . . **Jackie Mason** set for the Lake Club, Springfield, Ill., July 20-27 . . . **Joe Conti** into the Southern Club, Hot Springs, Sept 19 for a week.

Atlantic City

Continued from page 49

for the big parleys, such as a push to bring Housewares back, a move to sell the town to the Republicans for their next presidential pow-wow, etc.

Meanwhile, amusement spots including Steel Pier, played host to delegates from an even dozen conventions last week. This week thousands of delegates attending the Kiwanis International convention are holding sessions in Convention Hall. The lower part of the building is housing the Atlantic City Housewares Show, a privately sponsored affair, which will attract buyers from most sections of the country.

Without awaiting the Fourth of July starting gun, the resort season is underway. The ninth season of cuffo concerts by the William Madden's Atlantic City Festival Orchestra played Friday night (28) before more than 1,000 on Garden Pier.

Down the boardwalk the Globe theatre is again housing burlesque, while a few blocks below the Steel Pier is presenting Enzo Stuarti in its vaudeville theatre and Stan Kenton orch in Marine Ballroom. Hotels and nightclubs are also showcasing a block of talent.

Moxie Whitney to Scout Shows for CPR Chain

Toronto, July 2.

Moxie Whitney has broken up his 12-piece Royal York Hotel Orch for the summer months but still has four bands under his name-label. As director of entertainment for the next five years for Canadian Pacific Railway hotels, he plans to spend next week at the posh Seignory Club in Quebec. He later will journey to Mexico and Japan to line up one-hour shows for his trans-Canada CPR hotel chain.

Whitney bands are being batoned during the summer months by Bobby Gimby at the Royal York Hotel, by the Ralph Fraser quartet at the Black Knight, Toronto; Fred Rous, his arranger and pianist, with a six-piece band at the Lake Louise Hotel, Banff; and Jack Fowler with an eight-piece orch at the Banff Springs Hotel, Canadian Rockies posh resort.

Whitney opens fall season at Imperial Room, Royal York Hotel, Toronto, with a Hawaiian revue in Sept. 19 for an indefinite engagement.

Bob Goulet Packs 'Em In

Los Angeles, July 2.

Robert Goulet, in his two-week (12 nights) stand which ended Sunday (29), established an all-time Cocoanut Grove attendance according to managing director Jack Lauerman. Total paying covers drawn were 12,852.

Previous record-holder was Harry Belafonte, who pulled average of 1,056 nightly during a fortnight engagement in 1957.

BOSTON SMASH HIT
THE GLAMOROUS NEW HOTEL
AVERY
Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath, television & radio. Air conditioning.
AVERY & WASHINGTON STS.

"THE COMEDIAN"
The Only Real Monthly PROFESSIONAL GAG SERVICE
THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST
Now in its 152nd issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits ideas, intros, impressions and impersonations, political, interruptions, Thoughts of the Day, Humerous Views of the News, Vignettes, etc. (20 Pages).
$25 YR.—SINGLE ISSUES $3
Foreign
$35 YR.—SINGLE ISSUES $4
No C.O.D.'s
BILLY GLASON, 200 W. 54th St. New York City 19, CO 5-1316

BILLY GLASON'S FUN-MASTER
PROFESSIONAL COMEDY MATERIAL
For every branch of theatricals
"WE SERVICE THE STARS!"
35 Gag files $15, plus $1 postage
FOREIGN: 35 for $30
• 3 Parody Books, per Bk. .....$10 •
• 5 Blackout Books 1-2-3 Each...$25 •
No. 4 for $35—No. 5 for $30
• Minstrel (white face) Budget $25 •
• "How to Master the Ceremonies" •
$3 PER COPY . . . NO C.O.D.'s
BILLY GLASON
200 W. 54th St., N.Y.C. 19, CO 5-1316
(We TEACH M.C'ing and COMEDY)
(Let a real Professional train you)

BUCK BUCKLEY

QUARTER WIT
Currently
Casablanca Hotel
Miami Beach

WILL TRAVEL? FAR EAST?
Contact
GEKKO PROMOTIONS
Booking Throughout F.E.
Shiba P.O. Box 93 Cable:
Tokyo, Japan DANSAW TOKYO

GAG FILES
400 Music-Musician gags $3; 400 Drunk jokes $3; 300 Ad libs-Comebacks $3; 300 Television gags $3; 300 Car-driving gags $3; 500 College-Teenage type gags $3; 200 Hollywood gags $2; many others. BARGAIN: 6,200 gags $38.00.
EDDIE GAY
242 West 72nd St., New York 23, N.Y.

N.O. Stymies Strips With Anti-Mixing, Fingerprint Laws: AGVA, AFM Beef

New Orleans, July 2.

Two ordinances aimed at strengthening law enforcement in the city's night spots along Bourbon Street were passed last week by the city council.

One prohibits female entertainers and employes in clubs having striptease shows from sitting with customers.

The second requires fingerprinting of all employes in night clubs and cabarets having live entertainment. This ordinance will apply to about 150 of the 2,500 retail alcoholic beverage outlets in the city, according to the New Orleans Police Dept.

Representatives of entertainiers' and musicians' unions raised strong objections to the ordinance requiring fingerprinting. Thomas J. Meunier, attorney for the American Guild of Variety Artists, told the council the proposal was unconstitutional because of discriminatory provisions. He declared there was no legal basis for singling out places with live entertainment. He favored a fingerprint ordinance, but one applying to all retail liquor outlets.

David Winstein, president of Local 174, American Federation of Musicians, said he was not opposed to fingerprinting but urged the broadening of the ordinance to include all retail liquor outlets.

In supporting the ordinance, Richard B. Montgomery Jr., v.p. of the Chamber of Commerce of the New Orleans Area, said that the historic French Quarter is important to New Orleans but that "what is happening on Bourbon Street is harmful to the city's image."

Aaron M. Kohn, managing director of the Metropolitan Crime Commission of New Orleans, stated that the promotion of tourist business also means increase responsibility for the protection of tourists. Retail liquor outlets often are the center of organized vice and gambling, he added.

Police Supt. Joseph Giarrusso said the ordinance would give the proper tool for law enforcement in the city's night spots.

The second ordinance adopted by the council was amended to remove the exemption originally proposed for hotels with more than 200 rooms.

Under the terms of the ordinance, cabaret or nightclub employees would have to obtain an identification card that would require them to be fingerprinted and photographed. It is designed to prevent employment of persons with felony convictions.

AGVA Suspends Yarnell, Spears

Hollywood, July 2.

American Guild of Variety Artists has handed 10-year suspensions to two more members of union's Los Angeles branch. They are Bruce Yarnell and Doug Spears, who were tried at the same time that Penny Singleton, past prexy of AGVA, was found guilty of two charges and given a 10-year suspension.

Three-man board, consisting of chairman Vince Silk, Sid Marion and Jack Haley, which found Miss Singleton guilty (Haley dissenting), had taken under deliberation the sentencing of Yarnell and Spears and met again June 26. Miss Singleton was suspended June 6 at conclusion of the board hearing.

Yarnell and Spears were tried on the same nine charges as Miss Singleton—who was found guilty of two and other seven dismissed—and were convicted on the two Singleton charges. These included, (1) they refused to abide by and follow orders and directives of the national executive board of AGVA, by refusing and actively preventing the nomination of officers when ordered to do so, and (2) they were found guilty of dual unionism in that they prepared or had prepared a constitution for a new separate and distinct union.

Trial board, it's understood will meet again in early July to try Roy Rogers (not the cowboy star), Gladys Ahearn and several other members of L. A. AGVA chapter on similar charges.

Phyllis Diller Lifts Early Biz at Cincy's Coney I.

Cincinnati, July 2.

Phyllis Diller magneted an early season attendance high for Coney Island's swank Moonlite Gardens dansant as weekend added attraction with Cincy's Buddy Roger orch. Total was close to 8,000 at $1.50 gate.

It was the comedienne's first outdoor engagement. Her contract had stipulations which were waived by management to allow for a higher figure in her favor, said Garry Wachs, Coney's assistant manager. "If they earn it we are glad to pay," he stated.

Thursday night (27) opener bettered 1,800, top Ladies' Night draw since 1955. High was Saturday's 4,032.

Belafonte $93,699, T'ronto

Toronto, July 2.

Harry Belafonte registered another SRO week with $93,699 for seven performances at the O'Keefe Center here. The absolute limit of the house with standees is $94,039.

Belafonte is playing the date with 30 performers on stage, the largest show he has had produced

Gengo Joins ITA

Larry Gengo has joined the cafe dept. of International Talent Associates. A former MCAite, he had been with UTM Artists Ltd., which was taken over by General Artists Corp.

Gengo at one time was the New York representative of Frank Sennes, booker of the Desert Inn and Stardust Hotels, Las Vegas. At ITA, he will join the cafe dept. which already has Irvin Arthur.

Eddys,' K.C., Sets July 18 Reopening

Kansas City, July 2.

Reopening of Eddys' Restaurant has been set for July 18, after extensive refurbishing and redecorating. Deluxe downtown spot closed after a kitchen fire last winter spread smoke damage virtually throughout the premises.

Opening turn for the floor show is to be Nelson Eddy & Gale Sherwood. The five-piece Continentals return for dancing and to back the shows.

Policy is to be dining till 8:30 p.m. (from 6), supper dancing after that, with floor shows at 8:30 and 11 p.m. nightly, according to George Eddy, who books the talent. Cover is to be generally $2 per head, which prevailed prior to the closing.

Contrary to previous custom, spot will not be open for luncheon. This phase is being dropped, according to Ned Eddy, menu and advertising chief, who said it never was profitable.

Refurbishing which the restaurant currently is undergoing will cost in the area of $200,000, according to Sam Eddy, also a brother-partner. Kitchen is being renewed throughout, carpets, drapes and decor are new, and some seating has been rearranged to better take advantage of the terrace arrangement.

Cocktail lounge will continue to be a separate entity with its own entertainer, although talent for this room has not yet been set.

Future bookings include Stanton & Peddie and Marion Montgomery, Aug. 1. Set to follow are Pat Suzuki, Guy Marks, Ford & Reynolds, Dave Barry & Susan Barrett, Four Lads, Carmel Quinn, George Kirby and Susan Smith, Rusty Draper, Dukes of Dixieland.

Minn. Exhibit Budget At N.Y. Fair Dives to 643G; Hawaii Eyes $1-Mil Take

Minneapolis, July 2.

Budget for a Minnesota exhibition at New York's 1964-65 World's Fair has dwindled from an originally planned $2,500,00 to $643,000. The current cut represents a slash from $1,600,000. There'll be $300,000 for the exhibit's construction and $340,000 for its operation during the exposition's two years.

Reason given for slicing the expenditure was that "Minnesota businessmen's interest in a larger and more elaborate exhibit has proved insufficient." Thus far only four Twin Cities' and two out-state manufacturing companies have signed up. The non-profit promotional organization originally looked for 60 commercial exhibitors in the building, but now is expecting only some 25 in all.

Some $150,000 in state funds will help defray the cost.

May Expand Hawaii Show

Honolulu, July 2.

Hawaii's New York World's Fair Committee hopes that the Hawaii exhibit will bring in $1,000,000 from admissions, a Polynesian show and concessions.

Lester Levi, president of Ivel Corp., managers of the exhibit, wants to expand the Polynesian show into a more elaborate revue with seating for 800 to 900 persons and 90c admission. He predicts the show alone will bring in $500,000 to $600,000.

Sound effects inside the exhibit will include the sound of surf, and atomizers may be used to exude the scents of Hawaii.

New Fair Corp.

Albany, July 2.

American-Israel World's Fair Corp. has been authorized to conduct exhibitions for the public, with offices in New York County. Capital stock consists of $233,000, $1 par var value. McGoldrick, Dammett, Horowitz & Golub were filing attorneys.

Promoter Chalfen Hails Circus Swap As Lift to Soviet-American Relations

Chicago, July 2.

After doing business with the Russians for several years with his "Holiday On Ice," promoter Morris Chalfen is taking a major plunge with an exchange of circuses between the U. S. and the Soviets. With the sanction of the U. S. State Dept. and by way of a mixture of dollars and diplomacy with the astute negotiators for the Russian Ministry of Culture, Chalfen expects to lose about $200,000 on the circus he is sending to Russia. However, he hopes to come out with a profit as a result of the U. S. tour of the Moscow State Circus, with the renowned clown Popov headlining.

Chalfen's American Circus opens July 4 in Moscow, and he is not belaboring the point that that date celebrates an American revolution. In the tricky area of business deals within the Cultural Exchange, politics is a verboten word. The Moscow Circus starts its American tour Sept. 12 in Philadelphia.

Chalfen, a veteran in international show biz, has been hot on the possibilities of the Russian and American culture exchange since his "Holiday On Ice" was chosen by the Soviets as one of the earliest entries in the program and was enthusiastically received in that country. He makes no bones about his profit motive, but is also sold on the idea as a way of easing Soviet-American relations.

Calls Russians 'Reliable'

He believes that U. S. promoters have shied away from the exchange program with the Soviets because of some of the intricacies in the negotiations. He maintains that although the Russians are sharp businessmen, they are always straightforward and reliable once the deal is made.

On the other hand, the Russian Ministry of Culture determines the price to be paid American shows. The Culture Ministry sets the cities that the shows will play and the theatres it will play in.

In the case of a circus, such as the American Circus, it can only appear in arenas built for such events. They are circular, seat only 2,000 to 2,400, and the top price ticket is $2. It is because of these severe limitations, plus the fact that he will receive part of his money in rubles, that Chalfen will lose money in Russia.

In the U. S., the Moscow Circus will get a percentage and will play such large auditoriums as Madison Square Garden and Chi's International Amphitheatre. Other U. S. cities to get the Russian circus are Boston, Pittsburgh, Milwaukee and Minneapolis.

The circus that Chalfen put together in Chicago to send to Russia has a strong emphasis on aerialists, since they seem to have a particular appeal to the Soviet people. He is recruiting about half the acts from the Ringling Bros. Circus, which is currently appearing here.

Included in the American Circus troupe are Harold Alzana on the high wire, trapezist Gerald Soules, the Palacios and Miss Ilona on the high trapeze, plus such acts as Roberto De Vasconcellos High School Horses, Wells & the Four Fays, hand balancer Galla Shawn, and Cesar, who juggles on the slack wire.

Chalfen's American Circus will be in Russia for three months, first in Moscow, then Leningrad and Kiev.

Limeliters Plan 6-Month Hiatus

The Limeliters will take a six-month hiatus after their concert July 13 at Red Rock, Colo. The trio, according to Larry Bennett, veepee at International Talent Associates, which handles the act, will reconvene after Jan. 1.

Bennett said that the Limeliters, because of their strenuous schedule during the past three years, have been unable to find time to get new material. Lou Gottlieb, the bassist, has taken on a single assignment, that of performing July 20 at the "Hootenanny" at the Forest Hills (L. I.) Stadium. He will try to whip up the new act during the layoff.

According to Bennett, there is also the possibility that Glenn Yarborough will take on singing assignments and Alex Hasselev, the other member may handle some acting assignments. All will try to locate new tunes for the act.

The bulk of their income during their blackout will come from reruns on television and residuals from their Coca-Cola commercials. The trio, said Bennett, head three separate corporations, and none has given any notice of getting out of these firms, which he indicated would be a normal step, if any of them were breaking away.

★ JACKIE KANNON ★

Agency: U.T.M.; Dick Rubin; Time Life Bldg., Rm. 930; N. Y.

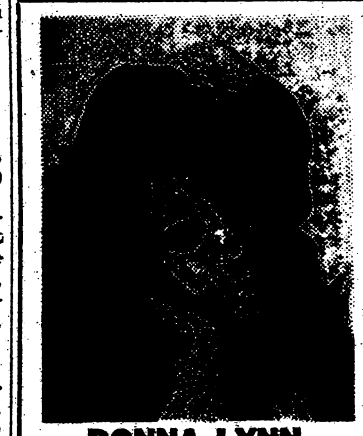
Direction: Harry Adler, 165 West 46th St. Rm. 508; N. Y.

NORMAN BROOKS
Just Completed
MYERS and BENSON PRODUCTION
"THE BLOCK"
Thank You:
ANTHONY ORLANDO
Director
Contact: ROY COOPER
1485 Peel Street
Montreal, Que, Canada
AV 8-3131

Music - Music - Music
CLUBS — LOUNGES — RESORTS
and all those who
DEMAND the FINEST
SINGLES — ORCHESTRAS
ENSEMBLES
TWIST - LATIN - NOVELTY
Contact
BAYS AND ANDERSON
Presenting Outstanding Artists
510 Madison Ave., New York 22, N. Y.
ELDORADO 5-5633

WANTED
DEAD OR ALIVE
More audiences like General Motors, Shell Oil Co., IBM, and leading Hotels and Clubs from coast to coast, who enjoyed the hilarious antics of
COMEDY WAITER
ARTIE ROBERTS
Contact: ROBERT REXER
1674 Broadway, N.Y.C., CI 5-3660
P.R.: GEORGE Q. LEWIS
360 First Avenue, N. Y. C., SP 7-6210

NEW COMEDY
• GET-ACQUAINTED OFFER •
Top writer's professional material. Great for acts, comics—everyone who uses a mike. Get 400 comedy quickies, fill-ins, come-backs, sight gags & ad-libs, etc. 400 "MIKE BITS" — $3. Info. on other material with order. Vince Healy, Box 90, N. Y. 25, N. Y.



DONNA LYNN
Jimmy Durante's SINGING PROTEGE
13—GOING ON STARDOM!
EPIC Release:
"DONNA LOVES JERRY" b/w
OH, I'M IN LOVE
(with George Maharis)
McClendon Agency TN 7-2167

NICK LUCAS
Now Appearing
HARRAH'S
Reno, Nev.

GOLDIE
AND THE GINGERBREADS
FIRST ALL GIRL TWIST BAND
CORAL RECORDING ARTISTS
July 3—SANDS HOTEL
LAS VEGAS
Aug. 27—EUROPEAN TOUR
With CHUBBY CHECKER
Direction: LEE BOTWIN LT 1-1156
1650 Broadway, New York

New Acts

THE FOUR SEASONS
Songs
30 Mins.
Copacabana, N. Y.

In a little less than a year, The Four Seasons, a male vocal combo, have established themselves as potent diskers via a string of clicks under the Vee Jay banner. But unlike other groups and/or soloists who've made it via the jukebox route, their segue into the "live" field goes further than just a recap of their discatalog. They've got an act—and it's a good one.

The reprises of "Sherry," "Big Girls Don't Cry" and "Walk Like A Man" are included, of course, and with all the falsetto trappings, but it's done with a zest and a savvy that gives it some stature outside of the grooves. They open neatly with a fine harmonizing job on "Blues In The Night" and "Just In Time" and then, after their disk retrospect, go into an act that's slickly conceived. A special material bit that blends the Irish of "MacNamara's Band" and the German of "Mack The Knife" comes over as a happy frolic, and another special pegged on what made their recording of "Sherry" a click is a self-kidding bit that even the nonjukesters can enjoy. And the routine which starts off as a solo on 'I'll Go By Myself, Alone," then builds to a duet on "Ja-da," then a trio on "My Echo, My Shadow & Me," and then to the full grouping on "Day In Day Out" is expertly executed.

Their windup is the rousing "Brotherhood Of Man" from the legituner "How To Succeed In Business Without Really Trying." It's a fine wrapup to a diverting song session. *Gros.*

PAT COOPER
Comedy
20 Mins.
Copacabana, N. Y.

Pat Cooper's fine Italian hand is worked to advantage in a brisk comedy turn. The lasagna lilt, which makes up much of his 20-minuter, goes beyond just paisan partisanship because it touches on familiar family foibles in wide-ranged humorous terms.

He's young and brash but he never lets it get out of hand and the overall impression is that of a likable Italo-American perplexed by old-country parental whims. His recreation of an Italian wedding is a high spot.

His precede to the Italo segment touches on the minority racial issue with some funny angles that even the most sensitive can enjoy.

He has already done well in a tv showcasing via a guest shot on Jackie Gleason's CBS show and in this nitery debut he shapes as a young man who's going places. *Gros.*

THE JUST FOUR
Folk Songs
25 Mins.
The Bear, Chicago

In folk songs the difference between an evergreen and a chestnut is how it's sung, and The Just Four passes this test with flying colors by making much-done folk tunes sound fresh and new. Part of this can be attributed to the contribution of their mentor, folksinger Bob Gibson, who is responsible for their astute musical charts and smooth stage demeanor. However, this professional patina never gets in the way of their natural vitality and forthright handling of their repertoire.

The quartet consists of three males and a femme: Ellen Haven has a clear mid-range voice that deals with her songs directly, dramatically and without pretension. Hod Davis plays guitar and does a creditable job as the comic foil in their patter byplay, Jim Jordaine doubles on guitar and 12-string banjo, and Sean O'Brien is the bassist. They have firstrate rapport, both vocally and instrumentally, and are free enough to add an improvisational touch to their folk standards.

Quartet shapes as a good contender for the full range of folk spots and the college concert circuit. For a new group, there is an unusual lack of rough edges in their turn. If anything, they could use one strong centrepiece number, but this may develop when they find a tune that they can make the main attraction. *Mor.*

ELIZABETH SEAL & ZACK MATALON
Songs, Dances
45 Mins.
Shoreham Hotel, Washington

Elizabeth Seal & Zack Matalon, who were married a couple of years ago, are a pair of gifted performers whose talent is recognized on both sides of the Atlantic. Debuting as a nitery team at the posh Terrace of Washington's Shoreham Hotel, they have an act which seems nervously put together on a do-it-yourself basis. Result is that neither of them is seen to best advantage.

There should be no need for a panic button. Anyone familar with their careers knows there is an abundance of showmanship, sparkle and personality in both of them. All they need is good material to be a major new addition to clubs. Their difficulty is that they opened without the services of a director, writer, their own musical director or presumably anybody. While there were some resulting high points (notably a socko interpretation of "Me and My Shadow"), there were also lulls which sadly demonstrated how talent can be wasted. For example, their "Kangaroo' dance routine should go, but pronto.

Miss Seal, the Irma of "Irma La Douce" both in London and on Broadway (and the London star of "Pajama Game"), has never before played a club. Her zestful and comic cuteness is a natural for either big rooms or small ones (the Terrace is enormous) if she is given the kind of songs and dances which afford her the opportunity to show what she is able to do. She deserves more solos than she started with, which is possible if Matalon will consent to an "equal time" arrangement.

Matalon has a long string of nitery dates behind him in Europe and N. Y. as a singer and dancer, plus, of course, his N. Y. top featured role in "Irma La Douce" and his costarring run with Miss Seal last season in the touring company of "Shot in the Dark."

He handles songs well in French and English and is a standout as a dancer. He was handicapped with unfortunate mike trouble which robbed the tonal quality of his voice.

The Mr. and Mrs. team will spend two weeks here and perhaps the act can be whipped into shape in the interim. *Carp.*

DOLORES LEIGH
Songs
22 Mins.
Shamrock Hilton, Houston

Miss Leigh is ideal opener for nearly any show. She has completely professional presentation, and comely thrush always has full control of pipes. She knows her way around a stage, but has changed act recently and qualifies for New Acts review.

She opens with "Lucky Day," does "World On A String," "Love Letters," an old-time medley of "Baby Smiles At Me," "Made Me Love You," and "Some of These Days." Other tunes are "Man That Got Away," "Take Me Along," perhaps her best with audience participation via palming, and closing "With These Hands." She shows professionalism in latter when she couldn't establish rapport with accompanist at 88s, stopped number and started over. Therefore this, one of her better numbers, didn't quite come off, leaving impression "Take Me Along" might be better begoff. *Skip.*

PATRICK SULLIVAN BURKE
Songs
22 Mins.
French Quarter, Houston

Burke is back after layoff of six years, and his tenor is far better than general run of supper club singers. He's tall, graying Irishman in his 40s, and he quickly establishes rapport with audience with pipes and smile. Even though he seldom really needs vocal amplification, his mike technique is excellent. He also goes from show tunes to grand opera to Irish songs with ease, and his clown song from "Pagliacci" was show stopper, unusual reaction from normally blase club patrons.

Other tunes are "Young Lovers," "Nearly Was Mine," "Needs Me," "Plenty of Nothin'," "Ain't Necessarily So," "Danny Boy" and "Back to Donegal."

This is Burke's shakedown appearance, and he can fit in any club or major lounge now. French Quarter is fairly tiny room, and even so Burke's big voice fits nicely. Auditor reaction is excellent. *Skip.*

TONI HARPER
Songs
25 Mins.
Rendezvous Room, L. A.

Toni Harper no longer sings "Candy Store Blues"—and she no longer is 11 years old as when this tune rocketed her to moppet stardom. Today, Miss Harper has a new, sophisticated and pleasing act that indicates considerable potential in the pop jazz field.

Singer has benefited from her lifetime of experience. Delivery is smooth and assured and, except for a tendency to wiggle, she comees on with good presence. Vocally, her sound is well-trained and nicely modulated and she has a good rapport with lyrics. Yet, at this point, Miss Harper is just a very good singer. To inch ahead, she must develop greater individuality and a style of her own. There are Ella Fitzgerald influences in much of what she is doing that shoud be avoided. Natural edge toward jazz showed on "You and the Night and the Music" and "Lot of Living to do." This is area where she might well look to expansion. *Dale.*

VAUGHN MONROE
Music, Songs
45 Mins.
Tropicana Lounge, Las Vegas

Vaughn Monroe has a lot of nostalgia in his new lounge act which is sure to please the members of his generation, and has enough up-to-date material to balance and please the youngsters—or in this case, those who think young, because anyone under 21 is not allowed in the Tropicana Lounge.

Since his opening here, Monroe has proven to be a good, solid attraction for any room, and has played many performances to SRO.

He's backed by three beautiful girl singers—two blondes and a brunet—called The Heart Breakers, and three handsome young men singers billed as The Headliners. Latter group does a very funny job vocally and instrumentally with "Gunslinger." *Duke.*

House Review

Pavilion, Largs

Largs, Scotland, June 25.

David Macbeth, Susan Singer, Alex McAvoy, O'Duffy Bros. (2), *Andrew Macpherson Singers* (8), *Jack Raynes, Helen Norman Vi Day, Cluny Trio, 6 Debutants, Tommy Maxwell Quintet under Ron Moore.*

David Macbeth, young warbler, headlines this mixed-quality vacation layout at leading West Scotland seaside resort, and clicks well with outfronters. Songalog ranges from an opening "Hey! Look Me Over" to "I'll Remember You" and, strangely for an English singer, "A Scottish Soldier." Despite some trouble with a tangled microphone lead, he offers a pleasant act that would have greater impact if he could inject some more personality, of which he's obviously very capable.

Chirper Susan Singer is not so fortunate with her reaction, and comes over as a non-too-talented songstress with a slightly aggressive and non-sympathetic style.

In the comedy dept., Alex McAvoy, local legit player turned comedian, essays the laff-rousing chores with average results.

Dave and Joe O'Duffy offer a roguish Irish comedy act of song, patter and chatter, and click with its zippy pace and content. The eight Andrew Macpherson Singers gain strong mitting for Scot tunes, including "Here's To The Gordons," etc, and exit after too short an act to prolonged palming.

The Cluny Trio are a musical all-male Scot group, geared for the Auld Lang Syne tastes. Jack Raynes leads the dancing boys and girls in some pretty items, although first segment of bill (at show caught) had amateurish moments. The Deubtantes and Vi Day look after the terping slots. Ron Moore leads a Tommy Maxwell pit. *Gord.*

CURRENT BILLS

WEEK OF JULY 3

NEW YORK CITY

MUSIC HALL — Purdue Univ. Band, Rockettes, Corps de Ballet, Raymond Paige Symphony Orchestra.

AUSTRALIA

MELBOURNE (Tivoli)—Dianne Barton, Robert Gard, Colin Croft, Ormonde Douglas, Ernie Bourne, Jeanne Battye, Frederick Potter, Kevin Doherty, Judy Champ, Eileen Hattam, Joan Thomas, Simon Cain, Arthur Gorman, Evan Dunstan, David Hamilton.
SYDNEY (Tivoli)—Suzanne Steele, John Weaving, Cynthia Morey, David Gray, Gordon Wilcock.
NEW ZEALAND (St. James), AUCKLAND — Penny Nicholls, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faukener, Jackie Griffiths.

BRITAIN

BRIGHTON (Hippodrome)—Dickie Henderson, Eva Boswell, Charlivels, Tiller Girls, Aleta Morrison, Eddie Vitch, George Mitchell Singers, Peter Vernon, Jimmy Curries Tropical Cascades.
LONDON (Palladium) — Arthur Haynes, Frank Ifield, Susan Maughan, Nicholas Parsons, Ken Morris & Joan Savage, Bob Wallis & His Storeyville Jazzmen, Rudy Cardenas, Walter Gore Ballet Group, Ross Taylor Dancers, Dorothy Dampier, Leslie Neyes.
MORECAMBE (Winter Gardens)—Jimmy Jewel & Ben Warris, Ted Lune, Polka Dots, Elizabeth Larner, Skylons, Twelve Lovelies, Bill Shepherd Singers.
VICTORIA (Palace) — George Mitchell Minstrels, John Boulter, Tony Mercer & Dai Francis, Reg Varney, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., Television Toppers, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.
BASIN ST. EAST — Limeliters, Gerry Mulligan Orc., Nancy Ames.
BITTER END—Oscar Brand, Big 3.
BON SOIR—Danny Meehan, Dolly Dawn. Three Flames.
CAFE SOCIETY—Gloria DeMarco, Petteford & Chiles, Danny Apolinar Trio.
CHATEAU MADRID—Duendos Gitanos, Serge & Sasha, Watsui Trio, Emilio Reyes Orc., Los Guaracheros.
COPACABANA — Four Seasons, Pat Cooper, Ralph Young, Joseph Mele Orc., Frank Marti Orc.
EIGHTH WONDER—Rosetta Tharpe.
EMBERS—Jonah Jones, Bill Dowdy 3.
FIVE SPOT — Thelonius Monk, Kenny Burrell.
GRINZING — Anny Kapitany, Kalman Banyak, Henry Butz.
HAWAIIAN ROOM — Judy Scott, Denis Regor, Keolu Beamer, Fai & Hulabelles.
HOTEL AMERICANA — Della Reese, Lester Lanin Orc.
HOTEL ASTOR—Eddie Lane Orc.
HOTEL NEW YORKER—Joe Furst.
HOTEL PARK SHERATON — Janet Vaughan Trio.
HOTEL PLAZA—Betty Johnson, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.
HOTEL ROOSEVELT — Lenny Herman Orc.
HOTEL ST. REGIS—Charles Turecamo Orc.
INTERNATIONAL—"Latin Fire Revue," Mike Durso Orc.
JILLY'S—Bobby Cole, Chico Randall.
LATIN QUARTER — Jerry Colonna, Ron & Jay Holiday, Francois Szony & Claire, Five Williams Troupe, Barbara Heller, Norm Crosby, Jo Lombardi Orc., Sam Bidner Orc.
LIVING ROOM — Choo Choo Collins, Arthur Todd, Bobby Bell, Bob Ferro Orc.
NO. 1 FIFTH AVENUE—Hankinson & De Maio, Stan Freeman.
SAHBRA — "The Happy Land," Leo Fuld, Yoel Sharr, Sahbra Dancers, Bob Phillips Orc
SQUARE EAST—"To the Water Tower," Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.
SWEET CHARIOT—Nat Lewis Singers, Ellison Singers, Herman Stevens.
TOWN & COUNTRY—Chubby Checker, Eagle & Mann, Raye & Roman, Ned Harvey Orc., Rod Rodriguez Orc.
UPSTAIRS & DOWNSTAIRS — Ronnie Graham, David Rounds, Barbara Quaney, Jon Stone, George Coe, Bob Rogers, Sam Pottle, Mabel Mercer.
VERSAILLES—Tyrie Glenn Jr., Imperials.
VILLAGE BARN—Marla Carilo, Gloria Hudson, Jim James, Piute Pete, Ronnie Douglas, Lou Harold Orc.
VILLAGE GATE — Nina Simone 4, Sonny Terry, Brownie McGee.
VILLAGE VANGUARD — Miles Davis, Blossom Dearie Trio.

CHICAGO

THE BEAR—Just Four, Patterson Singers, Fred Kaz Trio.
BLUE ANGEL — "Calypso Carnival," Fayray Shelar, Lord Christo, Lady Limbo, Lord Smiley, Lord Tiger, Lord Charlton, Lord Nassau, The Duke, Al D'Lacey Orc.
CONRAD HILTON—"It's a Hit!" Professor Backwards, Sandra & Her Boy Friend, Frederick & Gina, Manuel Del Toro, Gabriele Weidert, Dennis & Darlene, Boulevar - Dears, Boulevar - Dons, Teddy Philips Orc.
DEL PRADO HOTEL—"Hits of Broadway" revue.
DRAKE HOTEL—"Vaudeville '63."
EDGEWATER BEACH—Sarah Vaughan, Edgewater Beach Guys & Dolls, Don Davis Orc.
GATE OF HORN—Nina Dova, Danny Cox, Harris Bros.
JULIUS MONK'S—"Struts and Frets."
LE BISTRO—Jody Berry, Connie Milano Trio.
LONDON HOUSE—Erroll Garner, Jose Bethancourt Trio, Larry Novak.
MISTER KELLY'S—Mort Sahl, Patricia Scott, John Frigo Trio, Marty Rubenstein Trio.
PALMER HOUSE—Kitty Kallen, Winds of Notre Dame, Ben Arden Orc.
PLAYBOY — Glenn Ash, Ray Hastings, Nick Noble, Kathy Dennis, Cathy Carter, Dick Hale.
SECOND CITY—"20,000 Frozen Grenadiers."
SHERATON-BLACKSTONE — Jan Norris, Franz Benteler Orc.
SUTHERLAND LOUNGE — Lurlean Hunter, Jack McDuff.

LOS ANGELES

COCONUT GROVE — Kay Starr, Freddy Martin Orc.
CRESCENDO—Ella Fitzgerald, Roy Eldredge.
DINO'S — Annita Ray, Jack Elton, Steve LaFever.
JERRY LEWIS—Lionel Ames.
LOSERS — Matt Dennis.
MELODY ROOM—Frankie Ortega Trio.
INTERLUDE—Crandall & Charles.
SLATE BROS. — Dave Barry, Beverly St. Lawrence.
STATLER HOTEL—Moro Landis Revue.
TOWN HOUSE—Red Nichols & Five Pennies.
TROUBADOUR—Glatunji Dancer.
YE LITTLE CLUB — Hannah Dean, Gospel Singers, Jack Smalley Duo.

LAS VEGAS

BOURBON STREET—Lyn Keath.
DESERT INN—Dick Shawn, Kim Sisters. **Lounge:** Ben Blue, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings.
DUNES—"Guys & Dollis," Betty Grable, Dan Dailey, Stubby Kaye, Tim Herbert, Lola Fisher, Maxie Rosenbloom, Bill Reddie Orc. **Lounge:** "Vive les Girls!" January Jones, Merri Ellen.
FLAMINGO — Mitzi Gaynor, Volantes. **Lounge:** Harry James, Louis Jordan, Cleopatra's Belly Dancers.
FREMONT—Frankie Brent, Jets, Johnny Rivers Six, Frantics, Four Fables.
GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.
HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.
MINT — Pat Moreno's "Artists & Models of '63," Tex Williams.
NEVADA — Peter Anthony, King of Limbo, Debbie Hayes, Preston Epps.
NEW FRONTIER—"Panties Inferno." **Lounge:** Clara Ward Singers, Ink Spots, Sunny Spencer.
RIVIERA—Peggy Lee, George Kirby, Dick Humphreys, Joyce Roberts, Humphreys Dancers, Jack Cathcart Orc. **Lounge:** Kay Stevens, Joy and Boys.
SAHARA — Donald O'Connor, Frank Fontaine, The Wellingtons, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Louis Prima Show, Ruth Wallis, Characters, Tom Cavanaugh, Russ Cantor.
SANDS — Sammy Davis Jr., Augie & Margo, Bill Carey, Copa Girls, Antonio Morelli Orc. **Lounge:** Sonny King, Vido Musso, Margaret Ann, Morry King Strings, Jackie Heller, Ernie Stewart.
SHOWBOAT—Pat Collins, Johnny Paul.
SILVER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Brandy Long, Viennas, Slipperettes, Geo Redman Orc. **Lounge:** Funtastics, Beverly Marshal, Skeets Minton, Johnny La Monte.
STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** De Castro Sisters, Barbara Heller, Andrini Bros., Collins Kids, Esquivel.
TALLYHO—Gino Tonetti, Marty Helm.
THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn Orc. **Lounge:** Louis Bellson, Teddy Randazzo, Gil and Nikki, Doris King, Lou Rawls.
TROPICANA—Folies Bergere '63, Ray Sinatra Orc. **Lounge:** Vaughn Monroe, Denis & Rogers, Al de Paulis, Du Bonnet 3.

RENO-TAHOE

CAL-NEVA (Tahoe) — Vince Edwards, Phil Hall Singers, Ford & Reynolds, Donn Arden Productions, Matty Malneck Orc.
CRYSTAL BAY (Tahoe) — Novelies, Frankie Fanelli with Ree Brunnell, Sawyer Sisters.
GOLDEN—Buddy Greco, Helen Boice, Frank Verna Four, Johnny Bachemin Notables, Availables.
HAROLDS — Kirby Stone Four, Half Brothers, Blue Ribbon Belles, Don Conn Orc.
HARRAH'S (Reno)—Dukes of Dixieland, Reynolds & Barnett, Nick Lucas, Judy Lynn, Tunesmen, Tony Lovello, Red Coty.
HARRAH'S (Tahoe) — Lawrence Welk. **Lounge:** Woody Herman, Brothers Castro, Pep Tones, Wager & Carroll, Jimmy Wakely, Bobby Sherwood.
HOLIDAY — Shep Fields Orc., Abbie Neal and Ranch Girls, Patti Kim with Monte Bleu Quartet, Charles Gould and Satin Strings.
MAPES — Art Mooney Orc., Mickey Manners, Lucky Starr, Rocky Rockwell, Joe Karnes.
NEVADA LODGE (Tahoe) — "Vive Les Girls," Al Bell Orc., Wilder Brothers, January Jones Mickey & Bonnie.
NORTH SHORE (Tahoe)—Ginny & Gallions, Sandy Merrill & Hi-Liters, We Four.
PRIMADONNA — "Paree, Ooo La La" revue with Wick and Brand, George Prentice, Turner-Smith Singers and Dancers, Al Tronti Orc.
SPARKS NUGGET—Peter Lind Hayes & Mary Healy, Johnny Puleo's Harmonica Gang, George Arnold Singers & Dancers, Foster Edwards Orc.
WAGON WHEEL (Tahoe) — Juan Esquivel Orc., Country Gentlemen, Jo Ann Jordan Trio Diamonds, Bobby Page, Senators, Nita Cruz, Bob Rinard, Orin Tucker Orc., Ron Rose.

SAN FRANCISCO

BIMBO'S 365 — "Continental Revue" with Danielle Darvor, Dick Weston, Liett Chorlton.
BLACKHAWK — George Shearing Quintet.
CONDOR — George Hamilton, Teddy Brown.
EARTHQUAKE McGOON'S—Turk Murphy, Clancy Hayes.
FAIRMONT HOTEL — Tex Beneke.
HOLIDAY INN (Oakland)—Frank Gorshin.
HUNGRY I — Dick Gregory, Chan Canasta, Don Washington.
JAZZ WORKSHOP — Hank Crawford Septet.
MIKE'S POOL HALL—Pat Yankee and Her Sinners.
NEW FACK'S—Count Basie.
OFF BROADWAY—Frank D'Rone, Mary Stallings.
PURPLE ONION — "Parade," Carole Cook, Tucker Smith, Beverly Sanders, John Castello.
SUGAR HILL—Bill Henderson, Buddy Montgomery 3.

SAN JUAN

AMERICANA — Sylvia D'Sales Trio, Nino Silva Trio.
CARIBE HILTON—Los Chavales de Espana, Miguelito Miranda Orc., Luis Benjamin 5.
CONDADO BEACH — Jimmy Nelson, Pepito Torres Orc., Lopez Vidal Five. **Lounge:** Floriana Alba, Juan Luis.
LA CONCHA—Napolean Demas, Noro Morales Orc., Nestor Torres 5.
EL CONVENTO—Juan Jose, Pepito Arvelo 5, Ruth Natal 5.
EL SAN JUAN—"Latin Fire Revue," Cesar Concepcion Orc., Chavis Bros., Mandy Campo.

LONDON CRIX PICK 'SUCCEED'

Three Exit With $265,000 Loss

'Little Me' Deficit Around $165,000—'Photo Finish' And 'Interlude' Bucked Press Blackout

By JESSE GROSS

Unrecovered coin on "Little Me," "Photo Finish" and "Strange Interlude," last week's three Broadway casualties, is figured at around $265,000. Of the three shows, "Photo" and "Interlude" opened during the lengthy newspaper strike. The critical reaction to the two entries was generally favorable, but the dailies, unfortunately, were not there to carry the message.

"Little Me" bowed prior to the press blackout with the daily aisle-sitters giving it four raves and three qualified approvals. The Sid Caesar-starrer, which was in the sellout groove for a number of weeks after its opening at the Lunt-Fontanne Theatre, cost $354,644 to produce and is figured to have closed last Saturday (29) at a deficit of about $165,000.

Producers Cy Feuer and Ernest H. Martin intend touring the tuner later this season with Caesar repeating his starring assignment. The show's collapse in view of the bullish notices and early sellout business has elicited the theory from some tradesters that Caesar's television specials during the season didn't rub off favorably on the Neil Simon-Carolyn Leigh-Cy Coleman workover of the Patrick Dennis novel.

"Photo," which marked Joseph E. Levine's branchout from the film biz (Embassy Pictures) to legit as coproducer with Alfred de Liagre Jr. of the Peter Ustinov play, is figured to have dropped an estimated $40,000. "Interlude," the debut presentation of the Actors Studio Theatre, is figured to have lost about $60,000. The O'Neill revival was performed only six times weekly from 6 p.m. to 11:30 p.m. with an hour's dinner intermission. Production costs for 'Photo' and 'Interlude' ran about $63,000 and $100,000, respectively.

"Photo," with Ustinov, Paul Rogers Eileen Herlie and Dennis King costarred got off to a healthy start at the Brooks Atkinson Theatre N. Y. but never reached powerhouse proportions. "Interlude" opened big at the Hudson Theatre N. Y., but business subsequently eased off and hit the skids when an initial advance sale through June 1 was used up. The O'Neill play, which moved a few weeks ago to the Martin Beck Theatre, registered a run of 16 weeks at both houses. It had previously been scheduled to close July 13. "Photo" put in 20 weeks at the Atkinson and "Little Me" was at the Lunt-Fontanne for 33 weeks.

Long Frisco Famine Put 'Yum Yum' Into Orbit; Nice Take on Year's Run

San Francisco, July 2.

Nobody ever thought it would go six months, but "Under the Yum-Yum Tree," at the On Broadway Theatre, finished its first year, establishing a recent-generation record for long runs here.

"Yum-Yum" had opened to discouraging reviews and was ready to close last autumn. Then came a draught on Geary Street, where both major legit houses were dark from mid-November to mid-March. "Yum-Yum" business picked up, and has been holding or climbing ever since.

The house is scaled for $9,100 a week at a $4.40 top, and grosses now run around $7,000 week in and week out. Nut is about $4,000. "Anniversary Waltz" was previous recent long-runner at 40 weeks.

Of the original players, only Marrian Walters remains. Her husband, Mike Farrell, is director. Keith Rockwell is leading partner of the enterprise.

PAGEANT'S THIRD SUMMER

'Honey In The Rock' Durable at Beckley, W.Va.

Greensboro, N.C., July 2.

North Carolina playwright Kermit Hunter, author of a dozen outdoor dramas, saw his "Honey in the Rock" open its third consecutive season June 22 in Grandview State Park near Beckley, W.Va.

"Honey in the Rock" is a two-act drama with 13 scenes spaced between 1861 and 1863. A cast of 60 actors, singers and dancers tell a story of crucial importance in U.S. history. More than 75,000 tourists have seen "Honey in the Rock" since the production first opened in June 1961.

Snowing in July: Twofers for 'Tops' At Winter Garden

Another 4,000,000 two-for-one exchange coupons are being poured into the New York-Jersey area for "Pajama Tops," now in its sixth week at the Winter Garden Theatre, N. Y. That brings the show's twofer distribution in the metropolitan area to 16,000,000 thus far, according to Zev Bufman, coproducer of "Tops" with Stanley Seiden.

An initial distribution of 10,000,000 discount ducats was followed by the staggered circulation of 2,000,000 more prior to the new 4,000,000 distribution. This unprecedented stream of twofers for a Broadway entry has apparently had results in that business for the sex-accented presentation (an adaptation of a French farce) in its first three weeks at the Winter Garden was good despite critical raps.

Business for the show slipped during its fourth week, but the producers figure the new flood of exchange coupons will hypo box-office activity. "Tops" is an unusual present-day Broadway entry in that it's not aimed at regular theatregoers. Key selling points are June Wilkinson's physical attributes and the two-for-one bargain gimmick.

DOWNING'S 'LIMBO KID' IN HEIDELBERG PROD.

"The Limbo Kid," play by Robert Downing, Broadway stage manager, will be presented by The Roadside Theatre, Heidelberg, Germany, in October under the direction of Peter Buchan.

Production will be in English. Players are recruited for The Roadside from theatrical pros attached to American units in the area.

Script has previously been produced by several theatres connected with Southeastern Theatre Conference which gave the work its play-of-the-year award in 1961. Moss Hart chose play for presentation at Denver University, summer of 1962, prior to his death. In 1960, Albert McCleery directed condensed version of the play on his CBS-TV Workshop series.

'Guys' Launches Season At Greenville (N.Y.) Barn

Greenville, N.Y., July 2

The Shelley Players, in their second season at the Playhouse, Greenville, N.Y., and the eighth of operation by Mrs. Shirley Kaye, will offer productions for two-week periods, opening next Thursday (4) with "Guys and Dolls." The group has a new director, Robert Moss, who succeeds the late Garrison Sherwood.

Other shows scheduled for the resident troupe are "Life With Father," "Come Blow Your Horn" and "Getting Gertie's Garter."

CITE 'GOOD TIME' IN 4 CATEGORIES

By HAROLD MYERS

London, July 2.

A walkaway victory for "How to Succed in Business Without Really Trying" as the best new foreign musical of the 1962-63 season is a feature of VARIETY's annual poll of London's first-string drama critics. It collared 10 out of a maximum of 13 votes, the remainder being shared by "Black Nativity" and "On the Town."

One unique feature of the critical verdict is the widespread support in various categories given to "All in Good Time." By a handsome majority it was named the best new British play of the year, with six votes to two scored by its nearest rival, Bernard Miles and Marjorie Rhodes were named respective best supporting actor and actress for their roles in the show, and the author, Bill Naughton, tied with two others as the most promising playwright.

There were only two contenders for the best new British musical, and the verdict went to "Oh What a Lovely War," originally presented at the Theatre Royal, Stratford East, which had a seven to five win over "Half a Sixpence." The star of the latter, however, Tommy Steele, had a handsome lead for the best male performance in a musical.

"Looking for the Action" (presented by the Chicago Second City company at the Prince Charles Theatre) was voted the best new revue. "The Physicists," which played under the Royal Shakespeare banner at the Aldwych, was chosen the best new foreign play.

Although he did not make the anticipated clean sweep of the board, Paul Scofield got 10 of the 13 votes for the best male lead performance in a straight play for "King Lear." Peter Brook, who staged that production and "The Physicists," was cited as the best director.

There was a tie for the best femme lead, between Sheila Hancock, star of "Rattle of a Simple

(Continued on page 56)

Martin Tahse Set For Rangy Season

Martin Tahse, who's been busy in past seasons as a producer of touring shows, is expanding his managerial activities to Broadway and off-Broadway. For the Main Stem, he's got two musicals, "Golden Gate" and "Simon Says." The former, with book by Richard Morris and songs by Fred Ebb and John Kander, is earmarked for a Broadway preem next summer in either Dallas or San Francisco.

"Simon," with book by Lionel Wilson and songs by Ebb and Paul Klein, is slated for Broadway unveiling next spring. Next fall, though, Tahse will be partnered with T. Edward Hambleton in the presentation of another tuner, "Morning Sun," at the off-Broadway Phoenix Theatre, Hambleton, who's co-managing director of the Phoenix, will be associated with "Sun" in an independent capacity. An Oct. 7 opening at the Phoenix is scheduled for the musical, for which Ebb wrote the book and lyrics and Klein the music.

Scheduled for road presentation this season, under the Tahse banner, are a major city touring edition of "A Funny Thing Happened on the Way to the Forum," starting Dec. 16 at the Playhouse, Wilmington, and "Black Nativity," opening Sept. 30 at the Shubert Theatre, Cincinnati. Tahse has also secured the American rights for seven years to "Der Rosenkavalier," a filmed version by the Rank organisation of the Strauss opera in a Slazburg Festival production. Tahse is partnered in the picture venture with Showcorporation.

Incidentally, Patricia Neway is to star in the off-Broadway production of "Sun" under the direction of Daniel Petrie.

'Forum' Has 150% Profit to Date; Two Companies on Way to Road

NO MONDAY NIGHTS

Sunday Matinees Instead For Boyer's 'Man & Boy'

A special performance policy will be employed from the start by "Man and Boy," opening Nov. 12 at the Atkinson Theatre, N. Y. In lieu of regular Monday night performance, the Charles Boyer-starrer will give Sunday matinees, in addition to the usual Wednesday and Saturday afternoon outings. Evening performances will be played on a Tuesday-Saturday basis.

The Terence Rattigan play, which Alexander H. Cohen will present with H. M. Tennent Ltd., wil precede its Main Stem debut with a brief London engagement, starting Sept. 4 at the Queen's Theatre.

Too Much Accent On Book, Not Enuf On Tunes: Merm

Albany, July 2.

Ethel Merman, at press conference in the Thruway Motor Inn near here, following her opening performance the previous night at the Colonie Summer Theatre (tent), indicated preference for motion pictures and television, over the stage. She was quoted as saying, "The magic has gone from the theatre" and "I have just about had it for the stage."

Singer, who received an ovation at the conclusion of her initial appearance in-the-round (although the attendance was not large), indicated that "the book" was being given prominence in today's musicals. She regretted the scarcity of memorable "scores."

"I go to a musical today," she said, "and I can't remember a single tune when I get outside."

She laughingly dismissed an inquiry as to the reason she did not appear in the screen role of "Gypsy," given to Rosalind Russell (with Lisa Kirk's voice dubbed in). "I wasn't asked for one reason. And I was glad. It would have meant that I could not have appeared in "A Mad, Mad, Mad World," which was made at the same time. And if the movie ('Gypsy') didn't do as well as the stage version, I would have taken the rap."

RASCEL'S COLLAPSE RETARDS 'ENRICO'

London, July 2.

Collapse of Italian star Renato Rascel, while rehearsing, caused the second postponement of the musical, "Enrico," which Michael Dorfman was due to present on Friday (28) at the Piccadilly Theatre.

First postponement was due to technical hitches. The opening is now set for tomorrow night (Wed.).

Open Legituner Season At Brunswick (Me.) Barn

Brunswick, Me., July 2.

The Brunswick Summer Playhouse opened its season last Friday (28) with "Fanny," in for 10 days. Other entries by producer Vicky Crandall will include "The Great Waltz," next week; "Hit the Deck," July 15-20; "Carnival," July 22-Aug. 3; "Bells Are Ringing," Aug. 5-10; "The New Moon," Aug. 12-17, and "Gypsy," Aug. 19-31.

The resident company includes Norman Kelly, of the Met Opera; Sheila Piercey, lead soprano of the Canadian Opera Co. of Toronto, and Jack Dabdoub and Stanley Page. Chele Abel, daughter-in-law of legit actor Walter Abel, is the choreographer.

"A Funny Thing Happened on the Way to the Forum" is figured to have earned around 150% profit thus far on its $300,000 investment. That's based on a May 25 net (after the deduction of a share of the profits to director George Abbott), of $404,053, plus estimated subsequent income.

The Harold Prince presentation, now in its 61st week at the Alvin Theatre, N. Y., is to be represented on the road later this season by two touring facsimiles, one for major city bookings and the other a bus-and-truck operation for split-week stands. Another company is scheduled to open in Las Vegas next January and there are productions slated for England and Australia.

The key city edition of the tuner, which will be presented by Martin Tahse with Prince getting credit as producer, is to be financed from profits earned by the Broadway original. The motorized version, which Henry Guettel will present by arrangement with Prince, is to be independently financed. Neither of the two touring ventures has set a lead for the role in which Zero Mostel stars on Broadway. There's a possibility, though, that Dick Shawn may play the part in Vegas. Jerry Lester, who's subbed for Mostel on Broadway, is being considered for the major city tour.

Of the profits earned thus far by the Main Stem entry, $315,000 has been distributed equally between the management and the backers. That represents a 52½% return to the latter on their investment. During the four weeks ending May 25, the operating profit on the musical, for which Burt Shevlove and Larry Gelbart wrote the book and Stephen Sondheim the music and lyrics, ranged from $7,984 on a $53,956 gross to $10,966 on a $58,879 take.

Anent the London production, which is to be presented by Prince, Tony Walton and Richard Pilbrow, of Theatre Projects Ltd., rehearsals are scheduled to begin Aug. 10 under Abbott's direction. The Tahse presentation of "Forum," also to be staged by Abbott, isn't slated to begin its trek until Dec. 16 when it's due to open at the Playhouse, Wilmington.

Aussie Theatre Group, With Increased Subsidy, May Expand Activities

Melbourne, July 2.

Having received increased grants from Federal and State governments, the Australian Elizabethan Theatre Trust is re-examining its drama policy. Robert Quentin has been appointed drama director, having resigned as director of the National Institute of Dramatic Art (co-sponsored by the Univ. of New South Wales and AETT), a potition he's held since its inception in 1959.

Quentin is co-director with Tom Brown of the Old Tote Theatre Co., which was formed earlier this year in Sydney and made a big impact with its first presentation, Chekhov's "The Cherry Orchard" staged by Quentin. Executive director of the AETT, Stefan Haag, says the organization will conduct its future drama activities on a regional basis.

The first step, he indicates, is to establish small professional groups in states where they do not exist, and to support and encourage the expansion of ones already in existence, such as the Old Tote in Sydney and the Union Theatre Repertory in Melbourne.

Haag believes more consideration must be given to audiences in terms of comfort and atmosphere, with facilities for dining before the performance, adequate foyer space and parking accommodation.

He thinks that all drama activity should stem from these community thetres, including interstate exchange visits and large scale production for special occasions, such as festivals.

Shows Abroad

Hughie and Others

London, June 19.

Fred Sadoff presentation (for F. E. S. Plays, Ltd.) of a two-act miscellany based on the works of Eugene O'Neill. Staged by Sadoff; decor, Loudon Sainthill. Stars Burgess Meredith, Nan Martin, Jack MacGowran; features, Stephen Moore, James Cullifford, Jack Stewart, Terry Bale, John Bay, Peter Gale. Opened June 18, '63, at the Duchess Theatre, London; $3.15 top.

This is an itsy-bitsy miscellany which strives to climb on to the the current bandwagon of "putting over" playwrights (Dylan Thomas, James Joyce, Oscar Wilde are recent examples). It does scant justice to Eugene O'Neill, however.

The show is on for a limited engagement and, in the circumstances, that's just as well. O'Neill's obsession with disillusionment is made clear but there are tedious slabs in between the occasional moments of sparkle.

Alfred Allan Lewis has compiled a ragbag, and it demands patience from the audience to await the occasional gems. Burgess Meredith acts as narrator in a somewhat apologetic manner, rather like a slightly crumpled cleric delivering obsequious obituary.

Three main items are laced with snippets from a variety O'Neill plays, including "Long Day's Journey Into Night," "Mourning Becomes Electra," "Strange Interlude," "Ah, Wilderness" and others. They were presented with appropriate reverence, but fail to offer a true appraisal of a tortured writer, though hardly profound, frequently had something to say worth chewing over. But the excerpts resemble a fabricated "Listener's Digest."

In the first half, the main item is "In The Zone," a piece of melodrama set in a submarine-infested sea in World War I. When a crew member plants suspicion about a shipmate, O'Neill shows how it can build up to persecution. It is a well enough acted cameo, but come the interval, there is little to persuade the audience that it is getting its moneysworth.

Later, things improve. Nan Martin offers an intense but rather strained performance of a monolog titled "Before Breakfast." As a slatternly housewife whose relentless tongue drives her husband to suicide, her task is not rewarding. She misses few tricks but the end is remorselessly predictable.

The one-act play which gives the evening its title and its main substance is worth awaiting, though it is overlong. It is also virtually a monolog, with Meredith as a lying, vain, unsuccessful layabout of a horseplayer, who has persuaded a hotel night clerk that he's a bigshot, but who's lost when the latter dies.

Meredith plays this incident for all it is worth, and perhaps a little more. Cocky, gabby, ludicrously obvious and at times pathetic, the character is skillfully built up, but it is Jack MacGowran, with little or nothing to say, makes the hotel clerk a vivid creation.

Overall, "Hughie" is a disappointing, spotty patchwork of an evening. *Rich.*

Alfie

London, June 21.

Mermaid Theatre Trust presentation of a two act comedy by Bill Naughton. Staged by Donald McWhinnie; decor, David Myerscaugh Jones. Stars John Neville. Features, Glenda Jackson, Gemma Jones, Marcia Ashton, Jerry Verno, Margaret Courtenay, George Waring. Opened June 21, '63 at the Mermaid Theatre, London. $2.45 top.

Alfie	John Neville
Siddie	Glenda Jackson
Gilda	Gemma Jones
Humphrey	David Battley
Young Alfie	Arthur Mallen
Guv'nor	Norman Wynne
Woman Doctor	Audine Leith
Harry Clamacraft	George Waring
Lily Clamacraft	Marcia Ashton
Joe	Jerry Verno
Carla	Maureen Davis
Flo	Edna Landor
Lacey	Patrick Connor
Lofty	Alan Townsend
Annie	Mary Hanefey
Barmaid	Wendy Varnals
Perc	Patrick Mower
Sharpey	David Battley
Mr. Smith	Norman Wynne
Ruby	Margaret Courtenay

If ever an actor has been handed a good, flashy, effective, memorable role it is John Neville with Alfie. It is a new cynical look at a slice of life by Bill Naughton, whose "All In Good Time" has transferred successfully to the Phoenix Theatre. "Alfie" started life as a radio play on the BBC's longhair Third Program. Despite the resourcefulness of director Donald McWhinnie it still doesn't emerge as a play in the true sense. Still as an actor's vehicle it provides Neville with a role that must make him envied around thesps' hangouts.

Usually associated with Shakespeare, Neville gives a vivid exciting contemporary performance as a sharp, amoral, selfish wise boy whose entire interest in life is divided between himself and dames. From curtain rise to the finale he is involved with a string of chicks and his technique with them is love 'em and leave 'em but don't get involved with 'em. Because that spells trouble, man. When the audience is not watching his amorous shenagling he is lecturing them on his casanova methods, his philosophy about women, and his skill at spotting the time for taking to the escape route. This has much of the tang of a ripe vaude act. It is occasionally repetitious especially in its seasoning of variations on the word "bleeding," but it has a sharp wit and some dubiously moral but outrageously funny cracks and observation. Neville's performance is remarkable. He makes the heel believable, funny, often likeable and sometimes pathetic as the viewer sees him trying to convince himself that he is not worthless.

If play moves to West End, author could probably consider a building up of certain characters. Among this spirited cast Gemma Jones, Alan Townsend, Jerry Verno, Marcia Ashton, Norman Wynne, Audine Leith and George Waring particularly rate honorable laurels for their support of the star.

Wynne gives an icily sinister portrayal of a calculating abortionist. Miss Jones is touching as one of Neville's birds. Miss Ashton gives depth to another of his victims, who is forced to turn to the abortionist, Verno dominates the stage in one brief sequence as a hospital visitor and Miss Leith shares a great situation with Neville when, as a lady doctor, she examines his lungs for tuberculosis while he, thermometer in mouth, gives the audience the spiel about her. But it is Neville's evening.

A racy, offbeat show which, with al its many faults, is completely disarming in its exaction of both risibility and more sensitive emotions. Decor is economical, sparse and effective. *Rich.*

Six Characters in Search of an Author

London, June 18.

Edward J. & Harry Lee Danziger revival of a drama in three acts, by Luigi Pirandello, adapted by Paul Mayer. Staged by William Ball; decor, George Beech and Patrick Burke. Stars Ralph Richardson; features Barbra Jefford, Megs Jenkins, Michael O'Sullivan, Michael Johnson, Ellen Pollock. Opened June 17, '63, at the May Fair Theatre, London; $3.55 top.

Director	Michael O'Sullivan
Eric	Eric Dodson
Mary	Mary Yeomans
Joyce	Joyce Hemson
Peter	Peter Jesson
Karin	Karin Fernald
Denzil	Denzil Ellis
Derek	Derek Partridge
David	John McGee
Juvenile	Michael Browne
Walter	Paul Carson
Father	Ralph Richardson
Step-daughter	Barbra Jefford
Mother	Megs Jenkins
Son	Michael Johnson
Young Boy	Haward Knight
Young Girl	Gillian Gostling
Madame Pace	Ellen Pollock

A new theatre nowadays is significant, and one in a fashionable hotel is unique for London. The enterprising Danziger brothers have built an elegant and well equipped 300-seater within the May Fair Hotel, and have got off to a rousing start with their presentation of "Six Characters in Search of an Author." It deserves to be a success.

William Ball, who staged the off-Broadway version of Pirandello's powerful drama current at the Martinique Theatre, N.Y., was brought over by the Danzigers to stage their production, and he has done a magnificent job. This complicated piece of theatre has been handled with skill, and evident authority.

Obviously determined to make an impressive splash with the opening show, the management has recruited a front-ranking cast headed by Ralph Richardson and including several distinguished artists, notwithstanding the restricted potenial gross of their theatre.

Pirandello's classic debate on the subject of illusion and reality is mainly dominated by just a few of the characters — those sad, mournful, tormented members of a family whose unfinished story is re-enacted on stage. Though there is commendable teamwork, Ralph Richardson inevitably towers above the others with a rich and moving performance as the grief-stricken father who had encouraged his wife to join her lover and who patronized his stepdaughter in a brothel.

Barbara Jefford's forceful performance as the embittered stepdaughter is another of the acting highlights, while Megs Jenkins plays the pathetic mother appropriately in subdued style. There is a telling cameo by Ellen Pollock as the brotel-keeper, a vigorous study by Michael Johnson as Richardson's son, and a lively if over-enthusiastic performance by Michael O'Sullivan as the director whose rehearsals are interrupted by the "six characters."

The production requires the minimum of decor—just a few odd bits of furniture to decorate an otherwise bare stage. The stark effect thus achieved is complementary to the mood of the play. Incidentally, this excellent new version by Paul Mayer is the same as that off-Broadway. *Myro.*

Kelly's Eye

London, June 20.

English Stage Co. & Michael Codron presentation of a drama in two acts, by Henry Livings. Staged by David Scase; decor, Alan Tagg. Stars Sarah Miles, Nicol Williamson. Opened June 12, '63, at the Royal Court theatre, London; $2.95 top.

Eyeless Man	Arthur Lowe
Anna Brierly	Sarah Miles
Her Young Man	Clive Graham
Kelly	Nicol Williamson
Margaret	Rowena Gregory
Martin	Barry Jackson
Other Man	Roger Kemp
Mr. Brierly	Richard Vernon
Mrs. Chorley	Barbara New
Ivan Kane	Richard Carpenter

One of the most promising of Britain's new young playwrights, Henry Livings, has previously revealed absorbing style, shrewd sense of characterization and distinctive flair for comedy. However, none of these elements is evident in his latest play, and the result is a disappointment. "Kelly's Eye" does not appear to have much hopes of making a successful transfer to the West End.

The story has an interesting though hardly credible basic situation, involving an attractive 21-year-old girl from a wealthy family who encounters a beachcomber living in a tent on the shore, and it turns out that he is a fugitive murderer, but they move to a seaside rooming house, where there is an inquisitive landlady, a blind boarder with acute hearing, and a curious newspaperman. The ending is crudely melodramatic.

The attempted allegory doesn't come off, and apparently isn't the author's true metier. One scene involving two men and a prostitute has little connection with the chief theme.

David Scase, directing his first play in London after several years in the provinces, has a difficult assignment with such an untidy script. He has succeeded in obtaining creditable performances from Sarah Miles and Nicol Williamson as the two principals, but Barbara New is a caricature landlady, the girl's father is overplayed by Richard Vernon, and Richard Carpenter rarely convinces as the sleuthing newspaperman. Two serviceable sets have been designed by Alan Tagg. *Myro.*

Outside the Pale

Dublin, June 4.

Envoy Productions presentation of revue in two acts (28 sketches), by Fergus Linehan, Michael Bogdin, Ian Duff and Jim Harrington; music by Jim Harrington. Staged by Barry Cassin; settings, John Ryan; musical director, Thelma Ramsey. Opened May 28, '63, at Gate Theatre, Dublin; $1.17 top.

Cast: Milo O'Shea, Ann O'Dwyer, David Kelly, Rosaleen Linehan, Peter Mayock, Eamon Morrissey.

Fergus Linehann, a film critic, has a couple of modest musicals and revues to his credit and displays a development of his fairly brittle wit in "Outside the Pole." He has a better than 50% hit with his sketches, and although some of them are limited to local appeal, the average of potential exportable material is high. Punch lines are weak at times, but most of the pieces rock the audience.

The best is a spoof of a rural

(Continued on page 60)

Shubert Alley Shorts

"An Evening of Highlights," the current season opening at the Tappen Zee Playhouse, Nyack, N.Y., is being presented only at **Bruce Becker's** strawhat in the suburban village 20-odd miles up the Hudson River. It will not play any other stock engagements this season. **Beatrice Lillie** is starred in the show, with **Reginald Gardiner** in a major featured role. Plus several others in bit parts. It's a collection of mostly familiar Lillie and Gardiner material, with occasional funny moments on the strength of the two leading talent-personalities. Much of the "Evening" lacks real sparkle, however, perhaps because it's an old story to Miss Lillie and Gardiner, just as to the audience.

Incidentally, **Helen Hayes**, a local resident, did a non-speaking walk-on in one sketch opening night last Thursday (27), in the makeup she wore in the final scene of "Victoria Regina" (but with a short skirt). It was a repeat stunt of a bit she did for the opening night of the theatre's initial season, 1958. In that instance she played a comedy maid in "Midsummer," costarring **James** and **Pamela Mason.**

Stock Reviews

Time of Hope

Philadelphia, July 2.

Ethelyn F. Thrasher presentation of drama in three acts (six scenes) by Arthur and Violet Ketels, based on the novel by C. P. Snow. Directed by George Keathley; settings, Curtiss Cowan; lighting, V. C. Fuqua; costumes, Christina Giannini. Stars Donald Madden, Lois Smith. Opened, June 24, '63, at the John B. Kelly Park Playhouse, Philadelphia. Top $3.50.

George Passant	Louis Turenne
Marion Gladwell	Marcie Hubert
Jack Cotery	George Guidall
Lewis Eliot	Donald Madden
Sheila Knight	Lois Smith
Mrs. Knight	Jane Rose
Maid	Nancy Walton
Mr. Knight	Guy Spaull
Margaret Eden	Ellen Olivier
Mrs. Getliffe	Lynore Ferne
Harry Eden	William Cottrell
Herbert Getliffe	Norman Barrs
Dr. Tom Devitt	Donald Symington
Hugh Smith	Tom Brannum

On a strictly summer theatre basis, "Time of Hope" is a meritorious try. Based on one of the earlier English novels in the C. P. Snow cycle, the work has been dramatized by Arthur and Violet Ketels, of the Temple University faculty.

The Snow series spans four decades in British life, beginning with 1914. "Time of Hope" is concerned largely with the early 1920s, when the young intellectuals met in Fabian groups and the English working classes were beginning to flex their muscles.

Lewis Eliot (Donald Madden) is the protagonist of the novels and the hero of the drama, a young man from the lower classes who sets out to become a barrister and, in addition to the enormous social barriers, saddles himself with one of these hopelessly frustrating romances, a la "Of Human Bondage."

An attempt is made to show the activities and motivations of the happy tavern group taking potshots at the Establishment; but young student early declares himself in favor of personal advancement rather than dedication to the class struggle.

It is no slight job to create the milieu of a novel for the stage, although the Ketels try it by bringing on various easily expendable actors. The atmosphere doesn't build however, and as a result, the bookish dialogue bristles with clinkers.

"Time of Hope" is a hearkening back theatrically. Love is all consuming, young people challenge society in the hope of remaking it, and the hero has ideals to turn to and the platitudes to resolve his amatory plight.

The forceful playing of Madden conveys the torment of the man, obsessed by success and a rich, neurotic two-timing woman, and unable to shake her out of his life. Lois Smith is outwardly persuasive as this headlong lady, who wanders off a week at a time to hang out in drab hotels and cheap saloons. But what particular worms are eating her is never made quite clear.

Through the effective playing of the leads, their give-and-take, hell bent for disaster affair surrogates whatever other purpose the play might have had in mind. The scene of England in its post-World War I intellectual and social ferment is lost.

George Keathley makes the most of the head-to-head romantic conflicts between the lawyer and his sick sweetheart, and also manages good contributive bit from Guy Spaull, Jane Rose, Tom Brannum, William Cottrell and Lynore Fern, among others. *Gagh.*

God Bless Our Bank

Zev Bufman-Stanley Seiden production starring Ann Sothern. By Mac Benoff. Director, Ezra Stone; scenery, John Raymond Freimann; costumes, Vilma and Bufman; lighting, John Detz. At Northland Playhouse, Detroit, opening June 25, '63.

Detroit, June 26.

It is almost impossible to believe that theatrical professionals would have anything to do with "God Bless Our Bank," let alone seriously state publicly that they are readying it for Broadway. Yet, the strange fact is that this new comedy by Mac Benoff is replete with stage vets and is being touted as prior-to-Broadway.

The show, which opened at the Northland Playhouse, a summer theatre housed in a plastic geodesic-shaped dome, stars Ann Sothern and is staged by Ezra Stone. Such other vets as Roland Winters, Jeff Corey, George Ives, Wallace Acton, Donald Marye, and George Cotton are involved.

It seems well-nigh impossible that these veteran performers could be made so ineffective as to appear as amateurish, but that's exactly the impression made by their completely predictable antics in "God Bless Our Bank." There is no question that the guilt lies almost entirely with the writer and the stager.

The plot revolves around a much-loved bank worker, Miss Sothern, who gives away $1,000,000 of the bank's money over a period of 20 years because she just wants to help out a small town's hard-pressed-for-cash citizenry. There are no surprises, very few laughs, and a lot of ridiculous nonsense in this one.

In its present form, "God Bless Our Bank" has no chance for Broadway, Hollywood or stock. It shouldn't be on tv either, but it probably will wind up there one day purely as filler material. God bless the Northland Playhouse patrons, most of whom sat through all three acts—probably as a courtesy to the much-loved Maisie, er, Miss Sothern. *Tew.*

LONDON SHOWS

(Figures denote opening dates)

Alfie, Mermaid (6-19-63).
All in Good Time, Phoenix (4-18-63).
All Square, Vaudeville (4-25-63).
Angels Fear Tread, New Arts (6-6-63).
Bed Sitting, Comedy (3-20-63); transferred last Monday (1) from the Duke of York's.
Beyond Fringe, Fortune (5-10-61).
Black Nativity, Strand (7-2-63).
Blitz, Adelphi (5-8-62).
Boeing-Boeing, Apollo (2-20-63).
Doctor's Dilemma, Haymarket (5-23-63).
Dr. M. Banks, Prince Charles (6-7-63).
Half a Sixpence, Cambridge (3-21-63).
How to Succeed, Shaftesbury (3-28-63).
Hughie, Duchess (6-18-63).
Lock Daughters, Her Majesty's (5-17-62).
Mary, Mary, Queens (2-27-63).
Masters, Savoy (5-29-63).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
Much Ado, Regent's Park (6-10-63).
My Fair Lady, Drury Lane (4-30-58).
Oh, What a Lovely, Wyndham's (3-19-63.
Oliver, New (6-30-60).
On the Town, Prince Wales (5-30-63).
One for the Pot, Whitehall (8-2-61).
Peter Maxwell, New Arts (5-29-63); late night show.
Private; Public, Globe (5-10-62).
Private Lives, Duke of York's (7-3-68.
Rattle of Man, Garrick (9-19-62).
Repertory, Aldwych (12-15-60).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-20-63).
Windfall, Lyric (7-2-63).

CLOSED

Kelly's Eye, Royal Court (6-12-63); closed last Saturday (29) after a limited engaement of 21 performances.
Virtue in Danger, Strand (4-10-63); closed last Saturday (29) after 91 performances at the Mermaid and 32 at the Strand.

SCHEDULED OPENINGS

Enrico, Piccadilly (7-3-63).
Pickwick, Saville (7-4-63).
Cambridge Circus, New Arts (7-10-63).
Midsummer Night's, Regent's (7-17-63).
Brecht Season, Mermaid (7-18-63).
Galileo, Mermaid (8-14-63).

'Camelot' 101½G, 'How To' $65,683, S.F.; 'Milk' $42,888, 'Take' $23,265 in Chi; 'Mary' $15,259, Det., and 13G, Philly

San Francisco was the busiest road city again last week with three musicals on tap, "Camelot," "How to Succeed in Business Without Really Trying" and "Stop the World—I Want to Get Off." The only other town with more than one touring entry was Chicago, where "Milk and Honey" and "Take Her, She's Mine" are berthed.

Business continued big for such entries as "Camelot" and "Succeed," as well as "Carousel" in Los Angeles and "Sound of Music" in Washington. Receipts for the other shows ranged from skimpy to so-so with "Mary, Mary" in Detroit suffering a 50% drop in business.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CHICAGO

Milk and Honey, Shubert (MC-RS) (5th wk) ($5.95-$6.60; 2,100; $72,000) (Robert Weede, Molly Picon, Terry Saunders). Previous week, $45,812.

Last week, $42,888.

Take Her, She's Mine, Blackstone (C-RS) (2d wk) ($4.95-$5.50; 1,447; $42,000) (Tom Ewell). Previous week, $23,707 with Theatre Guild-American Society subscription.

Last week, $23,265 with TG-ATS subscription.

DETROIT

Mary, Mary, Fisher (C-RS) (5th wk) ($4.65-$5.40; 1,606; $42,500) (Pippa Scott, Ryan MacDonald, Tom Helmore). Previous week, $30,020.

Last week, $15,259. MacDonald and Helmore took over last Wednesday (26) for Biff McGuire and Michael Evans who've transferred to the New York company.

LOS ANGELES

Carousel, Philharmonic (MD) (3d wk) (6.25-$7; 2,670; $85,000) (John Raitt, Jan Clayton). Previous week, about $83,200 with Civic Light Opera Assn. subscription.

Last week, around $83,500 with CLO subscription.

OAKLAND, CAL.

My Fair Lady, Auditorium (MC-BT) (2d wk) ($5.40-$5.95; 2,002; $64,000) (Ronald Drake, Gaylea Byrne). Previous week, around $22,800.

Last week, about $22,200.

PHILADELPHIA

Mary, Mary, Forrest (C-BT) (6th wk) ($4.80-$5.40; 1,760; $47,000) (Patricia Bosworth, Jeffrey Lynn, John Lassell). Previous week, $15,911 with twofers.

Last week, $13,098 with twofers. Miss Bosworth took over June 24 for Patricia Smith who's now playing the title role in the Broadway production.

SAN FRANCISCO

Camelot, War Memorial Opera House (MC-RS) (2d wk) ($6.50-$7.25; 3,246; $130,034) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $104,680 with CLO subscription.

Last week, $101,435 with CLO subscription.

How to Succeed in Business Without Really Trying, Curran (MC-RS) (3d wk) ($6.50-$7.25; 1,758; $65,600. Previous week, $65,600 with CLO subscription.

Last week, $65,683 with CLO subscription.

Stop the World—I Want to Get Off, Geary (MC-RS) (4th wk) $5.95-$6.50; 1,483; $48,500) (Joel Grey, Julie Newmar). Previous week, $33,363 with TG-ATS subscription.

Last week, $23,259.

WASHINGTON

Sound of Music, National (MD-RS) (2d wk) ($5.95-$7.25; 1,673; $63,455) (Barbara Meister, John Myhers). Previous week, $58,982 after deduction of $850 in commissions for TG-ATS subscription.

Last week, $58,745 after the deduction of $850 in commissions for TG-ATS subscription.

Stock Items

The St. Michael's Playhouse, Winooski Park, Vt., began its 13th season last Monday (1) with "Who Was That Lady I Saw You With?"

The Red Barn Theatre, Saugatuck, Mich., at which **James Dyas** is director-producer, began its season last Monday (1) with "Come Blow Your Horn."

This year's Queens College Summer Theatre season gets underway on the Flushing, N. Y., campus next Friday (5) with "Taste of Honey."

Monique Van Vooren opened last night (Tues.) at the Avondale Theatre, Indianapolis, in "A Shot in the Dark."

Jazz trumpeter **Al Hirt** makes his summer stock debut next week in "Carnival" at the Starlight Theatre, Kansas City.

Betty Hellman is playing Sabina in "The Skin of Our Teeth" at the Brandeis Univ. Forum Theatre Waltham, Mass.

The Hampton (N. H.) Playhouse, operated by **John Vari** and **Alfred Christie,** began its 15th season last week with "Sunday in New York." Staging of the shows is being handled by Christie and **Adrian Hall. Fred Hopkins** has returned as stage manager and **Bob Jeffords, Fred Nihda** and **Francine Yagoda** are respectively technical director, scenic designer and pressagent.

Irene Hervey will costar with **Hans Conreid** in "Take Her, She's Mine," opening next Tuesday (8) at the Mineola (L. I.) Playhouse.

Paintings by **Jeanne Redpath** are being exhibited this week at the Tappan Zee Playhouse, Nyack, N. Y., which is currently presenting "An Evening With Beatrice Lillie."

The Peterborough (N. H.) Playhouse, under the production auspices of **Sally Stearns Brown,** daughter of founder **Edith Bond Stearns,** began its 30th season last Wednesday (26).

Mary Mon Toy will repeat her Broadway role of Minnie Ho in "The World of Suzie Wong" next week at the Totem Pole Playhouse, Caledonia State Park, Fayetteville, Pa. In August, she's scheduled to appear in "Flower Drum Song" at the Tenthouse Theatre, Highland Park, Ill.

The Los Angeles Summer Playhouse opened its initial season under the production auspices of **Alexander White** last week with **John Vivyan** and **Majel Barrett** in "The Rainmaker."

The Colonie Summer Theatre, Latham, N.Y., gets the **Jose Greco** terp troupe next Monday (8) and **Victor Borge** in his "Comedy In Music" presentation July 22.

Carmen de Lavallade will guest with **Donald McKayle and Co.** at the Jacob's Pillow Dance Festival, Lee, Mass., next Tuesday-Saturday (9-13).

Cynthia Bossart, daughter of actress **Nancy Andrews,** is in her second summer as an apprentice at the Red Barn Theatre, Northport, L. I., where her mother headlined in several shows last year.

Eva Gabor will play stock engagements this summer in "A Shot in the Dark."

Patricia Palmer, of the Bayne-Edleman publicity office, off to Somerset, Ind., for a three-weeker with the local stock company.

Honey Sanders to appear this month in the Kenley Players presentation of "Rain." starring **Edie Adams,** at the Packard Music Hall, Warren, O., and the Veterans Memorial Auditorium, Columbus, O.

Ken Richards has left his post as administrative assistant for the Laurence Henry Co. to perform at the Penninsula Playhouse, Fish Creek, Wis., operated by **James B. McKenzie,** formerly general manager for the Laurence Henry firm.

Sarasota Festival Set

The Asio Theatre Comedy Festival in Sarasota, Fla., sponsored by the Ringling Museum and Florida State Univ., will start its fourth season of five repertory offerings July 12 with "The Taming of the Shrew."

The series ends Aug. 24.

Stock: 'Jeanie' 93½G, St. L.; Burnett $77,568, Dallas; Ont. Bard Fest $47,894

"I Dream of Jeanie," a musical based on two weeks in the life of Stephen Foster with book by Myles Standish, drama and film critic of the St. Louis Post-Dispatch, played to wow business in its preem last week at the Municipal Theatre, St. Louis. Attendance at the 12-000-seater (1,500 seats are given away free at each performance) for the tuner's seven-performance engagement hit 66,000.

Also in the powerhouse groove was the Carol Burnett-starrer "Calamity Jane" in the first week of a fortnight's stand at the State Fair Music Hall, Dallas. "Show Boat," with Robert Horton heading the cast, did well in the wind-up stanza of a two-week outing at the Starlight Theatre, Kansas City.

The Stratford (Ont.) Shakespearean Festival dropped to 71% capacity from 81% the previous week and the Bard repertory in Stratford, Conn., climbed to 63% of capacity from 60% the previous frame. The tryout of "Time of Hope" at the Playhouse in the Park, Philadelphia, didn't fare too well.

Estimates for This Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DALLAS

State Fair Music Hall ($4-$5; 4,120; $84,000). **Calamity Jane** (MC) (Carol Burnett) (1st wk), $77,568 for seven performances.

Previous week, **Unsinkable Molly Brown** (MC) (2d wk) (Ginger Rogers, George Wallace), $71,598 for seven performances.

Current, **Calamity Jane** (2d wk).

KANSAS CITY

Starlight Theatre ($4; 7,600; $110,000). **Show Boat** (MD) (Robert Horton, Dorothy Coulter, Iggie Wolfington, Marilyn Horton, Richard France) (2d wk), around $65,000.

Previous week, about $70,000.

Current, **Wildcat** (MC) (Martha Raye, George Wallace).

PHILADELPHIA

Playhouse in the Dark ($3-$3.50; 1,437; $29,529). **Time of Hope** (D) (Donald Madden, Lois Smith), $15,456.

Previous week, **Billy Barnes Revue of 1963** (R) (Joyce Jameson), $13,677.

Current, **Come Blow Your Horn** (C) (Menasha Skulnik).

ST. LOUIS

Municipal Theatre ($4; 12,000). **"I Dream of Jeanie"** (MD), $93,446 for seven performances.

Current, **"Li'l Abner."**

STRATFORD, CONN.

American Shakespeare Festival ($6.25; 1,449; $56,700) (Rep) (4th wk). **Henry V - Comedy of Errors - King Lear,** $35,477.

Previous week, $34,472.

Current, same repertory.

STRATFORD, ONT.

Festival Theatre ($5; 2,258; $67,176) (Rep) (2d wk). **Troilus and Cressida - Cyrano de Bergerac - Comedy of Errors,** $47,894.

Previous week, $47,882 for seven performances.

Current, same repertory.

WALLINGFORD, CONN.

Oakdale Musical Theatre ($4.50-$5.50; 2,357; $59,000), **Music Man** (MC) (Bert Parks), about $35,000 for seven performances.

Previous week, **An Evening With Johnny Mathis** (R), around $44;200 for seven performances on a potential capacity gross of $68,000 with the spot scaled to a top of $5.50 weeknights and $6.50 weekend eves.

Current, **Unsinkable Molly Brown** (MC) (Jane Powell).

B'way Shrinking to 14 Entries; 'Succeed,' 'Never' and 'Oliver' SRO; 'Woolf' 34G, 'Sky' $24,438, 'Tops' 13G

Broadway continued downhill last week with substantial drops registered by most shows. However, a pickup in business for "Oliver" put that musical back in the capacity groove with "How to Succeed in Business Without Really Trying" and "Never Too Late."

"Strange Interlude," which folded last Saturday night (29) along with "Photo Finish" and "Little Me," went out smartly with receipts for the stanza climbing $12,240 over the previous week's take. The loss of those three shows leaves 15 entries on the boards this week. The list will shrink to 14 with the closing next Saturday (6) of "Rattle of a Simple Man."

Estimates for Last week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (36th wk; 285 p) ($7.50; 773; $34,073). Previous week, $32,523.

Last week, $28,668.

Dear Me, the Sky is Falling, Music Box (C) 18th wk; 134 p) ($6.90-$7.50; 1,101; $40,100) (Gertrude Berg). Previous week, $27,633 with parties.

Last week, $24,438 with parties.

Enter Laughing, Miller's (C) (16th wk; 125 p) ($6.90-$7.50; 940; $30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $23,716.

Last week, $19,206.

Funny Thing Happened in the Way to the Forum, Alvin (MC) (60th wk; 479 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $60,302.

Last week, $57,302.

How to Succeed in Business Without Really Trying, 46th St. (MC) (90th wk; 713 p) ($9.60; 1,342; $66,615). Previous week, $67,490.

Last week, $67,410.

Mary, Mary, Hayes (C) (121st wk; 964 p) ($6.90-$7.50; 1,339; $43,380) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, $28,656. Miss Lynn, Poston and Mulhare were succeeded last Monday (1) by Patricia Smith, Biff McGuire and Michael Evans, respectively.

Last week, $25,170.

Never Too Late, Playhouse (C) (31st wk; 247 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $37,394.

Last week, $37,322.

No Strings, Broadhurst (MC) (68th wk; 540 p) ($9.20; 1,214; $62,037). Previous week, $32,599.

Last week, $28,304. Exits Aug. 3 to tour.

Oliver, Imperial (MD) (25th wk; 201 p) ($9.30; 1,428; $69,000) (Clive Revill, Georgia Brown). Previous week, $68,555.

Last week, $69,317.

***Pajajma Tops,** Winter Garden (C) (5th wk; 36 p) ($7.50; 1,404; $36,000) (June Wilkinson, Richard Vath). Previous week, $13,456.

Last week, $13,090.

***Rattle of a Simple Man,** Booth (C) (11th wk; 86 p) ($6.90-$7.50; 807; $34,600) (Tammy Grimes, Edward Woodward). Previous week, $11,565.

Last week, $9,002. Closes next Saturday (6).

She Loves Me, O'Neill (MC) (10th wk; 79 p) ($9.60; 1,047; $57,776) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, $48,384.

Last week, $42,355.

Stop the World—I Want to Get Off, Shubert (MC) (39th wk; 309 p) ($8.60; 1,461; $61,000) (Anthony Newley). Previous week, $38,650.

Last week, $36,364.

Tovarich, Majestic (MC) (15th wk; 120 p) ($9.20; 1,616; $80,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, $43,463.

Last week, $42,557.

Who's Afraid of Virginia Woolf? Rose (D) (38th wk; 296 p) ($6.90-$7.50; 1,162; $46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Elaine Stritch, Sheppard Strudwick). Previous week, $38,623.

Last week, $34,083. Nancy Kelly begins pinchhitting next Monday (8) for Miss Hagen who starts an eight-week vacation at the end of this week. Donald Davis takes over next Wednesday (10) for Strudwick, who'll vacation for six weeks. Strudwick will then appear opposite Miss Kelly, starting Aug. 19, for a fortnight while Hill vacations and on Sept. 2 he and Miss Kelly will move to Boston as the leads, evenings only, in the touring production.

Closed Last Week

***Little Me,** Lunt-Fontanne (MC) (33d wk; 257 p) ($9.90; 1,407; $75,801) (Sid Caesar). Previous week, $40,458.

Last week, $38,516. Closed Saturday (29) at an estimated $165,000 deficit on a $354,644 production cost. A tour is planned for the fall with Caesar continuing as star.

***Photo Finish,** Atkinson (C) (20th wk; 159 p) ($6.90-$7.50; 1,090; $45,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, $17,659.

Last week, $15,164. Closed Saturday (29) at an estimated $40,000 loss on a production cost of around $63,000.

Strange Interlude, Beck (D) (16th wk; 97 p) ($6.90-$7.50; 1,280; $39,654). Previous week, $20,845 for six performances.

Last week, $33,055 for six performances. Closed Saturday (29) at an estimated $60,000 loss on a production cost of about $100,000.

Other Theatres

Ambassador, ANTA, Barrymore, Belasco, Biltmore, Broadway, Cort, 54th St., Hellinger, Hudson, Longacre, Lyceum, Morosco, Plymouth, Royale, St. James, Ziegfeld.

'Rothschilds' Libretto By Wolf Mankowitz

British writer Wolf Mankowitz will do the book for the musical version of Frederick Morton's nonfiction bestseller, "The Rothschilds." The tuner, for which a composer and lyricist are still to be set, is to be produced by Hillard Elkins who intends presenting it first in London, and then on Broadway. Present plans call for the West End preem next spring.

Elkins, who set the deal with Mankowitz during a month-long overseas visit, returned to New York Monday (1) from Vienna where he and Mankowitz met with Morton, who has a villa there. Mankowitz, incidentally, is due July 11 in Manhattan. The sets are to be provided by British designer Sean Kenny.

Pickwick Club, London, New Show Biz Feedery

London, July 2.

A new restaurant club for theatrical trade, with membership on an invitational basis, opens next Thursday (4) in the West End. It will be called the Pickwick Club, and the opening will coincide with the preem of the new British musical, "Pickwick," written by Wolf Mankowitz, Leslie Bricusse and Cyril Ornadel.

Harry Secombe, who plays the title role in the tuner, will be chairman of the governing committee, which will include Mankowitz, Bricusse, Sammy Davis, Jr., and Anthony Newley, with Desmond Cavanagh as club manager.

There will be no paid membership, and all invited to join will be enrolled as honorary members.

Repertory Reviews

Troilus & Cressida

Stratford, June 18.

Stratford Shakespearean Festival revival of drama in two acts, by William Shakespeare. Staged by Michael Langham; scenery and costumes, Desmond Heeley; music, Louis Applebaum. Opened June 17, '63, at the Festival Theatre, Stratford, Ont.; $5 top.

Prologue ..... Len Birman
King of Troy ..... Hugh Webster
Queen of Troy ..... Christine Bennett
Hector ..... John Callcos
Troilus ..... Peter Donat
Paris ..... James Douglas
Helenus ..... Joseph Shaw
Delphobus ..... Edwin Stephenson
Cassandra ..... Kate Reid
Andromache ..... Amelia Hall
Aeneas ..... Donnelly Rhodes
Antenor ..... Nelson Phillips
Cressida ..... Martha Henry
Calchas ..... Joseph Shaw
Pandarus ..... William Hutt
Margarelon ..... Len Cariou
Alexander ..... Lewis Gordon
Servant to Troilus ..... Beb Nisbet
Servant to Paris ..... Ted Hodgeman
Agamemnon ..... Max Helpmann
Menelaus ..... Joseph Rutten
Ulysses ..... Douglas Rain
Nestor ..... William Needles
Diomedes ..... Len Birman
Achilles ..... Leo Ciceri
Ajax ..... Tony van Bridge
Patroclus ..... Garrick Hagon
Thersites ..... Eric Christmas
Helen ..... Diana Maddox
Officer ..... Claude Bede

Others: David Britton, Al Kozlik, Joel Michaels, Louis Negin, Ken Pauli, Adrian Pecknold, Rick Quigley, Nicholas Simons, John Watts, Bridget Blackwell, Norma Cartwright, Angela Fusco, Susan Learned, Claire Marshall, Kelly Ross.

"Troilus and Cressida," a rarely-produced play from Shakespeare's catalog, seems to say that wars should be settled by two fighting contestants apart from the machinations of politicians. Anyway, the playwright had the idea some four centuries ago that something needed to be done about war which because of the inherent brutalities of man, fed by the faithless love of woman, go on.

"Troilus and Cressida" is the second play at Canada's Stratford Festival this season to be followed by "Timon of Athens"—debuting on July 29 in modern dress.—Say, that in its 11th year of production, directors are scraping the bottom of the Bard's barrel.

Staging of Michael Langham, and the design of Desmond Heeley in the dressing of the Trojans in golden uniforms and the Greeks in browns and greys, serves to keep the audience apprised of military forces—and is a good play.

Shakespeare wrote "Troilus and Cressida" immediately after "Hamlet," when he was 38. He seems preoccupied with the wanton lust of Cressida who, on her transfer to the Greek camp as an honorable prisoner of war, proceeds to share her favors with her captors and goes from man to man, forgetting her vows to Troilus.

Michael Langham has done a good staging job. *McStay.*

Comedy of Errors

Stratford, June 19.

Stratford Shakespearean Festival revival of comedy in two acts, by William Shakespeare. Staged by Jean Gascon; decor and costumes, Robert Prevost and Mark Negin; music, Gabriel Charpentier. Opened June 19, '63, at Festival Theatre, Stratford, Ont.; $5 top.

Solinus ..... William Needles
Aegeon ..... Tony van Bridge
Antipholus of Ephesus ..... James Douglas
Antipholus of Syracuse ..... Peter Donat
Dromio of Ephesus ..... Eric Christmas
Dromio of Syracuse ..... Douglas Rain
Balthazar ..... Nelson Phillips
Angelo ..... Mervin Blake
Merchants ..... Joseph Shaw, Leo Ciceri
Pinch ..... Hugh Webster
Officer ..... Nicholas Simons
Adriana ..... Kate Reid
Luciana ..... Martha Henry
Nell ..... Amelia Hall
Courtezan ..... Rita Howell
Aemilia ..... Christine Bennett
Novices ..... Claire Marshall, Norma Cartwright
Punchinellos ..... Jake Dengel, Lewis Gordon, Ted Hodgeman, Adrian Pecknold, Donnelly Rhodes

Others: Len Cariou, Al Kozlik, Joel Michaels, Louis Negin, Ken Pauli, John Watts, David Britton, Rick Quigley, Edwin Stephenson.

Musicians: Robert Comber, William Kuinka, Eli Kassner, Ronald Laurie.

In "The Comedy of Errors," one of Shakespeare's less successful plays, Jean Gascon comes from Montreal to stage. He has jazzed up the farce of mistaken identity with much added "business" that achieves speed and color at the cost of bewilderment. It leaves Shakespearean characters and situations unexplained.

Against the foregoing, however, blend of French direction and English language sprinkles piquant touches. Some of the 2,258-capacity audience at the Stratford (Ontario) Festival were in a state of hilarity unintelligible to others for whom "The Comedy of Errors" seemed a bore.

Contribution to the color and movement was a masquerade, part of fore and aft. A garrulous old man leads his group of disinterested listeners cross-stage intermittently as a running gag. There is also use of a clown quintet of stagehands, prop men and spectators.

"Comedy of Errors" deals with identical twin sons lost in a shipwreck. Each grows up unaware of the other's existence. Augmenting the confusion is that they have identical twin servants.

Playwright and director don't clear up the entanglements until the twins meet each other and the stripping abbess (Christine Bennett) reveals herself as the long-missing wife of the fast-taking merchant and mother of the two master twins. Confusion reigns until a family reunion and explanations are forthcoming. All of this, Gascon propels at breakneck speed.

Half masks and weird costuming add to the fantasy of the shenanigans, plus the pace of Gascon's staging. Some of the audience appreciated the French-Canadian's directing; others preferred the Shakespearean authenticity and did not feel that Gascon's image and tricks were funny enough to justify his liberties.

Antipholus of Syracuse and Antipholus of Ephesus are played by Peter Donat and James Douglas as the masters; the twin servants by Eric Christmas and Douglas Rain. All are excellent in their portrayal though the latter two have the low-comedy lines and slapstick antics.

William Needles is the wily Duke and Hugh Webster is the loquacious Dr. Pinch, with both fine. Kate Reid and her sister, Martha Henry, are the shrewish wife and the simpering target of affection; Tony van Bridge as the garrulous father. All do what they can with the roles, plus the swift direction of Gascon.

Designed by Robert Prevost and Mark Negin, with background music by Gabriel Charpentier commendable. But it is Gascon's frantic staging that draws the comment. *McStay.*

Off-B'way Review

The Living Premise

Theodore J. Flicker presentation. Staged by Theodore J. Flicker and Joan Darling; sets, David Moon. Opened June 13, '63, at the Premise, N. Y.; $3.90 top.

Cast: Calvin Ander, Godfrey Cambridge, Al Freeman Jr., Jo Ann Lecompte, Diana Sands.

America's most acute problem, racial discrimination, is spoofed and dissected with razor-sharp wit by the new integrated cast of the Premise. The sketches, purportedly improvised by the performers but set in advance, go directly to the heart of the matter, and most are comic. The evening is, therefore, entertaining as well as topical.

The subjects for satire—the vanities and prejudices of both races, the differing approaches of "liberals" and the Black Muslims, the bowing and scraping by eastern and western diplomats to members of the Afro-Asian bloc — are obvious, but the treatment is fresh and clever, and the show moves at a sprightly clip. There are a few attempts at on-the-spot improvisations, which didn't turn out very well at the performance previewed, but did not detract from the hilarious success of the rest of the evening.

The quintet of players, three colored and two white, is excellent. Diana Sands demonstrates a fine comic sense, and her portrayals of both "enlightened" Negroes and "mammy" types are delightful. Godfrey Cambridge is equally effective, dominating the skits in which he appears.

Filling out the cast are Calvin Ander, Jo Ann Lecompte, and Al Freeman Jr., all skillful actors and savvy comedians. With its new performers and fresh slant, the Premise should draw and please large audiences. *Kenn.*

NBC Man at Antioch

H. Wesley Kenney, an NBC producer - director, is stager of "Twelfth Night," which opens the Antioch Arena Theatre's season tonight (Wed.) at Antioch College, Yellow Springs, O.

Productions at the spot each run two weeks with "Night" to be followed by "A Touch of the Poet," "The Devil's Disciple," "The Queen and the Rebels" and "Charley's Aunt."

Grix Pick 'Succeed'

Continued from page 53

Man," and Maggie Smith, star of "Mary Mary," each receiving six votes. Elaine Stritch had a handsome majority as the bast female lead in a musical for her performance in "Sail Away."

Norman Rodway, who received considerable critical acclaim for his performance in "Stephen D," was accoladed as the most promising new West End actor, and Mary Miller, who appeared in "The Master Builder" got the nod as the most promising new actress.

The following critics participated in the poll: Irving Wardle (The Times), Bernard Levin (Daily Mail), Arthur Thirkell (Daily Mirror), Fergus Cashin (Daily Sketch), David Nathan (Daily Herald), Herbert Kretzmer (Daily Express), Philip Hope-Wallace (The Guardian), T. C. Worsley (Financial Times), Alan Brien (Sunday Telegraph), Kenneth Tynan (The Observer), Jack Lewis (Sunday Citizen), Jack Bentley (Sunday Mirror), Felix Barker (Evening News), Milton Shulman (Evening Standard).

Harold Hobsonn, Sunday Times drama reviewer, was on vacation at the time the poll was being conducted. The Sunday Express does not feature drama reviews. The People and the News of the World do not assign one critic all year around to legit reviewing.

London Critics' Ballots

London, July 2.

Philip Hope-Wallace (The Guardian): 1, "All In Good Time"; 2, "Oh What a Lovely War!"; 3, "Looking for the Action"; 4, "The Physicists"; 5, "How to Succeed in Business Without Really Trying"; 6, Paul Scofield; 7, Maggie Smith; 8, Victor Spinetti; 9, Elaine Stritch; 10, Bernard Miles; 11, Marjorie Rhodes; 12, Norman Rodway; 13, Mary Miller; 14, Peter Brook; 15, David Rudkin.

Fergus Cashin (Daily Sketch): 1, "All In Good Time"; 2, "Half a Sixpence"; 3, "All Square"; 4, "The Physicists"; 5, "How to Succeed in Business Without Really Trying"; 6, Harry Corbett; 7, Sheila Hancock; 8, Tommy Steele; 9, No Vote; 10, Bernard Miles; 11, Marjorie Rhodes; 12, Gerald Wells; 13, Lynn Redgrave; 14, Peter Brook; 15, James Saunders.

Alan Brien (Sunday Telegraph): 1, "Afore Night Came"; 2, "Oh What a Lovely War"; 3, "Looking for the Action"; 4, "The Physicists"; 5, "How to Succeed in Business Without Really Trying"; 6, Paul Scofield; 7, Diana Rigg; 8, Tommy Steele; 9, Elaine Stritch; 10, Bernard Miles; 11, Marjorie Rhodes; 12, Norman Rodway; 13, Mary Miller; 14, Anthony Page; 15, Spike Mulligan and John Antrobus.

Bernard Levin (Daily Mail): 1, "Curtmantle"; 2, "Oh What a Lovely War"; 3, "An Evening of British Rubbish"; 4, "Stephen D"; 5, "How to Succeed in Business Without Really Trying"; 6, Leo McKern; 7, Sheila Hancock; 8, Tommy Steele; 9, No Vote; 10, Moray Watson; 11, Marjorie Rhodes; 12, Ian McShane; 13, Lynn Redgrave 14, Peter Brook 15, Bill Naughton.

Herbert Kretzmer (Daily Express): 1, "All In Good Time"; 2, No Vote; 3, "Looking for the Action"; 4, "Stephen D"; 5, "How to Succeed in Business Without Really Trying"; 6, Paul Scofield; 7, Maggie Smith; 8, Tommy Steele; 9, Elaine Stritch; 10, Charles Gray; 11, Mary Miller; 12, Ian McShane; 13, Mary Miller; 14, Michael Elliott; 15, Bill Naughton.

Felix Barker (Evening News): 1, "Curtmantle"; 2, "Half a Sixpence"; 3, "Looking for the Action"; 4, "The Physicists"; 5, "How to Succeed in Business Without Really Trying"; 6, Cyril Cusack; 7, Maggie Smith; 8, Tommy Steele; 9, Elaine Stritch; 10, Moray Watson; 11, Eileen Gourlay; 12, John Standing; 13, Mary Miller; 14, Peter Brook; 15, Fred Watson.

Jack Lewis (Sunday Citizen): 1, "All In Good Time"; 2, "Oh What a Lovely War"; 3, "The Premise"; 4, "Stephen D"; 5, "How to Succeed in Business Without Really Trying"; 6, Paul Scofield; 7, Sheila Hancock; 8, Warren Berlinger; 9, Elaine Stritch; 10, Gerald Cross; 11, Collin Wilcox; 12, John Hurt; 13, Mary Miller; 14, Peter Brook; 15, David Rudkin.

Arthur Thirkell (Daily Mirror): 1, "Next Time I'll Sing to You"; 2, "Half a Sixpence; 3, "The Premise"; 4, "The Physicists"; 5, "How to Succeed in Business Without Really Trying"; 6, Paul Scofield; 7, Sheila Hancock; 8, Tommy Steele; 9, Elaine Stritch; 10, Harry Andrews; 11, Eileen Atkins; 12, Norman Rodway; 13, Lynn Redgrave; 14, Jim Fitzgerald; 15, James Saunders.

T. C. Worsley (Financial Times): 1, "The Bedsitting Room"; 2, "Oh a Lovely War"; 3, "All Square"; 4, "The Physicists"; 5, "How to Succeed in Business Without Really Trying"; 6, Paul Scofield; 7, Sheila Hancock; 8, No Vote; 9, No Vote; 10, Alan Webb; 11, Pauline Jameson; 12, No Vote; 13, Mary Miller; 14, Peter Brook; 15, Charles Dyer.

Kenneth Tynan (The Observer): 1, "The Bedsitting Hoom"; 2, "Oh What a Lovely War"; 3, "The Premise"; 4, "The Physicists"; 5, "Black Nativity" and "On the Town"; 6, Paul Scofield; 7, Maggie Smith; 8, John Moffat; 9, Marion Williams; 10, Bernard Bresslaw; 11, Marjorie Rhodes; 12, Norman Rodway; 13, Sheila Allen; 14, John Littlewood; and Peter Brook; 15, David Rudkin.

David Nathan (Daily Herald): 1, "All In Good Time"; 2, "Half a Sixpence"; 3, "Looking for the Action"; 4, "Stephen D"; 5, "How to Succeed in Business Without Really Trying"; 6, Paul Scofield; 7, Maggie Smith; 8, Tommy Steele; 9, No Vote; 10, Bernard Miles; 11, Mary Miller; 12, Norman Rodway; 13, Mary Miller; 14, Michael Elliott; 15, James Saunders.

Jack Bentley (Sunday Mirror): 1, "Rattle of a Simple Man"; 2, "Half a Sixpence"; 3, "An Evening of British Rubbish"; 4, "The Physicists"; 5, "How to Succeed in Business Without Really Trying"; 6, Paul Scofield; 7, Maggie Smith; 8, Tommy Steele; 9, Elaine Stritch; 10, Harry Andrews 11, Patience Collier; 12, Norman Rodway; 13, Vivienne Pickles; 14, Peter Brook; 15, Frank Harvey.

Irving Wardle (Times): 1, "All In Good Time"; 2, "Oh What a Lovely War"; 3, "Looking for the Action"; 4, "Stephen D"; 5, "On the Town"; 6, Paul Scofield; 7, Maggie Smith; 8, Warren Berlinger; 9, Marti Webb; 10, T. P. McKenna; 11, Irene Worth; 12, Nicol Williamson; 13, Mary Miller; 14, Peter Brook; 15, James Broom Lynne.

Milton Shulman (Evening Standard): 1, "Stephen D"; 2, "Half a Sixpence"; 3, "An Evening of British Rubbish"; 4, "The Physicists"; 5, "How to Succeed in Business Without Really Trying"; 6, Paul Scofield; 7, Sheila Hancock; 8, Tommy Steele; 9, Elaine Stritch; 10, Bernard Miles; 11, Collin Wilcox; "Adjustment"; 12, Norman Rodway; 13, Mary Miller; 14, Peter Brook; 15, Bill Naughton.

London Critics' Choices

1. Best New British Play

"All In Good Time"	6
"Curtmantle"	2
"The Collection"	1
"The Bedsitting Room"	1
"Next Time I'll Sing to You"	1
"Afore Night Come"	1
"Stephen D"	1

2. Best New British Musical

"Oh What a Lovely War"	7
"Half a Sixpence"	5

3. Best New Revue

"Looking for the Action"	6
"The Premise"	3
"All Square"	2
"An Evening of British Rubbish"	2

4. Best New Foreign Play

"The Physicists"	8
"Stephen D"	5

5. Best New Foreign Musical

"How to Succeed in Business Without Really Trying"	10
"Black Nativity"	1½
"On the Town"	1½

6. Best Performance by Male Lead in Straight Play

Paul Scofield ("King Lear")	10
Cyril Cusack ("The Physicists")	1
Leo McKern ("Peer Gynt")	1
Harry Corbett ("Who'll Save the Plowboy?")	1

7. Best Performance by Female Lead in Straight Play

Sheila Hancock ("Rattle of a Simple Man")	6
Maggie Smith ("Mary, Mary")	6
Diana Rigg ("Comedy of Errors")	1

8. Best Performance by Male Lead in Musical

Tommy Steel ("Half a Sixpence")	8
Warren Berlinger ("How to Succeed")	2
John Moffat ("Virtue in Danger")	1
Victor Spinetti ("Oh What a Lovely War")	1

9. Best Performance by Female Lead in Musical

Elaine Stritch ("Sail Away")	7
Marion Williams ("Black Nativity")	1
Marti Webb ("Half a Sixpence")	1

10. Best Male Supporting Performance

Bernard Miles ("All in Good Time")	5
Moray Watson ("The Doctor's Dilemma")	2
Bernard Bresslaw ("Day of the Prince")	1
Alan Webb ("King Lear")	1
Harry Andrews ("Baal")	1
Gerald Cross ("The Masters")	1
Charles Gray ("The Alchemist")	1
T. P. McKenna ("Stephen D")	1

11. Best Female Supporting Performance

Majorie Rhodes ("All in Good Time")	5
Mary Miller ("The Master Builder")	2
Collin Wilcox ("Period of Adjustment")	2
Pauline Jameson ("Women Beware Women")	1
Eileen Atkins ("Semi Detached")	1
Eileen Gourley ("How to Succeed")	1
Irene Worth ("King Lear")	1

12. Most Promising New West End Actor

Norman Rodway ("Stephen D")	5
Ian McShane ("Infanticide in the House of Fred Ginger" and "How Are You, Johnnie?")	2
John Hurt ("Infanticide in the House of Fred Ginger")	1
Gerald Wells ("Kill Two Birds")	1
Nicol Williamson ("Women Beware Women")	1
John Standing ("Norman")	1

13. Most Promising New West End Actress

Mary Miller ("The Master Builder")	9
Lynn Redgrave ("The Tulip Tree")	3
Sheila Allen ("Three Plays")	1

14. Best Director

Peter Brook ("King Lear" and "The Physicists")	8½
Michael Elliott ("Peer Gynt")	2
Jim Fitzgerald ("Stephen D")	1
Anthony Page ("Women Beware Women")	1
Joan Littlewood ("Oh What a Lovely War")	½

15. Most Promising Playwright

David Rudkin ("Afore Night Come")	3
Bill Naughton ("All in Good Time")	3
James Saunders ("Next Time I'll Sing to You")	3
Charles Dyer ("Rattle of a Simple Man")	1
Fred Watson ("Infanticide in the House of Fred Ginger")	1
Spike Milligan and John Antrobus ("The Bedsitting Room")	1
James Broom Lynne ("Trigon")	1

Stock Theatre to Roll 5 Mos. Season Oct. 2 in V'couver; Sets 126G Budget

Vancouver, July 2.

A professional stock theatre has been launched in Vancouver. It has booked the 647-seat Queen Elizabeth Playhouse for the months of October-November this year and January to March in '64. It thus ducks Christmas. Called The Playhouse Theatre Company, the new legit organization has set a budget of $126,136 to cover the cost of staging the six productions named for the debut season, ranging from classical drama to musical comedy.

First Canadian production of Brendan Behan's "The Hostage" will open Oct. 2, directed by John Hirsch of the Manitoba Theatre Centre. Second play will be Noel Coward's "Private Lives", opening Oct. 31 and "The Boy Friend", British musical of the '20s, is scheduled for Nov. 14 to round out the '63 half of the season.

In January comes Shakespeare's "Julius Caesar", chosen to mark the 400th anniversary of the bard's birth, and directed by Mavor Moore of Toronto's Crest Theatre. This will be followed by Harold Pinter's avant-garde play, "The Caretaker" and the final production of the season will be an up-dated version of the classic farce, 'Charley's Aunt", with closing date set for March 21, 1964.

Contracted to date from local Equity ranks, all with experience in and outside Canada, include Rae Brown, Lillian Carlson, Bob Clothier, John Sparks and Ted Stidder. Negotiations are also continuing for directors in addition to Hirsch and Moore, part of an exchange plan with other Canadian legit groups.

Management committee for the new company is headed by Arnold Edinborough, currently chairing a journalism seminar at the University of British Columbia. Other members are vice-president Robert Philips, secretary Hamish Cameron and artistic liason, Joy Coghill. Directors also include past president Alec Walton and Hugh Palmer, director of tv for the CBC in Vancouver and representing the Community Arts Council. Michael Johnston has been appointed full time producer-manager of the rep company.

In lieu of a financial grant, Vancouver city council has given the company free rental of the civic-owned Playhouse, equivalent to $15,000 for the inaugural season. A token grant has been received from the Canada Council and more substantial assistance is expected later this year. Box office revenue of some $85,000 is anticipated, based on 40% estimate of capacity scaled at $3.50 and $2, and balance of the $25,000 deficit against budgeted production costs is to be raised from private citizen and business firm donations. Donors of $1,000 or more will be called Founders of the Green Room and this method of financing has produced $8,550 to date.

FORM THEATRE GROUP FOR ROME REPERTORY

Rome, July 2.

A new theatre company has been formed by Luchino Visconti, Paolo Stoppa, Rina Morelli, Giorgio DeLullo, Rossella Falk and Romolo Valli. It will probably be called The Rome Free Theatre Group and will combine two of the most successful Italian legit companies, the Campagnia dei Giovani and the Morelli-Stoppa. It will open Dec. 15 with Shakespeare's "Troylus and Cressida."

Both the theatre in which company will perform, Rome's Quirino, and legit impresario Carlo Alberto Cappelli will share production authority. Directors will be Visconti, DeLullo and Jerome Kilty, who will stage his version of dramatization of Thornton Wilder's novel, "Ides of March after its English language debut in London with Laurence Olivier as star.

Others authors to be performed are Feydeau, Pirandello, Sartre and Anouilh. The company will appear in Rome through April 15, then go to Milan and later return to Rome with a new repertory.

Greta Markson is appearing this week at the Avondale Summer Theatre, Indianapolis, opposite George Montgomery in "A Hole In The Head." She does "A Shot in the Dark" next week.

Twin Cities Groups To Combine for 'Threepenny'

St. Paul, July 2.

Theatre St. Paul, a local little theatre group, and a Minneapolis Symphony Orchestra segment, including conductor Stainslaw Skrowaczewski, will combine to present five performances of "The Threepenny Opera" next October at the Tyrone Guthrie Theatre, Minneapolis. In the pit will be 10 Minneapolis Symphony Orchestra musicians, with Skrowaczewski conducting.

The event will be one of Theatre St. Paul's seven subscription offerings next season. It's also included in the orchestra's Sunday afternoon subscription season's 10 presentations.

The Guthrie repertory company's season extend only for 20 weeks from May into September, leaving the Minneapolis house available for other shows in the fall and winter.

In Australian Musicals: Bronhill Reprises 'Widow,' Lamond Into 'Wildcat'

Melbourne, July 2.

Soprano June Bronhill is to return to the stage in August when once again she will play the lead in "The Merry Widow," presented by Garnet H. Carroll at the Tivoli here. Miss Bronhill made impact four years ago when she returned to play the "Widow" with the Sadler's Wells Opera Co. Thereafter she was at Sadler's Wells as lead in "Sound of Music" at a reputed $1,125 a week. She left the cast early this year to have a baby.

With productions currently running in Australia of "Sound of Music," "King and I" and "Orpheus in the Underworld." Carroll is soon to launch the Lucille Ball musical, "Wildcat," at the Princess here. In Miss Ball's role will be local video comedienne Toni Lamond and playing male lead is Gordon Boyd, brought from England. Playing "Janie" will be Canadian-born Norah Halliday. Staging will be in the hands of the American Milton Lyon.

Mpls. Musicians Union Pickets Little Theatre

Minneapolis, July 2.

The refusal of the local suburban St. Louis Park Community Theatre to employ two of the Minneapolis Musicians Union members to play the piano for the musical accompaniment of "Little Mary Sunshine," led to picketing of the showhouse at the recent opening performance. Instead of an orchestra, the little theatre group used two non-union piano players to furnish the accompaniments.

The union claimed that because the theatre charges admission, it is not a non-profit venture entitling it to use two non-union pianists. The union had offered to furnish two of its members at less than the regular $30 a night scale for each, according to James Greco, local vice-president.

The theatre group's president, Al Anderson, insisted the Community showhouse is non-profit and therefore the union lacks jurisdiction. He said revenue from its stage offering go into building funds "and we can't lay our hands on them."

Scot Troupe Into Tent After Theatre Burns

Dundee, Scotland, July 2.

The Dundee Repertory Theatre will go under canvas in a city park following the recent fire which destroyed its theatre. The company will use a 200-seat showtent in the local Camperdown Park.

Switch to canvas will be made this week, at the expiration of a month's lease of the city's Palace Theatre, a vaudery, which was obtained as emergency accommodation when the Repertory Theatre was burned out. The chairman, G. E. Geddes, says the experiment will continue for four or five weeks, or more. "Whatever the long-term solution, our theatre will continue in the meantime," he promises.

3 Couples & Bachelor

Williamstown, Mass., July 2.

An oddity of the Williamstown, Mass., Summer Theatre resident Equity company this season is that it's composed of three married couples and one bachelor, Equity group consists of Joyce & Michael Ebert, Carolyn Coates & James Noble; Olympia Dukakis & Louis Zorich. The lone unmarried is William Hansen, who appeared at the theatre last year in "The Sea Gull."

Williamstown will have eight-week span.

Seattle Rep to Offer 'Lear,' 'Firebugs,' 'Heroes,' 'Burning' and 'Sea Gull'

Seattle, July 2.

The Seattle Repertory Theatre, being organized by Stuart Vaughn for the Center Playhouse, will begin a 30-week season Nov. 13 with "King Lear." Vaughn, formerly director at the Phoenix Theatre, N.Y., has been here since May 1.

The repertory group will use the 800-seat Playhouse at the Seattle Center. A sales campaign for series tickets will begin some time this summer.

Following "Lear" the company will present Max Frisch's "The Firebugs," Christopher Fry's "The Lady's Not for Burning," Anton Chekhov's "The Sea Gull" and Robert Ardrey's "Shadow of Heroes." Vaughn will direct the Shakespeare, Fry and Ardrey productions and assoictae director Andre Gregory will stage the Frisch and Chekhov plays.

The plays will be scheduled to open at intervals of five weeks or longer, with "Shadow of Heroes" due for next March. The productions will continue in rotating schedule for the 30-week season.

The theatre will be an Equity house, probably pay over union scale. Most of the key members of the company of 15 have been selected, but contracts haven't been signed. The one definite player is Helen Quarrier, Mrs. Vaughn.

"We are selecting the company not for glamor but for their skill and their capacity for becoming permanent members of a repertory group," Vaughn says. "Also, they are invited here to become permanent citizens of Seattle, not just members of a theatre troupe."

The actors, plus Gregory and technicians, are due here the first week in September. Other performers to be hired on a non-professional basis and, particularly for "Lear" and "Shadow of Heroes," will be auditioined locally.

William S. Taylor is business manager of the new company. Ticket prices have not been set yet, but Vaughn hopes to sell around 25,000 series tickets and figures on a sliding scale of $3.50 to $1.50. Some improvements and additions are planned for the Playhouse, notably in the sound system, scenery shop and backstage.

To Star Video Fugitives At Traverse City, Mich.

Television names dominate the list of headliners scheduled to appear this summer at the Cherry County Playhouse, Traverse City, Mich. From "The 11th Hour" video series there'll be ack Ging and Wendell Corey. The former is slated to play his only strawhat engagement of the season at the spot in "King of Hearts" the week of July 16. Corey, his daughter, Robin, and other members of his family are to appear at the Playhouse the week of Aug. 6 in an undesignated offering.

Marjorie Lord, tele wife of Danny Thomas, opened the season last night (2) in "Blithe Spirit." Bernard Grant, of the daytime tele series, "Guiding Light," will star at the house next week in "Critic's Choice." MacDonald Carey will star the week of July 23 in "Oh Men, Oh Women," Charles Ruggles is to headline the week of July 30 in "Not in the Book" and Anthony George, of tv's "Checkmate" series, will top the cast the week of Aug. 13 in "Come Blow Your Horn."

"No Bed of Roses," a musical version of "The Fourposter," costarring Walter Cassell and Gail Manners, is to be a late August entry. Ruth Bailey is producer at the Playhouse where the shows are presented on a Tuesday-Sunday schedule.

Big Biz Fans Hopes of Mpls.' Guthrie Theatre to Hit Black in 1st Season

Minneapolis, July 2.

Results so far lead the operators of the local new $2,200,000 1,427-seat non-profit Tyrone Guthrie repertory theatre to believe that its first season of 20 weeks will wind up in the black. This is despite the fact that through June 19 it was a trifle behind, according to figures released to the press.

The initial season started May 7 and extends through Sept. 22. At the rate of eight a week, five nights and three matinees, total performances will be 160 for the four plays—the classic "Hamlet," "The Miser" and "The Three Sisters" plus "Death of a Salesman" yet to come.

At $5 top the theatre since the May 7 opening and through June 19 has played to 56,147 ticket buyers in the first six weeks. This represents 80.5% of capacity and an approximate slightly more than $30,000 a stanza gross for a $183,809.20 total.

With 14 weeks still in the offing along with "Death of a Salesman," expected to be the season's best boxoffice bet, there have been purchased, including the advance sale, 115,123 tickets out of a 228,320 potential. And the aggregate boxoffice take, up to and including June 19, was $419,614.40.

In order just to break even on the initial 20-week season, the total gross will have to be $66,000—an average of some $33,000 a week. Two-thirds of that has been attained, the press was informed.

It has been pointed out that the theatre is being operated as economically as possible. Sir Tyrone's annual salary is $16,000—"and how much do you think he could be making on Broadway?" asks Barton Emmet, the theatre's assistant administrative director. The theatre's top actor scale is $400 a week for which such prominent performers as Hume Cronyn, Jessica Tandy, George Grizzard and Rita Gam, etc., toil.

"I'll wager that Cronyn earned more in three weeks during the filming of the film 'Cleopatra' than he'll make with the Guthrie Theatre the entire season," opines Emmet.

The theatre has been enjoying much transient trade, with mail orders coming from as far east as England and as far west as Hawaii, according to Emmet.

'Show Boat' Bows Season Of Saratoga Musicals

Saratoga, N.Y., July 2.

The Spa Music Theatre opened last week for its second season here under the producer management of Ray Rizzo, with "Show Boat" featuring Howard Hartman. Subsequent shows will be "Paint Your Wagon," "Kiss Me, Kate," "Desert Song," "Finian's Rainbow," "The King and I," "The Red Mill," "The Threepenny Opera," "South Pacific" and "The Fantasticks."

The New York State-owned, air-conditioned, 580-seat house on the Saratoga Reservation, features a resident company, under the direction of Phil Osterman. Music Director is Lew Hooper.

Acad of Dramatic Arts To Madison Ave. Centre; Has Two 200-Seat Auds

American Academy of Dramatic Arts will move from its westside berth in the ANTA Playhouse, N.Y., to a six-story eastside structure on Madison Avenue which it purchased for around $500,000. The academy's new headquarters will be in the building erected in 1906 as the home of the Colony Club and which, more recently, was the site of the Seven Arts Center.

At the eastside location there are two theatres, each seating 200; workshops, rehearsal, dance and sound studios, numerous classrooms and administrative offices.

Evie Hayes Hokes It Up As Melbourne Mata Hari

Melbourne, July 2.

After three years of presenting audience-participation melodramas in a basement coffee-lounge atmosphere at the Bowl Music Hall here, George Miller is offering a musical version of "Mata Hari," subtitled "The Flame of Istanbul," the work of pianist A. Vincent Jones.

The show has little story, but corney comedy and a broad interpretation of the title role by American musical comedy actress Evie Hayes using a Mae West approach. The show runs 10 minutes short of two hours, with two long intervals, and the second half is almost entirely taken up by Miss Hayes, draped in long black tresses, leading group singing of World War I ballads.

The show has drawn rave notices from local critics, and should run almost indefinitely. Miss Hayes and her husband, American comedian Will Mahoney, have settled in Melbourne but this is the comedienne's first stage stint for several years. She has concentrated on television in the interim.

Vancouver Opens Tuner Season With 'Sunshine'

Vancouver, July 2.

Vancouver's Theatre Under the Stars opened its 25th season last night (Mon.) for a six-week schedule of musicomedy productions. The opener, "Little Mary Sunshine," plays through July 13 with Roma Hearn and Dean Regan as leads.

"Carousel" is next, July 15-27, with Lloyd Hanna, Yvonne O'Sullivan and Karl Norman. The season finale will be "Gypsy," July 29-Aug. 10, with Helena Bliss, Roseanne Hopkins, Ginger Harrison, Wally Marsh, Miss Hearn and Regan.

The outdoor Malkin Bowl in Vancouver's Stanley Park is the setting for civic-sponsored Theatre Under the Stars, with a subsidy from Carling Breweries.

Meader In 'Trap'

Skowhegan, Me., July 2.

The Lakewood Theatre will present Vaughn Meader here in "The Tender Trap" for a week opening Aug. 26. The disk impersonator was signed when Groucho Marx cancelled because of illness.

This will be Meader's only summer stock appearance. He's a native of Waterville, a city 40 miles away.

CINCY EXPECTS MORE TG-ATS SHOWS IN '63-'64

Cincinnati, July 2.

More roadshows are expected to play Cincy next season. Greater interest in the live theatre is triggered by two new groups of supporters, with the renewal of Theatre Guild-American Theatre Society subscribers already close to last year's 3,000 mark and a possibility of 3,000 new members. The total may exceed last season's by 1,300, says Kay Fipp, local Guild secretary.

Bill Blum, resident manager for the Shuberts, is figuring on 12 Broadway shows playing Cincy, with present assurance for eight in the Guild series, five already set. "Black Nativity" is booked for the week of Sept. 30 at the Shubert. An earlier tentative bocking is for "No Strings" at the larger Taft.

Guild shows scheduled are "A Man for All Seasons," "Who's Afraid of Virginia Wolf?" "A Funny Thing Happened on the Way to the Forum," "Camelot" and "Stop The World—I Want To Get Off." Possible additions are "Beyond the Fringe" and "A Thousand Clowns."

Fancy-Titled Strawhat To Bow in Windsor, Ont.

Windsor, Ont., July 2.

A strawhat operation, billed as the Windsor International Theatre Festival, opens next Saturday (6) in the 1,200-seat pro company of 21 actors, Cleary Auditorium here.

Co-producers Wayne Martens and Jonathan Knopf plan eight shows, including "View from the Bridge" and "Touch of the Poet," with Mark Schoenberg as resident director.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Cross Purposes" (FC). Producer, K&D Productions (1639 Broadway, N.Y.; CI 5-0042 or JU 6-6385). Accepting photos and resumes c/o above address from Equity male and femme performers, all-ages, who are thoroughly experienced in farce comedy. Do not phone or visit.

"Luther" (D). Producer, David Merrick (246 W. 44th St., N.Y. LO 3-7520). Available parts: male, 45-60, stern, saintly; male 30-40, big, fat, sloppy; male, who can do long speech in first act; male singers, tenor, counter tenor, bass-baritone, trained and experienced in Gregorian chant; male, 45-50, gentle, slightly old-womanish; boys, 8-10, should sing; male, 40, very confident, dominating; male, 35, cynical, courtier; male, storyteller, physically impressive; femme, 25-30, strong, peasant girl; male, 40, tall, assured personality. All actors should speak without strong American accents. Mail photos and resumes to Neil Hartley, c/o above address. Do not phone or visit.

"The Rehearsal" (D). Producer David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Rehearsals begin in Aug. in London for a Sept. Broadway opening. Available parts: femme, 30-35, English accent, zany, very attractive; male, 27-30, very British, silly, attractive; male, lawyer, Frank Silvera type. Mail photos and resumes to Neil Hartley, c/o above address. Do not phone or visit.

TOURING

The National Repertory Theatre. Producers, Michael Dewell and Frances Ann Dougherty (322 E. 50th St., N. Y.; PL 2-5640) Jerry Douglas is accepting photos and resumes c/o above address from Equity male and femme dramatic performers for the 1963-64 season, which will tour the U. S. beginning Oct. Anyone who has submitted photos and resumes within the last year, need not duplicate. Interviews are being held during the next few weeks and actors will be notified by mail as to time and place. Do not phone.

"West Side Story" (M). Producer, Ben Segal (c/o Lenny-Debin, 140 W. 58th St., N. Y.; JU 2-0270). This production, which stars Anna Maria Alberghetti, will tour four strawhaters, beginning Aug. 5. All other roles open. Mail photos and resumes to Thomas Currie, c/o above address.

Cabaret

Sinner and Saint Room. Producers, Danny Logan and Mark Malone (55 Grove St., N. Y.; UN 6-0797). Available parts in new revue; ingenue, exceptionally small, ingenue comedienne, Roz Russell type; young leading men and femme revue types with legit voices. No dancers. Mail photos and resumes to Danny Logan c/o above address.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"East Side, West Side" and "The Bachelor Game." Producers, Talent Associates - Paramount (444 Madison Ave., N. Y.; PL 3-1030). Seeking actors for extra work. Mail photos and resumes to Ethel Terry c/o Casting Consultants (Room 703, 444 Madison Ave., N.Y.).

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Ballet

"Radio City Music Hall Ballet." Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.; CI 6-4600). Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m., at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Howard Miller's 5th Year At Santa Barbara Theatre

Santa Barbara (Cal.) Summer Theatre begins its fifth season under the production auspices of Howard Miller next Monday (8) with George Nader and Gene Raymond in "The Moon Is Blue."

Miller's next entry July 15-20 at the Eobero Theatre, where the summer stock operation is berthed, will be "Harvey," starring Joe E. Brown in the role he played on tour and on Broadway as one of the successors to the late Frank Fay.

PAIR RESUME THEIR ROLES

Blackton and Worms With 'Fantasticks' Again

Jack Blackton and Robert A. Worms have rejoined the off-Broadway production of "The Fantasticks" as replacements for Ty McConnell and Don Pomes, respectively. Both are returning to parts they previousy played in the musical at the Sullivan Street Playhouse, N. Y.

With the show currently at temporary replacements for Alice Cannon and Jay Hampton are Melissa Murphy and John Hefferman, respectively.

Schroon's Mixed Fare

Schroon Lake, N.Y., July 2.

Seagle Colony Opera Guild will present "Carmen" July 27-28 at the Oscar Seagle Memorial Theatre in Schroon Lake.

Seagle Music Colony, directed by John Seagle, son of the late opera singer and director of music at Trinity College in Texas, will include Tuesday evening square dancers and concerts by its student vocalists, as well as art lessons and exhibitions at the Skylark Gallery under the direction of Betty Moses.

Touring Shows

(Figures cover June 30-July 14)

Camelot—Opera House, S. F. (July 1-13).
How to Succeed in Business Without Really Trying (2d Co.)—Curran, S. F. (July 1-13).
Mary, Mary (bus-truck)—Forrest, Philly (July 1-13).
Mary, Mary (3d Co.) — Fisher, Det. (July 1-13).
Milk and Honey—Shubert, Chi (July 1-13).
My Fair Lady (bus-truck)—Greek, L. A. (July 1-13).
Sound of Music — National, Wash. (July 1-13).
Stop the World—I Want to Get Off (2d Co.)—Geary, S. F. (July 1-6); Hartford, L. A. (July 8-13).
Take Her, She's Mine—Blackstone, Chi (July 1-13).

'Star In Heaven' Due In

Detroit, July 2.

Herschel S. Steinhardt's "A Star in Heaven" is to be preemed here July 5 at the Concept-East.

Woodie King is director.

3 Actresses to Reopen Pike Theatre, in Dublin

Dublin, July 2.

The Pike Theatre, one of Dublin's most successful intimate houses, is to be reopened by Rosemary Crownson, Veronica Power and Deirdre McCartan. The three actresses have formed Roamar Productions to a double bill, "A Phoenix Too Frequent" and "The Zoo Story," as the opener.

The Pike shuttered after founder Alan Simpson became committed in production work in England. It was reopened by the Dublin Stage Co. last fall, but flopped.

Bill Skinner, a television producer, will direct "A Phoenix Too Frequent" and a young American recently in from Houston, Kelly Fitzpatrick, will stage "The Zoo Story."

Legit Followup

Virtue in Danger
(STRAND, LONDON)

London, June 5.

The Mermaid Theatre's phenomenal run continues with the transfer of "Virtue in Danger" to the Strand Theatre, making four Mermaid originations current in the West End, all hits. This latest should maintain the theatre's remarkable bating average.

With only a few minor cast changes, this musical version of Vanburgh's "The Relapse" makes the transition smoothly, and Wendy Toye's nimble and fluent direction keeps the big cast under control. Paul Dehn's book and lyrics are bright and witty, and James Bernard's score ideally matches the subject. The current presentation is under the management of Tennent Productions and the Mermaid Theatre Trust.

The principals of the original Mermaid presentation repeat their roles with assurance. John Moffat's Lord Foppington is a richly observed performance, and Barry Ingham plays his scheming and impecunious brother suavely. Leading the femme roster are Patricia Routledge as a widow with an eye on her best friend's husband, Patsy Byrne as the lady happily tricked into marrying Foppington's brother, and Jane Wenham, as a faithful wife who appeals to the fashionable men around the town.

There is a refreshing gaiety about the whole production, which should reap its reward ot the box-office. *Myro.*

Off-Broadway Shows

(Figures denote opening dates)

Albee plays, Cherry Lane (5-28-63).
Best Foot, Stage 73 (4-2-63).
Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brig, Living Theatre (5-15-63).
Cages, York (6-13-63).
Desire Under Elms, Circle (1-8-63).
Fantasticks, Sullivan St. (5-3-60).
Importance Earnest, Mad Ave (2-25-63)
Month in Country, Maidman (5-28-63).
Pinter Plays, Provincetown (11-26-62).
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62).
Savoyards, Jan Hus (6-4-63).
Six Characters, Martinique (3-8-63).
Typists & Tiger, Orpheum (2-4-63).

CLOSED

Tour de Four, Writer's Stage (6-18-63); closed last Sunday (30) after 16 performances.

SCHEDULED OPENINGS

Brecht, Sheridan Square (7-9-63).
Morning Sun, Phoenix (10-7-63).
Ballad Bimshire, Mayfair (10-14-63).

Australian Shows

(Week Ended June 29)
(Figures denote opening dates)

ADELAIDE

Sound of Music, Her Maj. (6-19-63).

BRISBANE

Woman in Gown, Her Maj. (6-17-63).

MELBOURNE

Big Men Fly, Russell St. (6-12-63).
Double-bill, Emerald Hill (6-28-63).
King and I, Princess (12-22-62)
Sail Away, Her Majesty's (5-24-63).
Show Boat, Tivoli (5-15-63).
Where Do We Go, St. Mart. (6-12-63).
Come A'Waltzing, Comedy (5-22-63).

SYDNEY

Do You Mind, Phillip (5-10-63).
Garden Dist., Ensemble (5-30-63).
Hamlet, Old Tote (6-5-63).
Orpheus Underworld, Tivoli (5-14-63).
Season Sarsaparilla, Royal (5-22-63).
Visit, Independent (5-1-63).

SCHEDULED B'WAY PREEMS

Irregular Verb, Barrymore (9-18-63).
Rehearsal, Royale (wk. 9-23-63).
Luther, St. James (9-25-63).
Chips With, Plymouth (10-1-63).
Here's Love, Shubert (10-3-63).
Pi.f. Hellinger (10-3-63).
Next Time I'll Sing, Lyceum (10-9-63)
Project Immortality, Cort (10-10-63).
Ballad of Sad Cafe, Beck (10-14-63).
Jennie, Winter Garden (10-17-63).
Marie Bell Co., Atkinson (10-21-63).
Rainy Day, Belasco (wk. 10-21-63).
Barefoot in Park, Biltmore (10-23-63).
Hundred Ten, Broadhurst (10-24-63).
Owl and Pussycat, Booth (10-31-63).
Physicists, ANTA (wk. 11-11-63).
Man and Boy, Atkinson (11-12-63).
Zenda, Hellinger (11-26-63).
Dylan, Plymouth (wk. 1-20-64).

Literati

Phoenix's 5 Dailies

One retread and two new dailies are skedded to start publishing in Phoenix. Combined with the firmly entrenched Arizona Republic and Phoenix Gazette this will bring a total of five newspapers to service this 810,000 populated valley.

Robert Morrison, publisher of the beleagered Arizona Journal, pegs Aug. 21 as the launching date to resume publishing the shuttered a.m. sheet. The paper was padlocked last February by a Federal withholding tax beef. Evan Meacham, local auto distributor and Mormon lay leader, will start his offset presses rolling Sept. 1 with a 60,000 circulation sendoff for his Evening American.

The third entry in this sweepstake is Hank Greenspun, publisher of the Las Vegas Sun, who has purchased the weekly Phoenix Sun and proposes to convert it into a daily with the cold-type process. His debut date is also Sept. 1 with a 50,00 run. An interesting circulation dogfight is predicted.

Ben Ames Williams' Works

The widow of novelist Ben Ames Williams has given an extensive collection of the author's writings and reference sources to Colby College in Waterville, Me.

The gift was described by Prof. Richard Cary, curator of rare books, as "invaluable in understanding Williams' working process and the development of his work from the earliest tentative stages."

Williams, a native of Mississippi and longtime resident of Boston, spent many summers at Searsmont, Me., where his widow still vacations, and the area was the scene of many of his stories.

Mrs. Thomas, Dunne & Ustinov

Caitlin Thomas, widow of Dylan Thomas, calls her first autobiographical stint, "Not Quite Posthumous". It has to do with uninhibited and humorous advice to her coming-of-age daughter. Atlantic Monthly Press will publish in November.

Same pub is bringing out Philip Dunne's "Mr. Dooley Remembers," some informal memoirs of his father, the late Finley Peter Dunne.

Also via Atlantic is the just published "Photo Finish," Peter Ustinov's play.

David Ewen's 3 Music Books

After living in or near New York for the past 50 years, David Ewen, musicologist and biographer, is transferring his permanent home to the Bal Harbour section of Miami, Florida, on July 1.

Ewen has just signed contracts for three books. A young people's biography of Cole Porter will be published by Holt, Rinehart & Winston in 1964; a history of Tin Pan Alley by Funk & Wagnalls in 1965; and an "Encyclopedia of American Popular Songs" by Random House in 1966.

Jim Bishop Sez Tain't So

Columnist-author Jim Bishop denies that his upcoming Harpers' novel, "Honeymoon Diary," is based on his own marriage, although the plot revolves around a novelist whose new bride is 20 years his junior. This is analogous to the real-life Kelly and Jim Bishop. Both took a round-the-world tour for "authentic background" for this book of fiction, which is also about a globetrotting writer and hif wife.

Harpers also has Cleveland Amory's "Celebrity Register" on its fall list (in collaboration with Earl Blackwell) and Bernard Taper's biog of (George) "Balanchine." Hamilton Fish Armstrong, editor of Foreign Affaira, has authored "Those Days," also for Harpers, and also a personal memoir.

Esquire's Black Ink

Esquire Inc. reports increased sales and earnings for the fiscal year ended March 31, 1963, with revenues totalling $30,280,160, a gain of 7% over the previous year.

Before taxes, income was up 51% to $634,086 from $419,640 before a special charge involved in the folding of Coronet mag.

Net income was $319,986 for 57c a share on 559,531 shares of capital stock outstanding March 31. This compared with a net loss the year before of $431,175, or 78c a share after the special charge of $850,815 covering the operating losses and costs of Coronet's el foldo.

Report to stockholders states that Esquire this year has reached an all-time circulation high, averaging more than 880,000 copies a month. Advertising bookings are up 8%, the report says, with the regional editions up 20% in ads.

Peggy Wood's Memoir

Peggy Wood is calling her memoirs for Morrow "Arts and Flowers" covering her career from 1940, through the war years, her presidency of ANTA, her eight years on tv as star of "I Remember Mama." When latter went off the air finally in 1957 the star was completing her 47th years in show business, dating back to 1910 when she first appeared in Victor Herbert's "Naughty Marietta."

Morrow will also publish LeRoi Jones' "Blues People (Negro Music in White America)."

'Saint (Jean) Genet'

French playwright Jean Genet ("The Blacks," "The Balcony," etc) is the subject of Jean-Paul Sartre's biog, "Saint Genet," which Braziller will publish this fall, as transalted from the French by Bernard Frechtman.

It will coincide with fall publication of Genet's controversial novel, "Our Lady of the Flowers," and his first "on-Broadway" play production, "The Screens."

, Silberman Joins RH

James H. Silberman, for past 10 years with Dial Press, has joined Random House as a senior v.p.

He had been pub-ad manager of Dial, later executive editor and for the past four years executive v.p. and editor-in-chief of the firm.

'New Yorker' Anthologists

Flock of New Yorker authors have put their writings between covers for Macmillan. Geoffrey T. Hellman's "Mrs. De Peyster's Parties (And Other Lively Studies)" is one. Robert Henderson's "The Enameled Wishbone (And Other Touchstones)" is another. Cartoonist James Stevenson's first collection, "Sorry, Lady, This Beach Is Private" is another.

Wilfrid Sheed, who has been a NYker contributor and writes a regular column for Commonweal, has done a novel titled "The Hack," about a spiritual ghostwriter, also for Macmillan.

Newspaperman Victor Lasky's "JFK: The Man and the Myth" is also on the fall list as is Mary Jane Matz's biog on "The Many Lives of Otto Kahn," the banker and opera patron.

CHATTER

Anglo-American newsman Patrick Skene Catling's first novel, "Tourist Attraction," forcuses around a British p.r. man in the tourism business. Catling has been a Baltimore Sun, Manchester Guardian and London Punch reporter and editor. Macmillan will publish.

Basili Burwell, ex-actor, now a director, also a writer and teacher, utilizes a summer stock company as background for his novel, "A Fool in the Forest," via Macmillan this fall.

Civil Libertarian Morris L. Ernst wrote the foreword to Alec Craig's "Suppressed Books," which World will publish in August. The British critic explores literary obscenity etc. in his work.

Maurice Valency, playwright and Professor of Comparative Literature at Columbia, treats with the tradition of Western drama in his newest book, "The Flower and the Castle," due in September.

Publicist William Safire has written a book on the subject, "The Relations Explosion (The Coming Boom and Shakeout in Corporate Relations)" which Macmillan will bring out in October.

Frank C. Robertson, a past president of the Western Writers of America, has done a book on "A Man Named Paladin," now well-known to tv fans.

$1600 CONTEST for WRITERS
OF UNPUBLISHED MANUSCRIPTS.
Send for contest rules and free Brochure on publishing your book.
In case of tie, duplicate prizes awarded.
Dept. VA
Pageant Press, 101 Fifth Ave. N. Y. 3

BEYOND THE FRINGE
BEYOND THE FRINGE
SIDE-SPLITTING
UPROARIOUS
HILARIOUS
BRILLIANT
CHARLES BOYER
MAN AND BOY
BARNUM
ALEXANDER H. COHEN PRODUCTIONS

Shows Abroad

Continued from page 54

Outside the Pale

amateur drama group's presentation of what could have been "Oklahoma," involving the whole of the small but smart company. In the solo spots Rosaleen Linehan's drum majorette comedy piece on the upcoming visit of JFK gets the house to a happy level and the American tourists in the audience in the mood for the rest of the piece, even when they don't understand the accents.

A tourist skit, always a revue winner here, is better-than-average and has point. The political skits are barbed enough, but local even if they have their counterparts elsewhere.

Milo O'Shea is a first class revue artist with a fine comic sense, and his wide-eyed style is a winner. David Kelly has a dead-pan approach which contrasts well. Both the women in the cast have the revue technique and good light voices, Ann O'Dwyer being the better with ballads and Rosaleen Linehan hits the comedy spots the hardest.

The other two players, Peter Mayock and Eamon Morrissey have the adaptability to cooperate in a small company show of this type. Linehan and his company haven't found much that is new to lampon, but they have a collection of fair targets and make a good score.

Mac.

Where Do We Go From Here?

Melbourne, June 15.

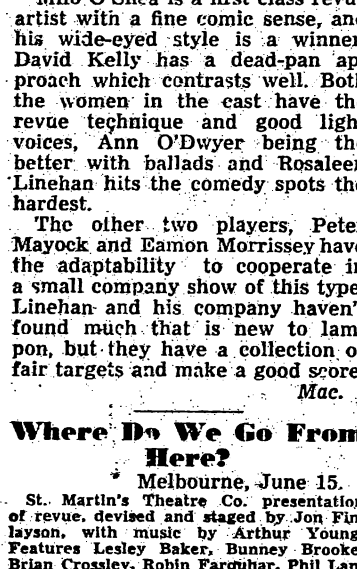
St. Martin's Theatre Co. presentation of revue, devised and staged by Jon Finlayson, with music by Arthur Young. Features Lesley Baker, Bunney Brooke, Brian Crossley, Robin Farquhar, Phil Lanham, David Spurling. Settings, Paul Kathner; at the pianos: Arthur Young and Nehama Patkin (or Reg Cantwell); percussion, Graham Morgan. Opened June 14, '63, at the St. Martin's Theatre, Melbourne; $1.40 top.

The St. Martin's Theatre Co. seldom ventures into the field of intimate revue and when it does the standard is usually high. The current show reaches rock bottom, however, without a single good item among the 42 listed on the program opening night (some were seemingly missing the second night).

About a quarter of the numbers are capsule fillers usually used front of the curtain to mask quick scene changes. Not one number has a powerful tag line. The cast can do little with such poor material, although it is legit actress Bunney Brooke's first excusion into the realm of intimate revue. Phil Lanham, Lesley Baker and Robin Farquhar all appear promising, but only Brian Crossley is able to point lines in true intimate revue manner.

The music is pleasing and the costuming and settings okay, but the production generally is poor, particularly in the execution of lighting effects.

Stan.



WELLS RICHARDSON

Oh for 'a Daniel Come To Judgment!' When will the ability to deliver the Shakespearean line with its full beauty, insight and power be considered sufficient reason to engage an experienced actor who is so unfortunate as to lack the right local connections?

One wearies of reading critics' frequent (and justified) complaints about faulty speech and mediocre performances when what is so obviously needed is "a Muse of Fire."

By rights Wells Richardson ought to be commuting between Stratford and Central Park!

A Midsummer Night's Dream

London, June 14.

Royal Shakespeare Theatre revival of comedy in two acts, by William Shakespeare. Staged by Peter Hall, assisted by Frank Evans; decor, Lila de Nobili and Henry Bardon; costumes, Lila de Nobili; music, Raymond Leppart; lighting, John Bradley; dances, Pauline Grant; Royal Shakespeare Wind Band, directed by Guy Woolfenden; London music director, David Taylor. Features Tony Steedman, Rosemary Frankau, Ann Beach, Brian Murray, Barry MacGregor, Diana Sigg, Paul Hardwick, Newton Blick, Ian Richardson, Juliet Mills. Opened June 13, '63, at the Aldwych Theatre, London; $3.36 top.

Theseus	Tony Steedman
Hippolyta	Rosemary Frankau
Philostrate	Donald Layne-Smith
Egeus	Donald Bisset
Hermia	Ann Beach
Lysander	Brian Murray
Demetrius	Barry MacGregor
Helena	Diana Rigg
Quince	Tony Church
Bottom	Paul Hardwick
Flute	Ian Hewitson
Starveling	Michael Burrell
Snout	Newton Blick
Snug	John Nettleton
Puck	Ian Holm
Fairy	Patricia Conolly
Oberon	Ian Richardson
Titania	Juliet Mills
Fairy Matron	Doris Hare
Fairies	Janet Aust, Barry Doan, David Jackson, Forrester Pyke, Judith Seymour, Mary Webster.
Attendants	Richard Arthure, Barry Ashton, John Cobner, John Harwood, Jonathan Holden, Gordon Honeycombe, Dane Howell, Ian Lindsay, April Walker.
Musicians	Anthony Chidell, Peter Clack

Largely due to Peter Hall's bright, gay and inventive direction, this revival of "A Midsummer Night's Dream" seems a natural to be a hit in the Aldwych Theatre's summer schedule. This version was first staged at Stratford-on-Avon in 1959, and returned there last year. Its revival in London adds a lustre to a somewhat sombre season.

A staunch favorite with London theatregoers, "Dream" cries out for imaginative staging, and Hall has not only pulled out every ace in the pack, but added a few extra professional tricks. He makes excellent use of the large Aldwych stage, and his scene changes from the Duke's castle to the forest avoid any letup in the action.

A team of accomplished performers respond to the director's mood, helping to sustain the lighthearted atmosphere. The four lovers are admirably played by Ann Beach, Brian Murray, Barry MacGregor and Diana Rigg. Paul Hardwick is a richly comic Bottom. Juliet Mills, a newcomer to the company, makes a sparkling Titania, with Ian Holm an impish Puck and Ian Richardson a lively Oberon.

Newton Blick is notable in his every scene, John Nettleton makes an admirable Snug, and Tony Steedman and Rosemary Frankau register in the limited roles of the Duke and his bride.

Hall's gift of comic invention comes into its own in the staging of the play within a play, the presentation of Pyramus and Thisbee. The scene is immaculately timed and loaded with bits of business to ensure the additional laughs. Full credit is also due the set and costume designers.

Myro.

And the Big Men Fly

Melbourne, June 13.

Union Theatre Repertory Co., in association with the Australian Elizabethan Theatre Trust, presentation of a comedy in three acts, by Alan Hopgood. Staged by John Sumner; settings, Anne Fraser. Opened June 12, '63, at the Russell Street Theatre, Melbourne; $2.25 top.

J. J. Forbes	Alan Hopgood
Wally Sloss	Paul Karo
Achilles Jones	Dennis Miller
Lil	Elspeth Ballantyne
Commentator	Simon Chilvers
Wobbly Coates	Paul Eddey
Les Williams	Leslie Wright
Television Employees	Jane Bertelsen, Brian Harold

Although the theme, a lampoon of Aussie soccer and radio and tv commentators, may not have mass appeal, "And the Big Men Fly" is on the whole, a well written comedy without let-down interludes. The plot involves a dimwit yokel who is recruited to play bigtime soccer, and the objects of the spoofing are sports promotors and the radio and tele spielers who cover the field. The soccer scenes are graphically and satirically described by the two commentators, and there is much kidding of commercial shows in the process.

The author in the first place has described his play as "a tall story about football" and as such it cannot be taken too realistically, although it never really reaches actual farce. There is plenty of humor, although some of the lines and situations are corny.

John Sumner's staging is excellent, and the cast is fine. Dennis Miller is believably funny as the primitive athlete, and author Alan Hopgood is hilarious as the manager. All the manager's office, tv studio and off-ground soccer scenes are done on an apron stage before a curtain depicting the players, while the rural scenes are performed behind the proscenium. Anne Fraser's settings are authentic.

Except for its subject matter, "And the Big Men Fly" would be a standout for entertainment anywhere, but even in Melbourne, it remains to be seen whether there exist enough sports followers to support the play, or if it has appeal for regular theatregoers.

Stan.

The Evangelist

Dublin, June 20.

Elliman, Edwards-MacLiamoir Productions presentation of drama in two acts (seven scenes) by Sam Thompson. Staged by Hilton Edwards; settings, Robert Heade. Starring Ray McAnally. Opened, June 20, '63 at the Gaity Theatre, Dublin; $1.40 top.

Street Preacher	Alex MacDonald
Arter	Joe O'Donnell
Jobber Johnston	Sean Reid
Shamus	Dermot Tuohy
Susan Bradford	Barbara Adair
Eric Jones	Derek Young
Manser Brown	Sam Thompson
Johnny Bradford	Patrick Duggan
Finlay Bradford	Geoffrey Golden
Agnes Bradford	Bee Duffell
Bella McConaghie	Catherine Gibson
Tilly Maitland	Ann Rowan
Pastor Waid	Chris Curran
Docker Graham	John McDarby
Pastor Mahood	Michael Mara
Tommy Herrold	Gerry Alexander
Pastor John Earls, USA	Ray McAnally
Betty Williams	Nuala Mcluelle
Reporter	Dermot Tuohy
Photographer	Tom Samway
Norah	Concepta Fenell
Drunk	Dennis Hoey
Congregation, choir, jazz group	Students of National Academy of Theatre Arts

To bolster his own standing in the community of small-time Bible-thumpers Finlay Bradford imports —in this plot—an American evangelist, an event upsetting to his honest but agnostic brother-in-law. Trouble follows before the cash-on-barrel-and-praise-the-Lord evangelist move on. Dramatist Sam Thompson's observation of character is shrewd, as proved this in his shipyard play "Over the Bridge." He's provided a credible but not great stage piece in his study of "The Evangelist." The Bible-thumpers and the hopeful sick are all present, even the apparent miracle, but the American evangelist is not a spellbinder.

His brainwork shows through and there is little enough in the character as written to rouse a congregation to transports of fanaticism. The playwright is showing the evangelist's "technique." Because of this Ray McAnally gives a precise performance without achieving a complete breakthrough to the audience or the stage congregation, despite the bridging of the gap through the proscenium arch to embrace the audience as part of the congregation.

Author himself plays the agnostic Manser Brown. While making no case for the agnostic attitude, he makes effective criticism of the hyprocrisy of the big pitch. A death does not resolve the problems raised in the play, but closes a chapter in the life of the evangelicals.

There is some first-rate work in the piece, notably in the lead roles played by McAnally, Sam Thompson and Geoffrey Golden, with good character interpretation of the housekeeper Bella (Catherine Gibson), the Tweedledum Tweedledee figures of the local pastors portrayed by Chris Curran and Michael Mara, and the shadowed figure of the hypocrite's wife in which Bee Duffell manifested the restraint of the woman until the appropriate explosion of revolt.

This is Tilton Edwards's first major stage production for some time and his staging is effective in its handling of crowds, groupings and the maintenance of movement without fussiness. Robert Heade's sets conform to the atmosphere of the neighborhood and the bible hall in both design and color.

The piece treats an unusual aspect of life in a northern Irish city, although its equivalent could be found in other countries. It looks set for a run and should have a chance overseas.

Mac.

Ein Schoener Herbst
(A Beautiful Autumn)

Vienna, June 9.

Theatre in der Josepfstadt presentation of Franz Stoss production of a musical comedy, with music by Robert Stolz and book and lyrics by Hans Weigel, based on the comedy by Bruno Schuppler, "A Young Gentleman of 40." Staged by Edwin Zbonek; musical direction, Gustav Zelibor; scenery, Walter Hoesslin; costumes, Gerdago; lighting, Franz Pribil; technical supervision, Karl Dworsky. Stars Leopold Rudolf; features Carl Boss, Albert Rueprecht, Erich Nikowitz, Nina Sandt, Helly Servi, Elfriede Ott, Annie Rosar, Senta Berger. Opened May 8, '63, at the Theatre-in-der-Josefstadt, Vienna.

Franz V. Waidring	Leopold Rudolf
Alexander Gemmingen	Carl Bosse
Georg Rottenkirch	Albert Rueprecht
Josef	Erich Nikowitz
Sophie Gemmingen	Nina Sandt
Marianne Seybold	Helly Servi
Amelie Carron	Elfriede Ott
Anna Welsperg	Annie Rosar
Valerie Welsperg	Senta Berger

With all prognostics for a long run, Theatre in der Josefstadt has preemed as its contribution towards the Vienna Festivals the musical comedy "A Beautiful Autumn" by Robert Stolz and Hans Weigel. The show is based on the successful comedy by Bruno Schuppler, presented 1950 in the Vienna Burg Theatre, under the title "A Young Gentleman of 40."

The show, with a turn-of-the century Austria-Hungary locale, involves a middleaged playboy who is sad at the realization that his youth is past. His butler invites to the country home three of his employer's former sweethearts, hoping one will become his wife.

Helly Servi plays a serious, friendly type, Nina Sandt portrays a married, dissatisfied woman, and Elfriede Ott is funny as a Viennese who worked in Parisian musichalls. Annie Rosar gives a good performance in the small, but good part of an ambitious mother.

Albert Rueprecht enacts a handsome, helpless fiance who wins another lady. Senta Berger plays the seemingly winning femme, although the authors don't specifically say so.

Weigel has done an excellent job of adaptation, with witty lines that had audience laughing. His lyrics are also excellent. Robert Stolz has composed variety of songs in the atmosphere of the period. The title number, sung by Leopold Rudolf as the hero, has a haunting melody in three-quarter time, keeps the audience humming and has all chances of becoming an international hit. The same applies to the novelty number, sung by Miss Ott, "Love, l'Amour, Liebe."

Other outstanding tunes are a love song tango, sung by Miss Sandt and Rudolf, "Lesson in Love" sung by Miss Berger and Rudolf, and Miss Servi's song "What Has Been."

Edwin Zbonek has provided capable staging, while the scenery by Walter Hoesslin is charming, and the costumes by Gerdago are nostalgically in period.

This excellent, amusing intimate romantic musical should be a success whereever presented

Maas.

Inside Stuff—Legit

British playwrights have struck a blow against racial discrimination in supporting the anti-Apartheid Movement of South Africa. Some 47 scribes out of 100 approached have instructed their agents to turn down offers for their plays to be performed in any theatre where the color bar is enforced. This, of course, can only affect future contracts.

Arthur Miller has joined forces with the British playwrights who include Shelagh Delaney, Daphne DuMaurier, Spike Milligan, John Osborne, Mary Hayley Bell, Samuel Beckett, C. P. Snow, Arnold Wesker, J. B. Priestley, Graham Greene, Alan Melville, Stephen King-Hall, Dodie Smith and Bernard Miles.

German playwright Roth Hochhuth, 31, has asked to change certain technical and dramatic aspects of his play "The Deputy" before its next German presentation. None of the strong language of the drama, which deals with Pope Pius XII's alleging inadequate aid for the Jews during the Nazi era, will be altered. The play is due in Frankfurt this fall. General manager Harry Buckwitz has okayed the revision. Michel Degen will play the lead here.

City Stage of Basel, Switzerland, has put the play on its fall schedule.

"Is the Pope Allowed to Remain Silent?" was the title of a television show over the West German network recently, in which several authorities discussed this hot topic, dealing with the aspects raised in the Hochhuth play.

Stan Seiden and Zev Bufman revealed cancellation of two advertisement in the N.Y. World-Telegram & Sun and the N.Y. Post for their current production of "Pajama Tops" at the Winter Garden Theatre.

Two ads, which ran once in papers and then were pulled by management and replaced with the regular schedule, involved show's featured Frances Fong and June Wilkinson. Ad on Miss Fong pictured the Chinese actress with phrase, "Is it true what they say about Chinese girls?" An asterisk at bottom stated, "Find out when you see 'Pajama Tops'." Copy on ad showing Miss Wilkinson stated, "June hangs out in the best places," with lower notation of class spots in which the actress has recently been seen.

Spokesman for the Guy Lombardo "Around The World In 80 Days," outdoor spec at the Jones Beach (Long Island) amphitheatre based on Mike Todd's smash film, chides the VARIETY reviewer for "seeing" 50 stars in the American flag when, consistent with the 1872 locale, the prop U.S. banner has only 37. Another captious note anent the supposedly "modern" babycarriage prop is refuted as being authentic and consistent with the period; the rubbertires, however, were a compromise because of the stage.

BILLY DE WOLFE
Co-Starring in
"HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING"
Shaftesbury Theatre
London W.C.2, England

THE PHOENIX 74th STREET
Manhattan's Most Elegant Off-Broadway Theatre
Available Immediately: Till Sept. 16th
By the Hour • By the Day
By the Week for
Rehearsals, Auditions & Recordings
Air-Conditioned
Stage 30'x40'
4 Switchboards and 50 Instruments in Set-Up
Apply to DAY TUTTLE
334 E. 74th St., New York 21, N. Y.
UN 1-5770

PRODUCTION ASSISTANT
Young man, available now. Extensive B'way experience. Call JU 6-8965, or write
Box V-3460, VARIETY,
154 W. 46th St., New York 36

PROFESSIONAL CARDS HONORED
Theatrical and TV Make Up • All Leading Cosmetic Lines • Imported & Domestic Perfumes • Distinctive Fountain Service.
FREE DELIVERY OPEN SUNDAYS
"The Drug Store of the Stars"
HADLEY REXALL DRUGS
1181 6th Ave., Cor. 46 St., NEW YORK
Telephone PLaza 7-0022

"HE IS ONE OF AMERICA'S GREATEST COMICS NOW; HE COULD BE, I'M CONVINCED, ITS GREATEST ACTOR!"

—Ralph J. Gleason
San Francisco Chronicle and Variety

"Shelley Berman, one of the real wits on the stage... his hilarious comments are comedy classics."

— Lloyd Johnson
SF Bay area syndication

"Berman is one of the greatest monologists of the day and his recent network television show, portraying a backstage comic, won him new fans." — Perry Phillips
Oakland Tribune

"Shelley has been a perfectionist ever since his earliest days as an actor in summer stock, where his fellow talents included Paul Newman, Betsy Palmer and Geraldine Page." — Walter Blum
S. F. Chronicle

"Shelley Berman, electrifying his audience with 54 minutes of pure talent... his material is devastatingly funny, but even more than that, we love his great skill as an actor." — Maggie Daly
Chicago American

"No matter what you think of Shelley Berman's recent television 'spectacular,' the guy is strictly a winner with night-life audiences."

— Charlie Dawn
Chicago American

"Shelley Berman drew a witty rapier and slew the dragon of his TV temper in his opener at the Fairmont's Venetian Room... Shelley was marvelously received... A classic." — Ivan Paul
San Francisco Examiner

"Despite four other major nitery openings on the same cold and rainy Monday eve, an ultra responsive crowd jammed Mister Kelly's and a holdout line waited in the downpour for the second show... Berman turned on a remarkable and unbeatable mixture of comedic expertise and likeable stage manner."

— Mor
Variety

"One of the nation's leading comedians... The spark was ours. The hard work that drew the laughs was Shelley Berman's."

— George J. Jaffe
Pageant Magazine

"He must be admired... Admired just as much as a carpenter that takes pride in his work, or a painter, or a sigger, a musician, or just about anybody who does his job really well... One of the most articulate in the business."

— Bob Foster
The Times Weekend

"He is an actor who turned to comedy... His rise to fame as a comedian has been meteoric."

— George Tashman

"Shelley Berman's triumph... at the Fairmont... a great night for Shelley, and a greater night for the laugh-hungry audience."

— *S. F. Chronicle*

"Shelley Berman returned to the Fairmont's Venetian Room... to ring the cash register and pull in the laughs, there is little doubt that he is a marvel with monologues."

— Edward R. Frisbie
San Francisco Examiner

"The hallmark of an enduring comedian... There don't seem to be too many of these personalities around these days, and so it was a delight to sit in on Shelley Berman's opening night."

— Don Miller
The Post (SF Bay area)

"One of the best in the business — Shelley Berman!"

— Paul Speegle
S. F. Chronicle

"There was a full house... The applause came before he started, during the show, and it was prolonged when the show was over."

— Glen Graham
Petaluma Argus-Courier

"Shelley unveils his new 'image'... this is bigger news than Brando! And it's a lot of fun... all beautifully delivered and perfectly timed."

— Will Leonard
Chicago Tribune

"Shelley Berman is a ring-a-ding-ding whether using his imaginary telephone in a night club or playing it straight in a drama."

— Irv Kupcinet

"Circle Arts Theatre in San Diego... Broadway-level production of 'Damn Yankees', starring Shelley Berman, a smash hit. Berman is the lure that gets them in, and his is the star quality that illuminates the whole."

— James Powers, *Hollywood Reporter*

"Berman makes everything work for him ('Damn Yankees') in an airtight performance blessed with a genuine comic spirit. He snares big laughs with the most prosaic of lines... A smash all the way, Berman's song-terp of 'Those Were the Good Old Days' adds up to an affectionate spoof of show biz types — Jolson, Richman, et al." — *Variety*

"Berman is a perfect choice to play the devil (in 'Damn Yankees')... training as an actor creates a character who is a lot like Berman but yet has qualities that are unique... reaches his peak in the song 'Good Old Days'."

— Dave McIntyre, *San Diego Evening Tribune*

CMA CREATIVE MANAGEMENT ASSOCIATES LTD. • BEVERLY HILLS • NEW YORK • LONDON

Broadway

Tokyo-Hollywood tv showman Fred Matsuo in town for a week's business pows.

Copyright attorney Julian T. Abeles has made associate John S. Clark, former U.S. assistant d.a., a member of his lawfirm.

Type gremlins scrambled the name of publicist Marvin Frank's bride in Marriages last week. For the record, it's Maria de Nointel.

Engagement has been terminated, according to a formal statement, between Susan Dent Baxter, of New York and Fairfield, Conn., and Roy S. Durstine Jr. of the BBDO family.

Stuart Levin, director of the Four Seasons, off on a month's vacation in Europe, visiting Paris and London, but will spend most of his time at St. Jean Cap Ferat at his father-in-law's villa.

William Brandt, executive v.p. of Brandt Theatres, Herman Phillips, owner of the Sherry-Netherland Hotel, and novelist Adela Rogers St. Johns sailed for Europe yesterday (Tues.) on the Mauretania.

Author Gerald Walker a summer bachelor. Wife Greta Markson, after fortnight with Avondale Playhouse at Indianapolis, moves to Corning (N.Y.) Summer Theatre for "Shot In Dark" and "Thurber Carnival."

The music publisher Ben Blooms back from their Far East safari, a "very worthwhile first," says he, excepting for the ameobic dysentery both suffered in Calcutta which had them both bedded for about a week.

Touring various United States' theatre centres under a Rockefeller Foundation grant, South American playwright Dr. Louis A. Hiermans, who also is a Santiago, Chile, practicing physician, recently visited Minneapolis.

Martha and Cecil Brown, after a quickie week in Gotham, occupying the Fredric March (Florence Eldridge) apartment, back to his NBC Hollywood base, with a stopoff in hometown Warren (O.), for the dual birthdays of his parents, both just 80.

Lee Remick, accompanied by her tv producer husband Bill Colleran; Oscar Homolka and Joan Tetzel, the Max Gordons and Mrs. S. Kadmon, manager and director of Vienna's Theater Der Courage, in from Europe yesterday (Tues.) on Queen Elizabeth.

Hans Lederer, of the outdoor dept. of GAC, in Kew Gardens (L.I.) General Hospital after a mild heart attack. Lederer was taken ill in Paris last week at the start of his vacation with a business trip to follow. He headed back for the States immediately.

U.S. harpsichordist Sylvia Marlowe set for European concerts. Hits La Fenice in Venice Oct. 13, Genoa Oct. 16, does three recitals with Belgium's Grand Orchestra (radio) week of Oct. 29, and repeats the radio symphony item later with France's Orchestra National.

Though built in 1876, the restored Goodspeed Opera House at East Haddam, Conn. never did present any opera. But that changes this week (July 2-7) with Tom Scherman of N.Y.'s Little Orchestra conducting three one-act operas, all fully staged and costumed, not concert versions.

Jacob's Pillow Festival staff this year comprises: Ted Shawn, founder-director, John Christian, associate director, Grace Badorek, business manager, Mark Shapiro, publicity, Lawrence Humphries, manager and assistant publicist, Evelyn Macaulay, boxoffice, Charles Fischer, stage manager.

Film exec Alfred W. Schwalberg has been named chairman and Irving H. Greenfield of Metro and Bernie Meyerson of Fabian Theatres named cochairmen of the 1963 $25 Contribution Share Certificate fundraising drive of New York's Cinema Lodge of B'nai B'rith. One of the purchasers of the certificates will be awarded a four-door Caddie sedan at a special luncheon at Leone's Restaurant next Nov. 7.

Robert C. Schnitzer and Marcella Cisney, respectively exec director and codirector of the U. of Michigan Professional Theatre Enterprises, at Ann Arbor, making the rounds of the Canadian and Connecticut Stratfords, the new Tyrone Guthrie Theatre in Minneapolis. Mrs. Schnitzer will lecture at Brandies U on "Skin Of Our Teeth," which she staged for the Theatre Guild World Tour version with Helen Hayes and June Havoc.

"If you happen to be in Moscow that night (July 4), please drop in and take a look at this fantastic assemblage of American entertainers" in publicist Bill Doll's footnote to the "press-radio-tv pass" he has issued for Morris Chalfen's Great American Circus preeming at the Moscow Circus Arena. It's under the US-USSR cultural exchange program. The Moscow State Circus makes its first American visit Sept. 12 in Philadelphia, followed by a tour of eight American cities.

The Hamptons

By Dorothy Ross

(*East Hampton* 4-1888)

Agent Barron Polan deserted the Connecticut countryside for the Hammpton seascape.

Joan Crawford left her West Hampton digs for a brief trip to the Berlin Film Fest.

Daily News scribe Bob Sylvester, now on four week vacation, is unofficial host at Bill's Inn in Montauk.

East Hampton's A. J. Liebling back after spending several weeks in Algiers and Paris on a New Yorker assignment.

Hy Chesler's Dune Deck in full swing in West Hampton with pianist Herman Chittison doing most of the swinging.

The chic Bull's Head Inn is the newest stopoff on the Montauk Highway at Bridgehampton. Pat Hemingway's the hostess.

Politics invaded Dick Ridgeley's in Southampton with a fete for Tunisian Ambassador Habib Bourguiba, son of the president.

The Casper Citrons weekending in their East Hampton home between their nightly radio program on Station WRFM local and the QXR network.

Folk singers Steve Addiss and Bill Crofut taking the Hampton sun and surf rest cure after a hectic tour of the universities before embarking for the Coast.

Amagansett artist Ray Prohaska is the recipient of the Society of Illustrators' Gold Medal awarded for a painting of Montauk fishermen which decorates a commercial calendar.

Food editors of the New York publications did a sip 'n sup jaunt of eastern Long Island, feasting on such local specialties as strawberries, bluefish, potatoes, and Dick Ridgely steak.

The Michael Rennie Fan Club has already made plans to descend upon East Hampton when he appears at the John Drew Theatre week of July 29 in "Wake Up Darling." President Lyn Riker intends to attend every performance.

Hampton Bays, West Hampton and Southampton are quietly using extra police detail. The natives are getting restless at the influx of rowdy New Yorkers who whoop it up all weekend, disturbing the gentle calm of the Hamptons.

Nobel Prizewinner John Steinbeck, whose home is in Sag Harbor, did the introductory remarks for the souvenir brochure sold at the "Old Whalers' Festival," commemorating the days of the whaling ships that sailed from Sag Harbor to ports all over the world in the 1800's. Steinbeck, currently recuperating in Southampton Hospital from an eye operation, had to miss the festivities.

Hamptonian William K. Zinsser, former Herald-Tribune drama editor, covered Eastern Long Island in an extensive piece in the recent Horizon Magazine. A large portion of the article was devoted to such theatricaluminaries as Alfred de Liagre Jr., Eli Wallach and his wife Anne Jackson, Gwen Verdon and husband Bob Fosse, David Oppenheim, and New Yorker artists Saul Steinberg and Charles Addams.

JFK's German Hit

Continued from page 2

man TV of Cologne beamed signals to a helicopter 2,000 feet above the Presidential tour and these were relayed to studios in Cologne and Bonn. Camera was mounted on a flatbed truck specially devised by engineer Joseph Stefan and thus was created a truck-helicopter relay system.

Following Kennedy's departure newsreel houses pieced together a feature-length documentary from the overall film coverage. The title: "Special Insight Into the Kennedy Visit in Germany—We Were There for You! The Triumphant Journey of the American President."

The press laid off U.S. racial problems during the visit. But some of the newsreel houses playing the Kennedy feature also programmed a documentary entitled "Ghana Today."

London

(*HYDe Park* 4561/2/3)

Bebe Daniels recovering, but slowly, from brain hemorrhage.

Alastair Sim returns to the West End scene in "Windfall" at the Lyric on July 2.

Pop singers John Alford and Colin Day, billed as "The Allisons," decided to quit and go into business.

Cast of "All In Good Time" at the Phoenix has okayed salary cuts to face a slight seasonal drop in wicket receipts.

Sir Michael Balcon threw a dinner party yesterday (Tues.) to celebrate the fourth anni of the start of Bryanston Films.

Wilfrid Hyde White is to leave the cast of "Doctor's Dilemma" in August to play Colonel Pickering in the film of "My Fair Lady."

Great all-round press for Joan Plowright as "Joan" in Shaw's "St. Joan" which opened the Chichester Festival Theatre season.

Nicholas Ray and Stephen Boyd announce they are to make a pic of the Polish novel, "Next Stop, Paradise." Ray will direct, Boyd will star.

Next year's Covent Garden season will be restricted. Theatre closes from May to August for repairs to gallery and new lighting installation.

Charles Boyer will star in Terence Rattigan's "Man and Boy" which opens in London on Sept. 4 and then goes to Broadway in late November.

Showbiz arrivals include Margaret Lindsay, Ward Morehouse, Nancy Kwan, Stuart Risenberg, Robert Kronenberg, Jack Lord, Cy Feuer, Robert Weiss and David Picker.

Sonia Rees, original understudy to Jean Bayless in "The Sound of Music" at the Palace, left the show to have a baby. Now she returns to take over from Miss Bayless, who has left the show.

Technicolor gave a demonstration of its new process, "Technicscope 11," which, they say eliminates all distortion, gives greatly-increased depth of focus and cuts down on negative costs.

Derek Glynne giving a farewell party to Derek Farr and his wife, Muriel Pavlow, on July 8. They're off to Australia to play "Mary Mary" and "Signpost to Murder" for the Williamson group.

Princess Margaret named as guest of honor at a benefit preview of "A Funny Thing Happened On Way To Forum." It's skedded for Oct. 2, the night before the regular opening.

"Black Nativity" returns to the West End scene at the Strand on July 2. It will be the fourth season of the U.S. jazz-spiritual show since it was first presented in London by Michael Dorfman last August.

Munich

By John Kafka

(1, *Altheimer Eck;* 291731)

Sight of the week: Met's famous Wagnerian tenor, Lauritz Melchior, disposing of a whole "Fassel" (one gallon) of Munich beer at no time in the Hofbraeuhaus.

Israeli pantomimist Sammy Molcho took time out from prepping for his coming U.S. tour to treat mentally retarded children in the local "Amalienheim" to a performance.

Picture director Douglas Sirk, formerly an Universal-International fixture, going legit by staging a new "Cyrano Bergerac" in the local Residenztheater, to be followed by his production of Ionesco's "The King Dies" in the same house.

At the UA convention in Munich, promoting the 1963-64 slate, reporters wondered why Stanley Kramer couldn't do with less than four "mads" in his film, "Mad, Mad, Mad, Mad World" title; Originally it was planned as "Its a Mad World."

Tele and film producer Marc Frederic, founder-member of Hollywood Museum Inc., here to convince Munichers that the exposition building to be erected in 1964 in Hollywood would be something "for them and their children and future generations to keep alive the knowledge and lore of the American film."

Max Reinhardt's sons, filmmakers Wolfgang and Gottfried, won in a seven year court litigation to retrieve some of the real estate and building properties their late father had been robbed of by the Nazis. But didn't get back any of the legendary Reinhardt theatres which are situated in Berlin's east sector.

Annual turnover in the directorial chairs of the municipal and state theatres had young brilliant stage director August Everding succeeding the ailing veteran August Schweikart as head of Kammerspiele, and put comparatively unknown Kurt Pscherer (from Wiesbaden) into the front office of state-run operetta theatre Gaertnerplatz, hitherto occupied by Kurt Assmann who moves on to Cologne.

Cape Cod

By Evelyn Lawson

Abe Burrows opens his Provincetown home for summer.

Louis Armstrong band plays in the Melody Tent, Hyannis, July 7.

The town of Wellfleet celebrating it's 200th birthday the week of June 30th.

Ray Charles at the Tropical Ballroom the night of July 3, West Yarmouth.

Orleans Arena Theatre Corp. hired 20 performers and technicians for this, its 14th season.

The Red Garter opened in Harwich on June 28. An all-banjo band from San Francisco plays nightly.

Admont (Ad) Clark, Coast Guard commander of Dennis, authors new book, "They Built Clipper Ships in Their Back Yard."

Chief Flying Eagle sends up smoke signals opening annual pow-wow at Mashpee. About 2,000 Indians will be attending.

Art Carney with Phyllis Thaxter in "Time Out For Ginger" was a near sellout for opening week of July 1 at Cape Playhouse, Dennis.

Police Chief Joseph A. Radice of Newport says that 100 men had been added to the Newport police force and that Special Sessions Court would sit day and night on the jazz festival days, July 4-7.

Frances C. Donovan, M. Irene Scickles, Helena M. Stevens, Edna A. Thompson and Bernice Woodward, the Beachwood Associates of Hyanis, added to their extensive local holdings and opened the Beachwood Inn.

Jerry Lewis

Continued from page 1

for television entertainment, and you'd be surprised how television would improve."

3. The "sick comic is usually one who hasn't made it as a healthy one—and there's a big question if he's making it as a "sick' comic."

4. "Television ratings are the closest thing to fraud, and those that sponsor systems are nothing but thieves doing it with licenses."

5. Film people who work abroad to save on taxes "should be shot. They are greedy, unpatriotic and disloyal. I would not do it, and I have turned down opportunities to profit in this way."

Through it all, Lewis was the master showman, sitting on the couch in the Queen Elizabeth Hotel suite, demonstrating exactly how he tries to get the most out of a comedy scene, and even remembering that Doris Clark (femme commentator on CJAD) who had just taped an interview with him, "was an awfully good interviewer."

Lewis will have done approximately 700 appearances in 45 days of his current "Nutty Professor" tour of North America, the like of which he hasn't done in six years.

Would he do it again?

"It's a very big question," he said, "but I do know that it not only helps sell the picture, but it does something for me getting me in close contact with the people."

As to his upcoming TV project—two hours live every Saturday night for five years beginning in September—he declined to reveal any of the details except that "it will be live as television should be done."

The current tour will have cost "possibly $1,500,000," according to Lewis p.a. Jack Keller, and "though it's been highly satisfactory in terms of audience reaction and results, there are certain problems because of the continuing decrease of theatres with proper stage facilities."

Lewis made a particular impresh by recalling the time he worked at the old Normandie Roof and Gavety Theatre (a stripper) in the 40's, and remembering the name of every act on the bill.

Rome

By Robert F. Hawkins

(*Via Sardegna* 43; *Tel.* 479316)

Gina Lollobrigida taped p.a. intro to one of her pix for RAI-TV.

Murray Silverstone and Metro U.K. topper Mike Havas in town.

Bricktop back after long spell away from her Via Veneto emporium.

Francoise Prevost to Paris to dub her "Verona Trial" stint into French.

Eranno Donati and Luugi Carpentieri to Paris for talks anent their "Bridge of Sighs."

Rossana Podesta to Madrid with husband Marco Vicario, who has film shooting in Cordoba.

John Houston guested on RAI-TV show, "Cinema D'Oggi" (Cinema Today), during recent visit.

George Chakiris wound "Bebo's Girl" for Vides, headed home before tackling "Squadron 633" in London.

Mark Damon signed for "Peter, the Cruel King," his ninth local stint. Pic starts in Madrid, and winds in Rome.

Lionello Dottarelli to Paris for Disney ad-publicity meeting presided over by Continental sales chief Oscar Lax.

Cavalieri Hilton held open house for entire Rome press corps of several hundred. Event had been delayed because of Pope's death.

Tamara Siomina, Larissa Golubkina and Alexei Batalov are three thesps heading Russian pic industry delegation here for Soviet pic weeks in Rome and Milan.

In-and-out: Lester Welch; Rosanna Schiaffino back from "Long Ships" stint in Yugoslavia; Lee Remick in town; Anna Magnani in Rome after finishing "Le Magot de Josefa" in Paris; Catherine Spaak to Nice; and Rhodelle Heller here for Italo pic work.

In-and-out: Robert Haggiag to States: Antal Dorati in from London; Burt Lancaster expected at Spoleto Festival's opening night; Cristopher Lee here for "Whip and Body"; Vic Oliver to South Africa; Romeo Salta in town; Bob Wagner left for Coast; Linda Christian and Edmund Purdom to Amsterdam; Yugoslav actress Spela Rozin in for pix talks.

Paris

By Gene Moskowitz

(80 *Ave: Neuilly; SAB* 0712)

French Film Museum, Cinematheque Francaise, getting solid attendance for the series of Yank 1930's pix being run off.

Laurent Terzieff will direct and star in the French version of Edward Albee's "The Zoo Story" at Theatre Lutece next season.

Yank singer-dancer Harold Nicolas, a longtime resident here, off to Milan to appear in an Italo tv version of "Porgy and Bess."

Suzy Prim still suing makers of pic, "La Fayette," claiming she was done out of credits since claiming she originated the idea.

Playwright Samuel Beckett allowing his new 40 minute one-act play, "Play," to be done in Germany before it plays here next season.

Opening of the Cannes Film Fest top prizewinner, "The Leopard," the Italo pic directed by Luchino Visconti and starring Burt Lancaster, getting rave reviews here.

U.S. singer Mae Mercer into jazz boite Metro-Jazz and then to do a straight acting role in the new Brigitte Bardot-Anthony Perkins starrer, "A Ravishing Idiot" which starts next month with Edouard Molinaro directing.

Nicolas Darvas (ex-Darvas & Julia), writer of the bestseller "How I Made $2,000,000 on the Stock Market," to turn actor for a lead in the pic, "Champs-Elysees," to star Sugar Ray Robinson. It's being prepped here by producer Francois Gergeley.

Austria

By Emil Maass

(*Grosse Schiffgasse* 1a; 356156)

Emil Jucker of Zurich Opera, added to long list of directors of Vienna state opera.

Theatre in Josefstadt will celebrate its 175th Anni in October.

The Graz (Styria) Music Academy raised to the rank of State Academy.

Lake Moerbisch festivals (July 27-Aug. 24) will present the Karl Milloecker operetta, "Gasparone."

Innsbruck City Theatre prepping 22 plays for coming season, among them "Staerker as Gewalt" (Stronger than by Force), by Karl Grimme on world preem.

OBITUARIES

MONROE GREENTHAL

Monroe William Greenthal, 56, film industry pub-ad executive and head of the advertising agency bearing his name, died June 29 in White Plains Hospital of a heart attack. He was taken to the hospital three days before when he fainted while playing golf at Metropolis Country Club, White Plains. Wife and four children survive.

Details in Film section.

HUGH BOICE

Hugh Boice, 79, a pioneer in the radio field, died July 1 to Flemington, N. J. Prior to his retirement in 1948, he was in charge of sales at WQXR, N. Y., for eight years. He also had been a veepee at Benton & Bowles and v.p. in charge of sales at CBS.

Boice, born in Chicago, started with an iron and steel firm, where he soon became advertising manager. He then moved to the copy dept. of Critchfield & Co., and later became president of that agency. He was also affiliated with George L. Dyer Co. in 1922, and five years later joined Lennen & Mitchell. He become interested in the radio field while at the latter agency and helped induce some bluechip advertisers to enter the medium. He joined CBS in 1930; B&B in 1938 and WQXR in 1940.

Survived by wife, a son, Hugh Jr., v.p. and general manager of WEMP, Milwaukee, and a daughter.

DICK PRITCHARD

Dick Pritchard, 58, longtime theatre manager and most recently an exploitation manager with United Artists' Los Angeles exchange, died June 25 in Hollywood. He started in show biz in Milwaukee before going to Los Angeles to work with Fox West Coast as a theatre manager.

Pritchard also was with Columbia Pictures in publicity dept., then swung over to Pacific Drive-In Theatres as ad-pub director. He left that post to return to exhibition as manager of the L. A. Ambassador Hotel Theatre, prior to joining UA.

His wife and two sons survive.

ALEXANDER HOWIE

Alexander Howie, 78, chairman of Rex Publicity Ltd., London, who was prominent in cinema trade circles, died recently at Bexhill-on-Sea, Eng. A native of Bothwell, Scotland, he founded Rex Publicity in 1921. In 1930, he established Art Display Ltd. and, in 1959, Alexander Howie Associates (Research) Ltd. He was chairman of all three companies.

Starting as advertising manager of R. S. McColl Ltd., confectioners, Glasgow, he entered the cinema trade after the first World War, and was managing director of Waverly Picture House Co. Ltd.

EARL McD. WESTBROOK

Earl McD. Westbrook, 60, president of WNCT-TV, Greenville, N. C., until last year, died of a heart attack June 19 in Fayetteville, N. C. He was one of the founders of WNCT-TV and formerly owned a controlling interest in the station.

Westbrook was also a major stockholder in Atlantic Telecasters, which owned WECT, the tv station in Wilmington, N. C. He sold his interest in both WNCT-TV and WECT a year ago.

GEORGE CRANE

George Crane, 67, film laboratory executive, died of heart ailment June 25 in Hollywood. Starting his career with the Bennett lab, Crane for years was superintendent of Pathe lab in Hollywood, then switched to Consolidated Film Industries where he was associate superintendent until his retirement three years ago.

His wife, son and daughter survive.

HANS KAART

Hans Kaart, 39, operatic singer and film actor, died recently in Amsterdam, Holland, following ear surgery. He was a leading figure in European music, and acted in films in Germany and Holland. He was skedded, with his wife, Caroline Raitt, to sing in nine shows on Dutch tv from Hilversum this winter, as soloist and duettist.

Survived by his wife, Scot-born singer, who is operatic singer in her own right.

HERBERT J. FREEZER

Herbert J. Freezer, 61, a realty speculator and backer of Broadway shows, died of a heart attack June 30 in New York. He was financially involved in the "Diamond Lil" revival starring Mae West, Mike Todd's "Star & Garter" and other shows.

Freezer was once married to novelist Michael Stone. The union ended in divorce. Survived by wife, son, brother and two sisters.

DALLAS YORKE

Dallas Yorke, veteran actress, died recently in Birmingham, Eng., after a long illness. An actress of the old school, with a powerful delivery, she scored in melodrama.

Survived by her husband, actor Norman Worcester.

AMELIA GENTRY

Amelia Gentry, 40, legit actress who appeared in such Broadway shows as "George White Scandals" and "Hellzapoppin'," died June 15 in Hollywood.

Her husband, daughter and mother survive.

LORAIN M. PRICE

Lorain Manners Price, 53, one-time musical comedy actress and dancer who was formerly married to comedian Georgie Price, died June 26 in Mexico City.

Surviving are a son, daughter and a sister.

Lillian Vann, wife of Al Vann, publisher of Music Journal and an active member of ASCAP, died June 28 at Long Island College Hospital after an illness of several weeks.

Mother, 84, of comedian Art Carney, died June 29 in Tarrytown, N. Y. Also survived by another son, Phil, a cruise director, and three other sons. She was the widow of public relations man Edward M. Carney.

Jack Kilgore, 40, assistant to controller at Desilu Productions Inc., died of a heart attack June 23 in Hollywood. Parents, brother and two sisters survive.

Mother, 88 of Erwin Vogel, casting director on "The Travels of Jaimie McPheeters," died June 24, in Hollywood.

Mother, 52, of personal manager Mel Shayne, died June 18 in Paterson, N.J. Her husband and sister also survive.

Father of ABC News correspondent Sam A. Jaffe, died June 25 in New York. At his bedside was his brother, actor Sam Jaffe.

Mother, 77, of Allied Artists' assistant advertising business manager Sam Hart, died June 25 in New York after a short illness.

MARRIAGES

Frances Robinson to Robert Hice, Charlotte, N.C., June 16. He is assistant news director at WSOC, Charlotte.

Sue Laye to Ralph Freeman, Weaverville, N.C., June 16. Bride is on staff of WLOS-TV, Asheville, N.C.

June Blackwelder to Clinton Sechler, China Grove, N.C., June 9. Bride is production assistant at WSOC-TV, Charlotte, N.C.

Dawn Treadway to Vance Dellinger, Charlotte, N.C., May 26. He is with WBTV, Charlotte, news department.

Edith Ann Ellis to Fred Taylor, Roanoke Rapids, N.C., June 15. Bride is program director of WCNF Radio, Roanoke Rapids.

Shirley Anne Sutton to Robert Jenkins, Farmville, N.C., April 28. He is with WKLM, Wilmington, N.C.

Marolynn Lee to Earl Lee, Dunn, N.C., April 14. He is with WPTF, Raleigh, N.C.

Dixie Cloer to James Barker, Franklin, N.C., April 12. He is with WFSC, Franklin.

Linda Kay Ferrell to Donald Krauss, Charlotte, N.C., recently. He's an announcer with WIST, Charlotte.

Sherry Godfrey to Terry O'Sullivan, June 25, Bermuda. He's an actor.

Marion Levinson to Pete Deucher, London, June 25. He's a country and western singer.

Linda Rowel to Charles E. Renaud, Concord, N.H., recently. He's an announcer at station WINF, Manchester, Conn.

Helen Winston to Sam "Sunny" Goldstein, June 29, New York. She's a film-tv producer; he's president of Sun-Gold Industries, an advertising-merchandising firm.

Cynthia R. Host to Donald E. Lefabvre, Concord, N. H., June 22. He's broadcast engineer for Connecticut Educational Television in Hartford and chief engineer for WHMA Radio, Meriden, Conn.

Andrea Roth to Alan Koppel, June 30, New York. Bride's father is v.p. and general sales manager of Bronston Distributions Inc.

Sue Hawes to James E. Brodhead, New York, June 21. Bride is a dancer; he's a former actor who's now with Time Mag's ad promotion dept.

Pauline Boty to Clive Goodwin, June 24, London. Bride is an actress and artist; he's a tv producer and editor of the legit mag, Encore.

Patricia Bergson to Eric Delaney, June 25, Isle of Capri. He's a pop British bandleader.

Lynn Beth Walzer to Larry Elgart, New York, June 28. Groom is the saxophonist-bandleader; his brother, Les Elgart, is also an orchestra leader.

Phyllis Greene to Robert Morgan, June 29, New York. Bride, a former ballerina, is a writer; she was radio columnist for the Houston Post and a UN correspondent and writer-researcher for "International Zone," tv series produced by the UN; he was also formerly with UN TV and an associate director of WPIX, N. Y., now directing a series of documentaries for CBS-TV public affairs.

Veronica Parolisi to Everett Rancourt, Providence, R. I., June 29. He's manager of the Castle Theatre there.

BIRTHS

Mr. and Mrs. Gil Kravettes, son, June 17, New York. Father publishes Broadway legit Souvenir Books.

Mr. and Mrs. Ken Philo, daughter, Cleveland, May 30. Father is KYW art director.

Mr. and Mrs. Gary Fuller, son, Houston, recently. Father is newsman with KILT in that city.

Mr. and Mrs. Thomas Cook, son, May 24, New York. Father is program production assistant at WCBS-TV.

Mr. and Mrs. Alexander Holt, son, June 24, New York. Mother is Ynes Holt, actress-dancer; father is an actor.

Mr. and Mrs. James Mishler, daughter, June 25, Syosset, N.Y. Mother is actress Jacqueline Jones; father is an actor-producer.

Mr. and Mrs. John James Veronis, son, June 21, New York. Father is senior v.p. of Curtis Pub. Co. in charge of its magazine division.

Mr. and Mrs. Edward S. Feldman, son, June 22, New York. Father is the Seven Arts Production veep, mother is non-pro.

Mr. and Mrs. Henry C .Brown, son, June 13, New York. Father is the script and talent agent operating in television.

Mr and Mrs. Leonard Mosby, son, Jacksonville, Fla., June 25. Father is program director with WJXT-TV in that city.

Mr. and Mrs. Kenny Ball, daughter, June 26, London. Father is the bandleader.

Mr. and Mrs. John James Veronis, son, New York, June 21. Father is senior veep and director of the mag division for Curtis Publishing.

Mr. and Mrs. Peter Fulton, daughter, New York, June 27. Father is a Blair reppery sales exec.

Mr. and Mrs. Michael Daves, daughter, Hollywood, June 27. Father is son of producer-director Delmer Daves and is associated with latter at Warner Bros.

Mr. and Mrs. Bob Homick, daughter, Jeannette, Pa., June 25. Father is an engineer at WTAE, Pittsburgh.

Mr. and Mrs. Henri Eudes, son, June 26, New York. Mother is actress M'el Dowd; father is a restaurateur.

Mr. and Mrs. Jerome Hines, son, Newark, N. J., June 23. Mother is soprano Lucia Evangelista Hines; father is the Metopera basso.

Hilton's N.Y. Preem

Continued from page 2

word-of-mouth shades the N. Y. Hilton on decor, height of ballrooms, and plusher ambiance.

On the other hand, the Americana's Royal Box gives that hostelry a built-in "popular traffic" appeal; the Hilton will rest its laurels on its Rue des Gourmets, a series of atmospheric restaurants, and intime entertainment supervised and provided by Tony Cabot and Bill Buraham.

Binns and Voit

Longtime Waldorf-Astoria major domo Joe Binns and former Savoy Hilton (N. Y.) managing director Gene Voit now head the Rockefeller Center Hilton's top brass.

And many of their staffers, who were lured away from the Waldorf to the Americana, have continued playing "musical hotels"; and having come full circle, are now at the N. Y. Hilton.

This hostelry is dominantly owned by Percy Uris (Uris Bldg. Corp.) (50%) and the other 25% each are controlled by Conrad N. Hilton and Laurence S. Rockefeller, on behalf of R.C.

Since the major hotels depend 50% on convention and banquet business, "the battle of the ballrooms" will continue and who may suffer is a question mark. The Americana cut into the Waldorf-Astoria and the new N. Y. Hilton may also cut into its companion operation and, of course, pitch for Americana's business.

Ballrooms

There are four ballrooms of which the 3,000-5,000-capacity grand ballroom on the third floor is the keystone with its Jo Mielziner lighting and decor, dressingrooms, complete stage etc. The futuristic Mercury and the traditional Trianon ballrooms are smaller interiors, also on the third floor; the smaller Sutton ballroom is on the second floor.

A major plus is the quick evacuation from the ballrooms via the escalators' ready ingress and quick exit. Still another is the encased downstairs lobby entrance, perfect protection against inolement weather until one's car or a taxi arrives.

The electric lift stage in the major ballroom, of course, is keyed to complete industrialized presentation, including trucks that can drive into and unload within the hostelry.

The stage also has projection equipment, elaborate lighting board, and closed television facilities.

However, as talent booker William Burnham and music booker Tony Cabot learned through their first prevue shows in the ballrooms, the acts working there better have everything working for them—including familiarity. Its huge size is automatically a handicap for singers and comedians.

Rue des Gourmets

Imaginative are the four international restaurants and a cocktail lounge opening up from a glass-enclosed sidewalk cafe on the lobby level of the N. Y. Hilton on the West 53d St. side. Old Bourbon House (New Orleans at the turn-of-the-century), the Valencia (Spanish), the Place Lautrec (French-styled sidewalk cafe motif) and the Seven Hills (sophisticated Rome) are the names. Latter adjoins its own Terrace Room. The Kismet cocktail lounge is still another nationalistic motif, to further the international flavor and, vicariously, also points up the Hilton chain's global coverage. William Pahlmann did the decor.

There are also 23 private diningrooms plus a series of 15 hospitality suites on the fifth floor which can hold from 35-50 for small meetings and luncheons. These rooms are named for authors identified with New York such as Franklin P. Adams, Clifton Fadiman, Robert Benchley, Damon Runyon, Walter "Red" Smith, Dorothy Parker, Wolcott Gibbs, Lorenz Hart, O. Henry, and the British author, P. G. Wodehouse, who is familiar to New Yorkers.

The new Hilton is the fourth unit in New York. The others are the Waldorf, Savoy-Hilton and Statler-Hilton. At one time, it also operated The New Yorker and Roosevelt Hotels but the Dept. of Justice contended that this created a monopoly on the banquet business and forced the chain to divest the latter two hostels.

The 46-story structure of blue glass construction was designed by William Tabler and David P. Dann, with Harrison & Abramowitz, who did many Radio City buildings, as consultants.

Proximity Helps

On the other hand, the juxtaposition of the Hilton on 8th and 53rd, and the Americana on 7th Ave. and 52nd-53rd St. so that the latter's wing is diagonally facing the Hilton hostelry), could work benevolently for both. It already has in one conclave, the canning industry, which traditionally met in Atlantic City but now will divide its personnel, wives et al. between both hotels and, of course, comes December (time of the convention) have the advantage of Broadway theatregoing and the like.

By a paradox of fate, the current hotel building boom was first given impetus by a realtor who had to abandon his dream because overexpansion and overextending had made inroads on his financial empire. It was William (Webb & Knapp) Zeckendorf who conceived the idea of the first new New York hotel in some 30 years; and he planned it also for Rockefeller Center, but on the site now occupied by the Sperry Rand Bldg. (Which, incidentally, is already figuring extensively in uprooting an important segment of the textile industry from its traditional 7th Ave. environs to showrooms further uptown).

Loew's-Tisch

With the Zeckendorf setback, although in the meantime he was wheeling-dealing other hotel operations (the Gotham, St. Regis, Astor, Manhattan, Taft, Chatham, Commodore), the Tisch brores, Preston Robert (Bob) Tisch and Alan Tisch, respectively president of Loew's Hotels Corp. and prez of the parent Loew's Theatres Corp., moved faster. They took the site of their old Loew's Lexington Theatre for The Summit, followed by the plusher Americana and still plusher Regency. Plus their two near-Times Sq. motor inns on 8th Ave., first the one operated by Howard Johnson and later the Loew Motor Inn, latter with a swimming pool atop its structure. Same will be true of the City Squire, on the square block from Broadway to 7th Ave., 51st to 52nd St., diagonally opposite the Americana and, from another perspective, ditto from the Loew's Cinerama (nee Capitol) Theatre. (The Tisches, thus, between a theatre for closed-circut projection, and the complex of four hotels, all within a two-three block radius, can create a miniature "convention city" all their own).

All agree, however, that New York can never become a truly big convention City (political rallies and the like) until it builds a City Auditorium, Convention Hall or Coliseum of size such as Frisco's Cow Palace, or the convention halls which Chi, Philly and Atlantic City have to offer. The Coliseum on New York's Columbus Circle is not of sufficient capacity.

NAACP Beef

Continued from page 1

vania citizens are getting about the Negro." The Commission opposed the shows because they "picture the Negro as happy-go-lucky, lazy and musical."

Henry R. Smith, State president of the NAACP, said minstrel shows are "repugnant to any American regardless of race, for they serve only to perpetuate false images and stereotypes of colored people." The Schwenksville school minstrels appeared white-face.

Filtered Ads

Continued from page 1

the issue of the appeal of cigaret commercials to teenagers and criticised endorsements of athletes, etc.

Hope of broadcasters now, according to word leaking out of the NAB board meet, is that the tobacco industry will do its own self policing in tv commercials in this point of time. "It's a ticklish situation," according to one NAB board member. Official position of the NAB has been that the NAB should not impose restrictions on cigaret advertising until at least the U. S. Surgeon General issues his report.

VARIETY

* BEST BIZ... *

at the

TROPICANA, Las Vegas

(4 Weeks, Just Concluded)

Vaughn MONROE

"Vaughn Monroe is moving big while moonlighting from RCA . . . doing best biz of any Tropicana lounge attraction."
Forrest Duke
DAILY VARIETY

"Vaughn Monroe is doing big biz in the Trop lounge . . . a fine showman with a fine voice singing the songs that made him famous."
Murray Hertz
LAS VEGAS REVIEW JOURNAL

"Vaughn Monroe has a dandy show in the Tropicana Showcase lounge . . . guaranteed to please . . . entertainment plus."
LAS VEGAS REVIEW JOURNAL

"You'll be pleased to reminisce musically with Vaughn Monroe at the Tropicana . . . you'll enjoy an hour of fun at this show."
Gloria Reible
LAS VEGAS SUN

Current DOT *Record* "PEE WEE VALLEY" • *10th Year* "VOICE OF RC

Booked Exclusively by

ASSOCIATED BOOKING CORPORATION

JOE GLASER, President

50 West 57th Street, New York 19 JUdson 2-7700

CHICAGO • MIAMI • HOLLYWOOD • LAS VEGAS • DALLAS • LONDON

Personal Management: IRV SIDERS, 320 East 54 Street, New York, PL 1-5166 • *Press Relations:* MARVIN DRAGER

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.
© COPYRIGHT 1963 BY VARIETY, INC. ALL RIGHTS RESERVED
Vol. 231 No. 7 NEW YORK, WEDNESDAY, JULY 10, 1963 80 PAGES

FUN-LESS '64 FAIR WORRIES N.Y.

Tourists & Diners In Cost Yowls

Motorist and pleasure-seekers generally this summer are complaining that the inflation which has cursed the United States for 12 years has grown acute. At a baseball game a cola drink is now 25c, popcorn ditto, an inferior cigar 35c. Film theatre concession stands in many situations have nothing priced under a quarter.

Reserved seat attractions peddle souvenir programs at $1. Few any longer consent to sell at 75c. Programs are frequently shy on text, loaded with paid advertising. Word from summer stock is the same. Cigarettes are vended at 35c a pack, defended as "a convenience."

Luxury N.Y. restaurants have long since become gaspers on their prices. A European visitor at one of the Park Avenue cafes last week was shocked at the $11 price of a bottle of red wine, which the tip-hustling sommelier still forgot to serve until half through the entree.

Beaucoup Show Biz Behind Iron Curtain — And the Price Is Right

By HOWARD PEARL
(of United Artists, Detroit)

A trip behind the Iron Curtain to see what goes on in front of their asbestos curtain took me to Warsaw, Prague and Budapest. It's all rather simple excepting that it is necessary to explain that when one travels behind the Iron Curtain, it becomes obligatory for a Communist-dominated travel agency to make all the arrangements. In Poland, it was "Orbis." Consequently, before arrival at Okecie Airport in Warsaw, representative of Orbis meets one to tell which hotel was booked. However, no Orbis man was there. Upon further inquiry, one learns that practically no one speaks English in Poland; *un peu francais, peut-etre* — but no English!

Saddled with this double dilemma, I scurried around the airport and finally boarded a bus, hoping it was going in the right direction. At this point, at the height of frustration, I paused to count my

(Continued on page 78)

Presbyterian Deplores Billy Rose Decision Re Play About Late Pius XII

Religious leaders in the U.S. are continuing to express concern over the proposed Broadway production by Billy Rose of "The Deputy." The Roth Hochhuth drama, presenting the thesis that the late Pope Pius XII failed to exert maximum influence in behalf of the Jews during the Nazi regime in Germany, preemed last February in Berlin under the title, "Der. Stellvertreter."

Among the more recent critics of the proposed Broadway presentation are Dr. Carlyle Adams and the Rev. Robert A. Graham. Dr. Adams, religious editor of the Albany Times-Union, pastor of the First Presbyterian Church in Rensselaer, N.Y., and Stated Clerk of the Presbyterian Church in the Albany area, write in the Times-Union, "Most people of religious faith and good will regret the

(Continued on page 76)

Chinese Restaurant As a Summer Theatre

Manchester, N. H., July 9.

A summer theatre has opened. It's the China Dragon Playhouse in the Chinese restaurant of same title on the Manchester-Hooksett highway.

First production, "The Little Hut," was to run from July 8 to 13 under the direction of David Garmel. There will be nightly performances, Monday through Saturday, with matinees Wednesday and Saturday.

N. E. Dairy Inks Mills Bros. Circus To Novel Tieup

In a first here, a circus has been inked by a dairy firm to play 60 performances in a 30-day tour of New England at 75c top with ice-cream labels. Mills Bros. Circus signed with H. P. Hood & Sons for the tour which starts Saturday (13) in Albany-Troy, N.Y.

Mills moves from there into Greenfield, Fitchburg and Northshore Shopping Center, Peabody, all in Massachusetts; then to Maine

(Continued on page 76)

WHEN IN MINNEAPOLIS, ALWAYS PAN NEW YORK

Minneapolis, July 9.

Answering a query following a talk at the local Woman's Club, Broadway director-actor Douglas Campbell, now serving in a directorial capacity with the Tyrone Guthrie Theatre here, took a pot shot at the New York legit. This has become traditional with legit folk in residence here. The query was whether he and other members of the Guthrie repertory com-

(Continued on page 77)

BIG BIZ ECLIPSE OF SHOW BIZ

By ABEL GREEN

With the 1964 N. Y. World's Fair less than a year away, Gotham bonifaces, hoteliers, restauranteurs and showmen are much concerned, despite reassurances, about a fun-less fair, a soberside exposition possibly devoid of showmanship, and the dread of a possible letdown. All this relates to "midway" remaining a dirty word to Fair president Robert Moses. Seemingly because prime preoccupation of the planners is with swinging foreign nations and domestic big business into paying the freight of opening the fair, those who will be presented nationalistically or industrially, will have laid it on the line heavily for the privilege of participating.

"It may wind up as great showcase for Big Business, but," said one showman, "I've never heard of people leaving a fairgrounds whistling a turbine!"

As the New York hotel building spree came to a capping climax with the opening of the new New York Hilton at Rockefeller Center, innkeepers and restauranteurs started taking stock of some downbeat potentials: (1), tourist business this summer is almost nil, because all seem keyed to "doing New York during the 1964 or 1965 Fair"; (2), that it may prove a dud for the midtown plusheries as conventioneers and tourists hie to the peripheral motels and suburban eateries, near the Fairgrounds at Flushing Meadows, Long Island.

The class eatery and nitery spots in town hark back to the downbeat of the 1939 N. Y. World's Fair which, too, meant little to the es-

(Continued on page 23)

Peck Sees Nix On 'Unreal' Heroics

Pau, France, July 9.

Gregory Peck, who has been a Hollywood star for almost 20 years, says that the days of the glamor roles—and of stars who are unreal, dreamlike characters—are just about over. Because audiences are getting more selective and demanding depth rather than escapism in films, today's star must be concerned with the depiction of true people in meaningful situations, he thinks.

Peck, who earlier this year won an Oscar for "To Kill A Mockingbird," is here shooting exteriors for Columbia's "Behold A Pale Horse," which Fred Zinnemann is directing. Because he is now often coproducer of the pix in which he stars, Peck is able to exercise his preference to do films with some meaning.

Rank Org Forms 50-Theatre Chain For Live Shows, Sets Lotsa U. S. Acts

London, July 9.

A major expansion into the area of live entertainment is taking place within the Rank Organization. During the last few months a chain of theatres equipped for stage presentations has been lined up, and now there is a circuit of 50 fully-equipped houses in London and the provinces with a combined capacity of over 100,000 seats.

Main emphasis currently is on top talent for one-nighters, but there is no strict pattern and bookings made to date include summer shows, a season of D'Oyly Carte opera, the Welsh National Opera Company and pantomimes over the Christmas vacation.

Among talent already signed for Rank theatre dates are Nat King Cole, who starts a tour next Saturday (13) with 10 one-nighters exclusively confined to the circuit; The Everly Bros., on an exclusive deal for 30 dates; and Count Basie, Sarah Vaughan, Erroll Garner, Ella Fitzgerald and the Modern Jazz Quartet. Between September and the end of the year the Rank circuit will present a minimum of 150 one-night stands.

Live theatre division is controlled by George Pinches, who is booking controller, and Stan Fishman, production director. Pinches is also the group's principal booker for motion pictures. The chain of 50 theatres includes the New Victoria in London's West End and 10 in the London suburbs, of which three have a capacity of over 3,000.

Also in the London list is the Regal, Edmonton, which was the site for the tryout, some 18 months ago, of the Lionel Bart musical,

(Continued on page 23)

Sammy Davis 'Ben Casey' Seg on Racial Revolt

Hollywood, July 9.

TV film, which normally avoids topical or controversial subject matter, is finally going into the delicate area of the Negro racial revolt.

Sammy Davis Jr. stars in a segment of "Ben Casey," which tackles the Negro problem, exploring it from opposite ends of the spectrum, insofar as the Negro is concerned. Davis plays a Negro who has adjusted so well he is scarcely aware there is a Negro problem, while another character essays one who is a Black Muslim. Plan is to tell it all from the Negro viewpoint.

Salant's Retort: Barry Goldwater Is Unfair to CBS

That crack of Senator Barry F. Goldwater that "I just don't trust CBS News" is considered unfair by CBS News.

Ever since CBS-TV carried "Thunder on the Right," an outing of "CBS Reports," the Arizona Republican Presidential aspirant has been feuding with CBS News. The documentary, dealing with the extremist right-wing groups in America, Birchites, Minutemen, etc., also contained footage of Sen. Goldwater. The right-wing groups looked to the Arizona Republican as their leader and on the program, Sen. Goldwater called them "good Americans."

CBS News prexy Dick Salant, ever since the broadcast, has carried on lengthy and elaborate

(Continued on page 78)

SHOCK TO AMERICAN TV: SCRATCHED BY FEST

Berlin, July 9.

In a decision which shocked many observers, the jury of the Berlin Television Festival (an adjunct to the main event) not only declined to award a first prize, but also elimimated the American contenders which many thought rated a high chance for honors. The principal U.S. entries were "The Tunnel" (NBC) and "Report on Adenauer" (CBS).

The jury decision to skip the main Golden Plaquette prize was a unanimous one, and the action was justified (according to a press release because "exact regula-

(Continued on page 77)

Not Enuf Twist in British All-Girl Terp Troupe So Israeli Teenagers Riot

Tel Aviv, July 9.

Police arrested 28 teenagers in Jerusalem following a two-hour riot aftermath to a bogus Twist performance in the Holy City's Edison Hall. The house was sold out for a show featuring the Crazy Twisters, an all-femme British troupe. When the act failed to live up to its billing, the youthful patrons shouted catcalls throughout the show's first half.

At intermission, the enraged teenagers demanded their money back. They tore the arms off the seats and threw them on the stage. Meantime, the frightened girls took cover. Minutes later some 60 cops charged into the hall and dispersed the yougsters.

The riot—unprecedented in the history of modern Jerusalem—went on in the streets for two hours. Shop windows were stoned and two cars were overturned. One officer was injured before the 28 teenagers were collared.

'Hallowed Ground' Strictly a Come-On; Gettysburg Fete Run Like Amateurs

By JOSEPH T. KINGSTON

Gettysburg, Pa., July 9.

Gettysburg has begun a second 100 years as one of America's most lucrative tourist traps. This followed a three-day fling (July 1, 2, 3) at "professional" show biz of the what-is-it? variety. Professional it was called; amateur it played.

A $128,000 production staged by Pennsylvania's Gettysburg Centennial Commission, with the aid of hired Broadway and outdoor spec specialists, attracted more than a quarter of a million rubbernecks, all of whom left at least a couple of bucks in the cash boxes of Battletown operators. Seldom has "hallowed ground" been so commercialized.

Press corps—more special correspondents than were accredited to the Normandy invasion—had harsh words for the handle of all this by George Kabusk, the affair's $5,250 news director. Kabusk gave the red carpet treatment to the network television crews and news service photogs, but appeared to wish the working scribes, particularly those from nearby dailies, would get lost.

Reporters coming after July 1, to cover the huge parade of July 2 and the reenactment of Pickett's Charge the next afternoon, largely were left to fend for themselves. Even official accreditation badges—very necessary to cover the widespread areas of activity, all cordoned by battalions of Pennsylvania State Police—were lacking. Kabusk had passed them all out the first day.

These badges were handsome bronze medals, no gimcrack stuff, and had cost the Commonwealth of Pennsylvania $2,000.

Late-arriving scribes had to set-

(Continued on page 19)

'What's That In Pesetas?' Deals With Yanks And Their Spanish Servants

Madrid, July 9.

World stage and screen rights to the season's top Spanish hit, "Los Que Tienen Que Servir," by playwright Alfonso Paso, have been acquired by Bush Fekete, who has already received the author's approval on changes in the English adaptation, Fekete and his wife are now preparing under the title, "What's That in Pesetas?"

The Paso farce about Americans and their servant problems in Spain will become a comedy in the Fekete version and the Americans will be treated with more understanding and sympathy. The same play, which chalked up over 600 performances here, will also be produced in Munich by the Kleine Komoedie under the direction of Herr Metzner.

The Feketes also report that the film rights for their play, "Lot's Wife," have been sold to Charlie Feldman for production in Spain later this year.

OILING UP FILM SPOOF OF 20TH'S 'CLEOPATRA'

Houston, July 9.

Ron White of Hollywood states here that he will make a motion picture called "Antony and Cleopatra," to spoof 20th's "Cleopatra." It will be filmed partly in Houston and partly in Rome. White says he plans to start shooting within three weeks and will then remain here for about three weeks' photography. He said his story starts in an oiltown, then fades to a dream sequence in Rome.

He explained that he is shooting in an oiltown because part of the money backing the film is from Dallas oil people. White hopes to get the rest of his production money in Houston. His budget is set at $500,000.

Film will be made in partnership with Kurt Frings, agent of Elizabeth Taylor, who also manages Jayne Mansfield who is slated to play the role of "Cleopatra." White hopes to get either Buddy Hackett or Mickey Rooney as Caesar.

Ruth Menutis of Houston has been cast as Caesar's wife and has a letter of agreement to do the picture, but no signed contract because she has contracted to make another pic, "Women of Montmartre."

Toronto Telegram Awards Include Touring Company, Belafonte at The O'Keefe

Toronto, July 9.

First annual awards by Toronto Telegram for "community services to the theatre" (golden statuettes) were passed out here to the road company of "How to Succeed in Business Without Really Trying" and to Harry Belafonte as "best international performer" last week

(Continued on page 76)

Carson's LV Booking With Built-In Press Junketers

Telecomedian Johnny Carson has signed a contract for his first major cafe date which contains an unusual clause. Carson, who is set to go into the Sahara Hotel, Las Vegas, to start July 7 of next year, has stipulated that the hotel will junket newspapermen for his preem. They'll comprise mainly television editors.

This is regarded a Carson's first important cafe stand although he played one date in a Bakersfield, Cal., nitery some years ago. Before he could continue in night clubs, he started on ABC's "Who Do You Trust" and remained with that show for five years. He subsequently went over to NBC-TV as successor to Jack Paar.

RALPH PEARL

Las Vegas Sun, July 5, says: "PAUL ANKA, the mightiest, at the age of 21, in the Copa Room of the Sands Hotel, like a glowing Lebanese warrior, belted a dozen or more ditties, some he himself had written, while a packed house, brimming over with July 4 revelers, responded lustily."

J. C. Stein Extols Coast as Logical Producing Centre

Hollywood, July 9.

Jules C. Stein, chairman of MCA Inc., today (Tues.) voiced his company's "Conviction that a great new period of expansion lies ahead for entertainment as an enterprise," at Golden Rivet ceremonies commemorating completion of groundbreaking and commencement of construction of Universal City Plaza. "Historically," he said, "the very heartbeat of entertainment production and its worldwide leadership have flourished in this area . . . southern California is the proper setting for the concentration of new expansion, and therefore the logical place for our companies to establish our new international headquarters."

Stein said in his brief address he was speaking on behalf of his associates in MCA, Universal Pictures Revue productions and "our thousands of employees and coworkers."

In March of 1915, he recalled, "Carl Laemmle accepted a golden key from a city official to unlock the gate of Universal City. At that time Laemmle stated it was his goal to build facilities to "manufacture every conceivable type of picture." Today, Stein declared, 48 years later, "we are gathered to celebrate a golden rivet ceremony so as to further extend Laemmle's prophetic vision by enlarging and modernizing the facilities of Universal City to pro-

(Continued on page 79)

Four Show Bizites Among Freedom Medal Winners

Washington, July 9.

Marian Anderson, Pablo Casals, Rudolph Serkin and Thornton Wilder are among the 31 winners of the Presidential Medal of Freedom. They will receive their medals at a White House ceremony in September.

The medal is the highest civilian honor the President can award to U.S. citizens or foreigners in peacetime for contributing to U.S. security or national interest, world peace or cultural and other endeavors.

President Kennedy made the final selection of winners with the assistance of a special committee composed of Government officials and private citizens.

Yes, Why?

London, July 9.

Britain's film critics have been sent copies of the American paperback, "My Life With Cleopatra," by Walter Wanger and Joe Hyams. British paperback version will be published as a Corgi book on July 29 to coincide with the preem of the film.

In sending out the books the publishers added the snide comment: "20th Century-Fox are not treating this as a film tie-in edition, for some extraordinary reason!"

Culture Vs. Landlord in Washington, And Congress Might Go for Forme

Washington, July 9.

Loew's Capitol, only film hou in capital of the nation deeme suitable for the presentation ballet and opera, continues t subject of dispute between owners who wish to have the landlord's rights to convert t premises into offices and Congre which echoes the civic pride co tingent cry that the city is bein damaged. Washington has lon been under supplied with theatr cal sites. More than a grim jok is involved in the saying that t capitol has never been a good sho town since an actor shot L coln in a box.

Congress will consider legi lation forcing the Capitol's re holders—the National Press Buil ing Corp.—to keep the theat open at least for a while. Was ington has no other place suitab for major ballot and opera com panies to perform until the N tional Cultural Center is built.

Last week, the District gover ment approved conversion of t house. The Press Building Cor will now receive bids for t

(Continued on page 77)

23-Year Old Showman Expands Legit-With-Eats

Chicago, July 9.

Candlelight Dinner Playhouse, first of a wave of stock theatre-restaurants here when it opened in suburban Summit two years ago, will move into a larger facility this winter with twice the present seating capacity. Owner-director William Pullinsi has ordered construction of a new octagonal building with an arena stage surrounded by terraces of dining tables and a mezzanine.

The new structure, which is expected to be completed in November, is designed to seat 300, with the most distant seats only 25 feet from the stage. It will have an elevator stage adjustable to three levels, one for performance, one for set-changes and a third for after-theatre dancing.

Pullinsi, who is only 23, started his first Candlelight Playhouse, in Washington, D. C., in 1959, and moved it to the Chicago suburb exactly two years ago as a professional stock operation without star system. Offering dinner, a play and dancing for a package price of $3.95 per person, it has been highly successful and imitated, with some modifications, by at least three other year-around stock theateries.

Decision Hits Broker; Refused to Fulfill Buy Of Bonds For Showfolk

Boston, July 9.

Six show biz names won damages of $40,663 in a breach of contract suit against M. Eli Livingstone, doing business as Livingstone & Co., Boston investment firm. Livingstone Securities Corp., Boston, was also a defendant.

The award was made by Judge Andrew A. Caffrey in U. S. District Court Tuesday (2). Plaintiffs

(Continued on page 76)

Solons Push Bill to Give Danny Kaye Gold Medal

Washington, July 9.

Seven Senators are backing legislation to give Danny Kaye a gold medal.

Behind the bill are Senators Jacob Javits (R.-N.Y.) who has pushed for the Kaye medal for several years, Kenneth Keating (R.-N.Y.), Thomas Kuchel (R.-Calif.), Clair Engle (D.-Calif.) Frank Church (D.-Idaho), Stuart Symington (D.-Mo.) and Hubert Humphrey (D.-Minn.).

In a Senate speech, Javits praised Kaye for his work with the United Nations Children's Fund (UNICEF) and for entertaining U.S. troops.

A Convention Carelessly Intrudes on Menotti's Festival of Two World

By TRUDY GOTH

Spoleto, Italy, July 9.

Administrators of the munic pality here somewhat mucked u Gian-Carlo Menotti's Festival Two Worlds by scheduling a co vention of radiologists at san time. As usual, the blame cann be fixed, so the choice is betwee carelessness and corruption. turned the whole question of hot or private dwelling accommod tions into a double-trouble situ tion. Many express the view th this sort of shenanigan is growi as a curse of many European sum mertime festivals. Local gree threatens the tourists' fun.

Even so, there was a good tur out here of celebrities during th first part of the festival. Marcel Mastroianni came here direct from his Manhattan visit to h film, "8½." Rod Steiger was her Also Claire Bloom readying f Euripedes' "The Trojan Women Mildred Dunnock, Luchino Vi conti were also present.

In the first 10 days of the Fe tival, the artists considered as mo successful and/or promising is th new soprano Franca Fabbri, daug ter of La Scala orchestra's fir clarinet, whose "Traviata" inte pretation made some people ca her "a second Callas"—which as wrong as it is harmful to suc young an artist, barely out of he teens. Having started as a membe of a choral society, her voice ha not yet reached capacity. Mea

(Continued on page 70)

7/10

VARIETY

Subscription Order Form

Enclosed find check for $.....

Please send VARIETY for ☐ One Year ☐ Two Years ☐ Three Years

To .....
(Please Print Name)

Street

City..... Zone.... State.....

Regular Subscription Rates

One Year—$15.00 Two Years—$28.00

Three Years—$39.00

Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.

Syd Silverman, President

154 West 46th St., New York 36, N. Y. JUdson 2-2700

Hollywood 28

6404 Sunset Boulevard, HOllywood 9-1141

Washington 4

784 National Press Building, STerling 3-5445

Chicago 11

400 No. Michigan Ave., DElaware 7-4984

London, S.W.1

49 St. James's Street, Piccadilly, HYde Park 4561-2-3

SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 231 120 Number 7

INDEX

Bills	64	Music	53
Casting	74	New Acts	64
Chatter	76	Night Club Reviews	58
Film Reviews	6	Obituaries	79
Frank Scully	75	Pictures	3
House Reviews	60	Radio	24
Inside Legit	67	Radio Reviews	48
Inside Music	57	Record Reviews	54
Inside Radio-TV	52	Television	24
Inside Vaudeville	60	TV Film	34
International	20	Television Reviews	44
Legitimate	65	Tollvision	23
Literati	75	Vaudeville	58
		Wall Street	3

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$20 a year. $25 Foreign.

WALL ST.: YES, IF, MAYBE, NO

Amusement Stock Quotations

Week Ended Tues. (9)

N. Y. Stock Exchange

1963 High	1963 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	12¼	ABC Vending	116	14⅞	14⅜	14⅜	— ½
38¼	29½	Am Br-Par Th	191	31½	29⅞	30⅝	+ ¾
21⅜	14½	Ampex	414	20½	19⅞	20⅜	+ ½
62½	42½	CBS	250	62½	59	62⅛	+3⅛
18¾	12¼	Chris Craft	91	13½	13	13⅜	+ ⅛
29½	22¼	Col Pix	36	26¼	25⅝	25⅝	— ⅜
46	45⅛	Decca	6	45½	45⅜	45⅜	
40⅜	27¾	Disney	67	40⅜	37¾	40⅛	+2
122⅜	106⅞	Eastman Kdk.	284	109⅜	107⅝	108⅞	+ ⅞
6⅜	5¼	EMI	101	5½	5¼	5¼	..
16	9⅝	Glen Alden	322	15½	14¾	15½	+1⅛
23¾	17⅛	Loew's Thea.	176	18⅞	18⅜	18⅜	— ¼
59⅜	48	MCA Inc.	86	55⅞	54½	55½	+1¼
30¼	15	Metromedia	61	28½	27	28	
34⅜	28	MGM	68	32¾	31⅝	31⅝	— ⅛
12¾	7⅞	Nat. G'l Corp.	91	11⅝	11¼	11½	+ ¼
23⅞	21⅛	Outlet	†1090	21¾	21½	21½	..
48¼	35¼	Paramount	45	41¾	41	41	— ¾
174½	120½	Polaroid	539	161⅞	156	158¼	— ½
74⅜	56	RCA	529	70¾	69	70⅛	+1½
10¼	6¾	Republic	113	10½	9⅝	10½	+ ⅞
16⅝	14	Rep. pfd.	1	16	15⅞	15⅞	+ ⅛
24⅝	20½	Stanley War	34	22⅜	21⅝	22	..
42½	31	Storer	27	40	39⅞	39⅞	— ⅛
28¼	17⅞	Taft Bdcst.	24	25⅞	24⅝	24¾	— ¾
37	20	20th-Fox	251	30⅞	29⅝	30½	+1¼
32	25	United Art'ts	82	25⅝	25	25⅜	
16¼	12⅞	Warner Bros.	49	14⅞	14½	14¾	+ ¼
68	51	Zenith	321	64⅜	62⅝	63	+ ½

American Stock Exchange

4	2⅛	Allied Artists	58	3⅝	3¼	3¼	— ⅜
9⅝	8⅜	All'd Art., pfd.	1	9¾	9⅜	9⅜	— ¼
8⅜	5	BalM'nt GAC	16	7⅞	7⅛	7⅞	+ ½
12¼	7⅞	Cam-P'kway	17	8⅛	7⅞	8	..
24⅞	16⅞	Cap. Cit. Bdc.	68	21½	20¼	21	+ ½
17⅜	13½	Cinerama Inc.	145	14⅝	14⅛	14⅜	+ ¼
8¼	6⅞	Desilu Prods.	5	6⅞	6¾	6⅝	— ¼
7⅜	4¾	Filmways	31	7⅛	6½	7	..
10¼	5¾	MPO Vid.	8	9¼	8⅞	9⅜	+ ¼
15/16	⅜	Nat'l Telefilm	39	7/16	⅜	7/16	..
3⅝	2⅛	Reeves Bdcst.	13	3½	3¼	3½	+ ⅛
3⅞	3⅛	Reeves Snd.	49	3½	3⅜	3⅛	— ⅜
17¾	13¼	Rollins Bdcst.	3	17¾	17½	17¾	+ ½
25⅜	16¾	Screen Gems	15	23	22½	23	+ ½
17¼	8⅝	Technicolor	1491	17¼	14⅛	17¼	+3
6¾	4⅛	Teleprompter	18	5¼	5	5	
2¾	⅞	Tele-Indus	21	1¼	1⅛	1¼	..
13⅜	11⅛	Trans-Lux	24	11½	11	11⅜	+ ⅜

*Week Ended Mon. (8).
†Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	6⅞	7¾	— ⅛
Four Star Television	8½	9⅛	— ¼
Gen. Aniline & Film	305	327	+5
General Drive-in	10¾	11¾	+ ⅛
Magna Pictures	2⅛	2½	
Medallion Pictures	8⅞	9⅞	
Pickwick International	4⅝	5¼	
Premier Albums	7½	8⅜	— ⅛
Rust Craft Greeting Cards	14⅛	15⅛	— ⅛
Seven Arts Productions	7⅞	8½	
Transcontinent Television	17¾	19	..
U. A. Theatres	10¾	11½	+1⅜
Universal Pictures	62½	66½	
Walter Reade-Sterling Inc.	2⅛	2½	..
Wometco Enterprises	24	25⅞	+ ½
Wrather Corp.	5⅝	6⅜	+ ½

(Source: National Assn. of Securities Dealers Inc.)

'Consent No Buffer Against Competish'

Judge Grants Stanley New Milwaukee Site—Marcus, Prudential, Perliwitz Opposed Plea

N. Y. Federal Judge Edmund L. Palmieri has granted Stanley Warner Corp. the right to erect a new theatre in the Capitol Court Shopping Center, Milwaukee. To be operated as a firstrun nabe situation, the new theatre will seat 1,200 patrons.

Consiederable opposition was raised in court by Milwaukee exhibs attempting to block the Warner move. This as is provided via the mechanism of the Consent Decree rulings. But Palmieri overruled this opposition which came principally from Ben Marcus, a big holder in local exhibition; Associated Prudential, which operates the largest circuit in Milwaukee and the Perliwitz boys, also local exhibs.

The judge's primary reason for granting SW the go-ahead is the circuit's diminished position in exhibition in that area is recent years. Whereas the chain once operated seven houses in the vicinity, it now only runs three. Commenting on this point Palmieri noted, "It must be stressed that the purpose of the Consent Judgment provision which is binding on the petitioner and which requires court approval for acquisition of new theatres was not to insulate independent exhibitors against competition but to prevent petitioner from achieving an undo advantage in a market area."

NEW CAUTIOUS WAYS RE FILMS

By GENE ARNEEL

Attitude of Wall Street's professional stock analysts, as pertaining particularly to motion picture issues, is due for a change. As a matter of fact there already has taken place a new kind of thinking among the pundits when it comes to tallying the potentials of this or that film company.

These pro students of the ups and downs of picture stock possibilities are in large number laying off—that is, they're not heard from so much anymore, whether it be for or against (buy or sell) any pic stock. This in itself is a major change, as contrasted with prevailing penchant until a couple of years ago. Numerous of the commission houses were then prone to be glib with suggestions anent buying, holding, selling, long-term, short-term, growth potential and so on.

One, two, or perhaps three of the Manhattan downtowners might come up with a film company appraisal but it's likely to be more iffy than ever. More than a couple of Wall & Broad denizens have confessed within the past few days that "it's gotten awfully tough to appear knowledgeable."

Changing Omens

And it's gotten tough, they added, because the traditional guideposts have disappeared.

And just what were the guideposts? These were caliber of management, past profits-loss performance and conservative-or-liberal attitude anent dividends. Also, importantly, capital gains.

But the public investors, and in some cases the stock brokers themselves, seem not to be giving a hoot about past statistics; instead, they are influenced by their own guesswork concerning individual up-coming pictures.

That the film business is more volatile than ever from investment standpoint appears particularly reflected in the 20th-Fox stock. Last year this issue was down to $14

(Continued on page 11)

Filmways 9-Month Profit at $83,966; Rubs Out Deficit

Filmways, indie feature film and tv production company, reports net earnings of $83,966, or 14c a share (based on 595,445 shares of common stock outstanding) for the nine months ended May 31, 1963. This compares to a net loss of $234,803, or 41c a share (on 571,504 shares) for the comparable period last year.

Filmways prez Lee Moselle says that total revenues, from motion picture and tv films, studio rentals and other income, rose to $9,017,116 for the nine months, compared to $7,163,038 for the first three quarters of 1962.

Net income before provision for Federal income taxes amounted to $187,966 this year, against a loss of $345,703 last year.

According to Moselle, the increase in revenues and upturn in profits reflects the company's expansion of its motion picture and tv activities and the shift of its production of commercials from the east coast to Hollywood.

Filmways chairman Martin Ransohoff has just completed production of "The Wheeler Dealers" which Metro will release in the fall, and his upcoming sked includes "The Americanization of Emily" and "Lighter Than Air" for Metro, "Man in The Middle" for United Artists, and "The Sandpiper" for Columbia. Also planned, but as yet without a distrib deal firmed, is the film version of Evelyn Waugh's "The Loved One."

In addition to these theatrical productions, Filmways produces "The Beverly Hillbillies" and "Mr. Ed.," both for CBS-TV.

Johnston's Illness Crucial to Trade; Already Wonder About 'Understudy'

Sudden illness which has befallen Eric A. Johnston, president of the Motion Picture Assn. of America, is of grave concern to all key officers of U. S. film companies. It provoked conjecture about a possible standin, or even permanent replacement.

An MPAA spokesman reached in Washington yesterday (Tues.) by telephone, confirmed Johnston suffered a coronary thrombosis (stroke) and said Johnston's doctor reported his condition was "slightly better" than in the previous few days but all concerned refrained from any speculation.

This conjecture was heard at the highest film business level and, of course, connotes the importance of Johnston's role in worldwide picture industry affairs.

One of the most influential film execs in the business said "a man such as Richard M. Nixon would be needed." Thus Nixon's name was the first to be mentioned as a possible successor to Johnston.

Other important sources thought it premature (as of last weekend) to speculate anent a new MPAA president. But everyone said the matter is a vital one and will require serious attention without delay.

By coincidence somewhat startling, former U. S. Vicepresident Nixon, who now resides in New York, was quoted in last week's VARIETY, in a dispatch from Madrid, as saying he was studying reaction abroad to American policies and prestige, and his investigation would include a close look at Hollywood films and American entertainment generally. However, Nixon is just starting in fall with a N.Y. law firm at a grand ducal stipend.

Johnston has been rendered out of action at perhaps the most crucial point in his 15-year tenure as head man of the organization of American film producer-distributors. As chief exec of both the MPAA and the Motion Pict re Export Assn., his orbits range from censorship domestically (growingly important in light of the trend toward "adult" pictures) plus racial issues concerning film production and exhibition, and labor matters, such as with the Screen Actors Guild presently.

On the foreign front he has been coping with common market problems in Europe, development of trade for U. S. films in Africa, changing governments and the ever-present prospect of U. S. pic exchange impediments.

While MPAA and MPEA are both regarded as strong in exec talent, Johnston himself has carried the "weight" whether in closing a film treaty with a foreign government or talking to a local state governor about legislation. Formerly president of the U. S. Chamber of Commerce, Johnston, like Nixon, is a Republican.

U-Revue's Techni Deal

Hollywood, July 9.

Universal and Revue are in processing of wrapping up a long term deal with Technicolor for both theatrical features and vidfilms. Unusual aspect is that parent MCA, as part of the studio expansion at Universal City, will build a complete Technicolor lab on the lot. Official announcement is expected later this week.

Universal and Revue currently have deals with Pathe and it's understood the Revue contract runs out first, within the year.

It Keeps Guys Smiling; Par Grosses $1,250,000 On $70,000 Beefcake

Who can tell about the picture business? Paramount bought the U.S. rights to an Italian epic for $70,000. At least a couple of sources at Par couldn't remember the original title, but the homeoffice braintrust called it "Duel of the Titans" and Martin Davis' ad-pub department underlined the star values.

Latter refer to Steve Reeves (erstwhile Hercules of the screen) and Gordon Scott (who has appeared as Tarzan). Thus, the Titans.

So far, Par has grossed $1,250,000 on its 70G investment.

WANTS TO BE AMUSED, NOT PSYCHOANALYZED

Atlanta, July 9.

Mrs. William G. Sullivan, of Shaker Heights, O., president of the National Federation of Motion Picture Councils, greeted Atlanta members of the Federation and firmed the groundwork for the council's national convention to be held here April 1-2, 1964.

Mrs. Sullivan felt there was a bit too much emphasis on sex in current film productions, but she believes realism can be handled without crudeness and too-heavy innuendo.

She pointed out that many feature films today are based on current novels and short stories. "So if people are going to attack the subject matter of certain films, they should really begin with today's authors.

"There are many wholesome films being made today. I don't like to be psychoanalyzed when I go to the movies. And I don't like to see all the problems of society in color and wide screen!"

Script Tailored for Hope By Texas 3 Via Matson

Dallas July 9.

A trio of local writers have come up with a comedy which may develop into a Bob Hope film. Bob Bixler, former Paramount exploitation chief in this area and a friend of the comedian; Neiman-Marcus veepee Warren Leslie, and Bob Hunter, onetime pressagent here for United Artists, have written "The Floorwalker" with Hope definitely in mind. It is being delivered to Hope and he has already expressed interest in the theme which the writers explained to him over the phone.

Harold Matson, New York literary agent, is handling negotiations between Hope and the writers.

ROSENFIELD TO STUDIOS

His First Trip Since Becoming 20th-Fox Exec

Jonas Rosenfield Jr. left New York for the Coast over the weekend for his first visit at the 20th-Fox studio since becoming ad-pub v.p. of this company.

Rosenfield, who joined 20th five weeks ago in the top ad-pub post, plans a week's stay west.

Stanley Warner Profit Rises for May Quarter; Expenses Up $4-Million

Stanley Warner Corp., including Latex and drug diversifications, showed consolidated operating profit for the three months ended May 25, 1963, of $739,100, equivalent to 36c per share on the outstanding common stock. This is up somewhat over the consolidated operating profit for the same period last year which was $707,600, equal to 34c per share.

Consolidated profit for the nine months ended May 25, 1963 was $1,798,100, equal to 88c a share. This, however, was off considerably from the $2,267,600 profit registered for the same period last year, which was equal to $1.11 a share. Merchandise sales, theatre admissions and other income for the three months ending May 25 were $37,386,700, up some over the tally of $34,051,600 registered last year. Expenses in 1963 rose from $32,876,137 the previous year to $36,137,970.

New Ground Rules Via Viking Suit; See Product Splits Sometimes Okay Along With Pic Rental Adjustments

Tradewise savvy execs in the picture business, alone with the lawyers, feel they have new guideposts to go by in a decision by the U. S. Court of Appeals in the anti-trust suit brought by Philadelphia's Viking Theatre against three other firstrun Philly theatres and six distributors. The initial action was thrown out by the Federal Court and this ruling was reaffirmed by the Court of Appeals. It's still subject to another appeal, of course.

But meanwhile the verdict as it now stands is significant. Herman Levy, general counsel of Theatre Owners of America, makes this point in a formal analysis. He says it throws new light on the way distributors can conduct their business with exhibitors and not run afoul of the antitrust laws.

The decision means, states Levy, that product splits are not illegal per se. In other words, two theatres in competition may be licensed a split or product from one distributor, if both theatres agree, if there's no imposition on the distributor, and if other theatres, as the court said, are afforded the opportunity to bid for the product which is split by the aformentioned two theatres.

Said the court: ". . . the agreement, i.e., the split, between Goldman and Stanley Warner imposed no obligation on the distributors to include particular pictures on the list or to deal exclusively with the said exhibitors. The evidence affirmatively shows that every exhibitor was afforded the opportunity to bid or negotiate for the picture of each distributor."

Goldman and Stanley Warner, as Philly exhibs, were among the defendants.

Major point in the Viking trial concerns rental adjustments, which, it was brought out, do ex-

(Continued on page 18)

ROUVIER RETAINS TIE

Stays on Board of UA's French Co.—Cartier's Post

Georges Rouvier, United Artists general manager in France since 1936, has left the post but, at the request of UA officers, has agreed to remain on the board of directors of the company's French subsid, Les Artistes Associes S.A. He's been succeeded by Raoul Cartier, UA's French sales manager for the last five years.

Pierre Deschamps, assistant to the French sales manager since 1958, has been uppec to the post of sales manager for the country. Georges Laurent, who recently joined the company, has been named administrative manager for France.

Before joining UA in 1958, Cartier had been for 18 years French manager of RKO Radio Pictures. Deschamps had also been with RKO and with Cinedis and Laurent was also a Cinedis exec before coming to UA.

OSLO OKAYS 5% RENT HIKE FOR 'MOCKINGBIRD'

Oslo, July 9.

Universal has been granted permission by the Municipal Cinemas Board to increase its rental 5% above the prevailing rate for "To Kill A Mocking Bird." In Norway, where film rentals are under governmental control, increases are occasionally granted to films of "high artistic merit."

"Mockingbird" already has been given special tax reduction certificates in Germany, Holland and Austria, as well as a special recommendation by the Japanese Film Review Board.

Him Good Friend

Washington, July 9.

Actor Vincent Price has been reappointed to the Indian Arts & Crafts Board, an arm of U. S. Interior Department designed to improve the lot of the American Indian by promoting and marketing his handiwork.

Art buff Price was first named to the five-man board in 1957 and was reappointed in 1959. His new term will expire in 1967.

Alain Delon's Terms For 'Big Grab' Follows Title; Foreign Rights Gravy

Madrid, July 9.

French actor Alain Delon pulled a financial nifty in negotiating his deal to appear in Jacques Bar's production of "The Big Grab" for Metro. Performer related his salary request was turned down by MGM and he countered with another proposition by which he would take over distribution rights to "Grab" in Japan, Brazil and Russia.

This went through and the Frenchman took the picture to market, picking up $125,000 in Japan, $30,000 in Brazil and $25,000 in Russia—adding up to considerably more than he originally had wanted in salary.

In addition to this Delon is getting French State Aid in the amount of 24% of the $180,000 he collected in foreign sales which is to help finance his own production of "A Man and a Woman." He's also to star in this with Romy Schneider.

Delon is here on his first visit to star with Virna Lisi and Akim Tamiroff in the Spanish-Italian coproduction of "The Black Tulip." which Christian Jacques is directing.

Actor said his goal is international fame. He believes it can come via a major Hollywood production and the right kind of role for him.

N.Y. to L.A.

Harold Adamson
Richard Carlton
Mort Curtis
Sammy Fain
Sig Herzig
Merril E. Joels
John Levy
Don Owens
Jonas Rosenfield Jr.
Ira Sidelle
Sylvia Syms
Norman Weiser

L.A. to N.Y.

Burt A. Avedon
Bob Ballin
Sandra Dee
Fred Ebb
John Kander
Andrew Siff
Martin Tahse
Eliot Tiegel
Mari Yanofsky

Europe to U. S.

George Hunter
Al Jones
Murray Lane
Leonard Lightstone
Dudley Field Malone
Wolfe Mankowitz
William Marsh
Jeanette Scovotti
J. Lee Thompson
Keenan Wynn

U.S. to Europe

Pat Boone
David Black
William E. Buekley
Sid Caesar
James Clavell
Bob Ferguson
Connie Francis
Dan Frankel
Radie Harris
Allan Kalmus
Jane Kalmus
Alan King
Stanley Kramer
Paul N. Lazarus Jr.
Francis Lederer
Francis Mayville
Abe Newborn
Robert Owens
Leon Patlach
Ingo Preminger
Nat Rudich
Paul Shyre
Harry Spelman
Darryl F. Zanuck

National Boxoffice Survey

Long Holiday Weekend Ups Biz; 'Cleo' Still on Top, 'West' 2d, 'Horn' 3d, 'Irma' 4th, 'Birdie' 5th

The long July 4 weekend is boosting biz generally this week at firstruns covered by VARIETY. Ideal outdoors weather failed to cut into cinema trade as feared because many strong pix were out on distrib. First four top grosses came in with a total of nearly $1,700,000.

"Cleopatra" (20th) (3d wk) again is champion by a wide margin, with $779,000 gross in some 18 keys. **"How West Was Won"** (MGM) (20th wk) is taking second place, same as last round.

"Come Blow Your Horn" (Par) (5th wk) again is capturing third coin, just the same as a week ago. **"Irma La Douce"** (UA) (5th wk) wound up fourth, same as last stanza.

"Bye, Bye Birdie" (Col) (3d wk) is holding in fifth position, spot it held a week ago. **"Lawrence of Arabia,"** also from Columbia, is finishing sixth. It is out in circulation 26 weeks. **"Spencer's Mountain"** (WB) (3d wk) is winding up in seventh spot, higher than last round.

"Gathering of Eagles" (U) (2d wk), just starting last week, is taking eighth place. **"Savage Sam"** (BV) (3d wk) will be ninth. **"PT 109"** (WB) (2d wk) is finishing 10th.

"L-Shaped Room" (D-R) (2d wk) is taking 11th position while **"Hud"** (Par) (7th wk), rounds out the Top 12 grossers. "Donovan's Reef" (Par), just getting around; "55 Days at Peking" (AA) and "Mondo Cane" (Times) are runnerup films.

"Great Escape" (UA) shapes as one of most promising of new pix just launched. It is wow in Washington, smash in Toronto, boff in L.A. and socko in Frisco. "Young Racers" (AI) is rated hotsy in Hub.

"King Kong Vs. Godzilla" (U), also new, looks great in K.C. and wham in Hub. "Buddha" (UA) opened big in Frisco at an arty theatre: "Fellini's 8½" (Embassy) still is wow in second week at two N.Y. houses.

"Longest Day" (20th) still is big in second session playing a N.Y. arty house on continuous policy. "Flipper" (MGM) is rated fast in Chi.

"Sparrows Can't Sing" (Janus) still is neat to good in several arty spots currently. "Balcony" (Cont) is in a like category. "Nutty Professor" (Par) is stout in several keys currently.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(*Complete Boxoffice Reports on Pages* 8-9-10).

June Retrospective Report: Zingy; 'West,' 'Arabia,' 'Peking' and 'Hud' Tops; July Outlook Promising

By MIKE WEAR

VARIETY'S *regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.*

Out of the seven strongest grossing films in June, five were newcomers. Also, an impressive array of new product was launched the final week of the month with indications that much of it will be around all of July or later, presumably helping.

High-grossing proclivities of the top product is gleaned from the fact that five hit nearly $5,000,000 in the four-week period covered by this monthly check. "How West Was Won" (MGM) again ran off with top honors for June, the same as in May.

"Lawrence of Arabia" (Col) again finished second, same as in May. "55 Days at Peking" (AA) captured third position. In fact, this pic was so strong it copped first place the week it was launched. "Hud" (Par) wound up fourth, being as high as third two weeks running.

"List of Adrian Messenger" (U) wound up fifth, displaying nice staying power. "Dr. No" (UA) capturing sixth place, having close to $325,000 just in key cities covered by VARIETY.

"Nutty Professor" (Par), only getting around as the month ended, made such an impressive showing it wound up seventh. This by "Cleopatra" (20th), opened so far in only two cities. In New York City, it was still capacity in second week while the openiing session in L.A. was rated mighty, and likely to be a house record. Costly opus teed off in several other major keys just before July 1.

"Bye Bye Birdie" (Col), which had such a sensational run at the N.Y. Music Hall, apparently is headed for top figures across the country. It was wow in Chi opening stanza, boff in Pitt and big in L.A. "Jason and Argonauts," also from Columbia, with many nice to smash showings, did well enough to finish seventh the final week in June.

"Savage Sam" (BV), also preemed late last month, chipped in with some hot to hefty engagements and likely will be heard from more in the future. "Spencer's Mountain" (WB) came through with tall to sock grosses the same week. "PT 109," also from Warner Bros., was boff on initial playdate in Boston.

Jerry Lewis comedy should be heard from additionally. "Stripper" (20th) managed to finish eighth. "Ugly American" (U), which was third in May, captured ninth place.

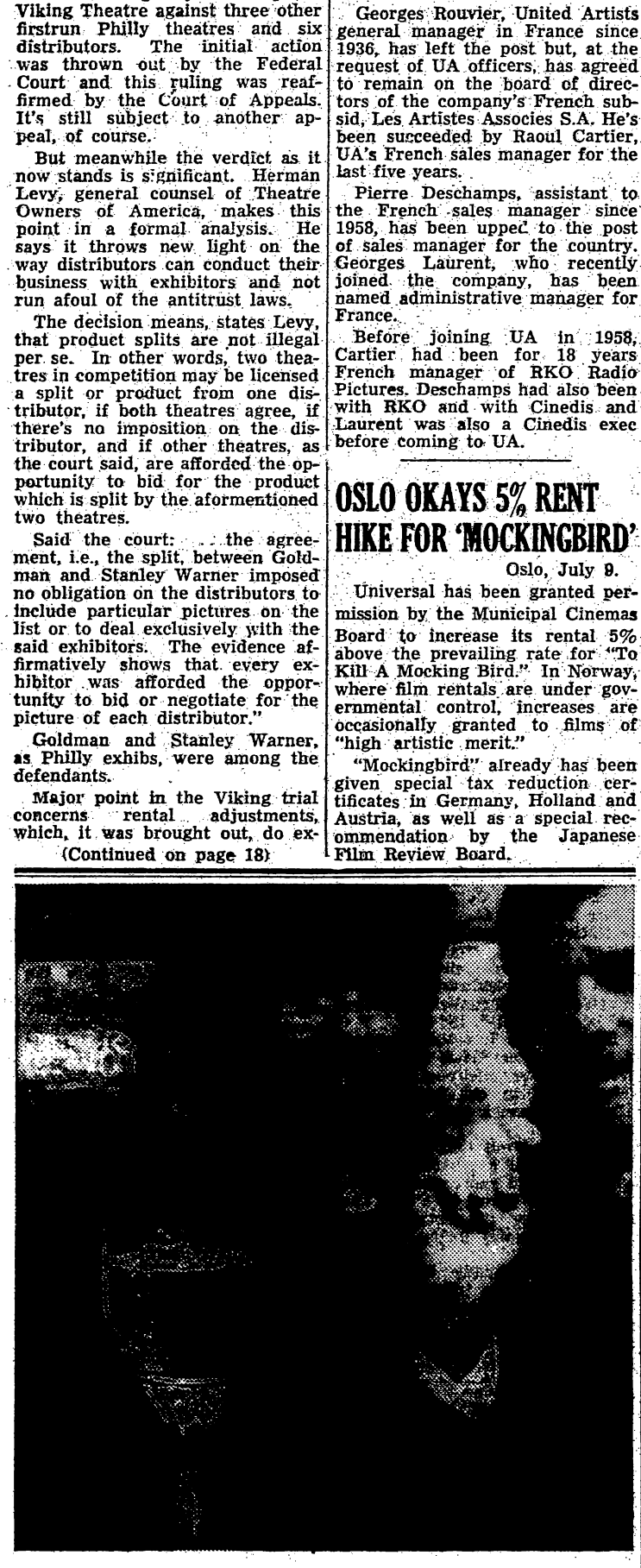
"Tammy and Doctor," also from Universal, took 10th spot although out in release only two weeks. "Mondo Cane" (Times) finished 11th. "Wrong Arm of Law" (Cont), which took 12th place in May, rounds out the Top 12 grossers.

"Call Me Bwana" (UA), "Island of Love" (WB), "Mutiny on Bounty" (MGM), which was fifth in May; and "The Balcony" (Cont), winner of 11th spot in May, are the runnerup films.

A long line of newcomers, most of them brought out the final week in June, is topped, of course,

June's Golden Dozen

1. **"How West Was Won"** (MGM) (18th wk).
2. **"Lawrence of Arabia"** (Col) (24th wk).
3. **"55 Days at Peking"** (AA) (4th wk).
4. **"Hud"** (Par) (5th wk).
5. **"List of Adrian Messenger"** (U) (4th wk).
6. **"Dr. No"** (UA) (5th wk).
7. **"Nutty Professor"** (Par) (2d wk).
8. **"The Stripper"** (20th) (5th wk).
9. **"Ugly American"** (U) (11th wk).
10. **"Tammy and Doctor"** (U) (2d wk).
11. **"Mondo Cane"** (Times) (8th wk).
12. **"Wrong Arm of Law"** (Cont) (12th wk).



Non-stop luxury between New York and Los Angeles

Wonders never cease when you're a TWA First Class Royal Ambassador. From that compact little kitchen up front comes a trayful of gourmet delights... preceded by your favorite cocktail, complemented by fine wines sparkling through beautiful crystal.

Convenient morning, afternoon and evening departures in both directions on TWA's sleek StarStream* jet. Call your TWA office or your travel agent today.

*StarStream is a service mark owned exclusively by Trans World Airlines, Inc.

Nationwide Worldwide depend on TWA

CANADA'S FUTURE IN FEATURES

Pix Can't Lie About U.S. Exhibs

By DORA ALBERT

Hollywood, July 9.

At a special panel discussion for the Hollywood Foreign Press Association, four members of the Screen Producers Guild—Lawrence Weingarten, Aaron Rosenberg, Arthur Freed and George Glass—answered such questions as-Why don't producers produce more pictures? Why aren't producers developing more new stars? How much freedom do producers allow directors? and Are producers concerned about the image of America created when their films are shown abroad?

In answer to this last question, posed by this writer, Lawrence Weingarten said, "In a free society producers do what they want to, and make the pictures they want to, without interference by the government. If the image of America is distorted, then that is wrong; however, if a certain segment of our life is evil, then it should be shown that way, without regard to what people abroad may think. 'Blackboard Jungle,' for instance, showed an unpleasant side of life in some schools in America, but the picture represented conditions as they really exist.

"Motion picture producers are often targets for unfair and contradictory criticisms. One moment we are accused of being provincial and naive; the next of making harmful pictures because we have told some unpalatable truths."

George Glass said, 'It is not up to Hollywood producers to lie about Birmingham, etc. We tell the truth as we see it. If some area of American life is unpleasant, it is up to us as Americans to try to clean up the area where the image is not good, rather than to clean up the image. The freedom of American motion picture producers to speak out on any subject gives the best image of America that can possibly be presented. We all know that such freedom is not available behind the Iron Curtain, to their producers."

Failure of studios to develop many new stars in the last few years was attributed by Weingarten to lack of the disciplines by which future stars used to be trained for two years by major studios in deportment, dressing, speaking and acting until ready for the right picture; and also to the economic risk involved when an agent says "You can have this actor or actress for two pictures only," when all the actor or actress has done is make an exciting test. If a studio agrees to pay the steep amount the agent usually asks, another studio or producer will profit by the efforts of the one that first took the risk, if the newcomer becomes a star.

May Fuse SAG & AFTRA Pension Plans

Idea of Florida Friebus (Girl Actuarial) Favored by Screen Actors

Hollywood, July 9.

Screen Actors Guild board, in line with sentiment expressed at the membership meeting in June, has approved a motion whereby SAG will investigate the possibility of merging its pension and welfare plans with those of American Federation of Television and Radio Artists.

Florida Friebus suggested such a probe at the recent meeting, and the membership echoed her sentiments. At that time SAG national exec secretary John L. Dales told members the guild and producer trustees were already on record as favoring a working agreement with AFTRA's welfare plan, and that discussions have been held with trustees of the AFTRA plan. Meetings were not too fruitful because the AFTRA trustees were not ready to take the "risk" that the revenue to the AFTRA fund would be sufficient to carry the increase in eligible members, Dales reported.

Thus, the new action calls for reopening of the talks with the AFTRA trustees.

Board has also adopted a resolution calling for semi-annual membership meetings, instead of having one, as has been the practice. Board's action stems from a resolution presented by Al Ruscio at the membership meeting for a change, to the semi-annual session. Ruscio move had asked the second meeting be held the second week of May (annual membership meetings are held each November). Board moved the second meeting be held between March 1 and July 31 of each year.

Saskatchewan Censor To See 'Wild & Willing'

Regina, Sask., July 9.

Saskatchewan's film censor, Adele MacPherson, has not yet made a decision on "The Wild and The Willing" (20th-Fox), which has been banned in Alberta and British Columbia. She expects to view the film soon.

In Alberta, the provincial censorship board banned it, the distributors appealed and a government-appointed appeal board upheld the decisions of the censors.

Con-Wise Consultants

Houston, Tex., July 9.

Jack Heard, assistant chief of the Texas prison system, has been hired as a technical director, the third, for "The Confessor" which is slated to be shot here starting Nov. 11 by John Frankenheimer.

Mirisch Bros. are producers of the film.

Other technical directors include Edd White of the Sheriff's department and Larry Fultz of the Police Dept.

Lotsa Refurbish Coin Confidence In Film Theatres

Minneapolis, July 9.

Expenditures to improve present film theatres here, and in a single instance even practically to rebuild one interior, have soared well into the six figures during the past several years, with circuit owners Ted Mann and Sidney Volk particularly shelling out large sums for such purposes.

But now there's also visible locally for the first time in several decades the likelihood of the construction of not only one but of two new four-wall showhouses.

Present plans call for one to be part of a Mall project and the other to be included in a new shopping centre that have been announced for local suburban areas.

MCA Writing Grant

Greensboro, N.C., July 9.

U. of North Carolina Dept. of Radio, Television & Motion Pictures has received a $2,500 grant from MCA Inc.

The grant will be used by the RTVMP Dept. to establish the MCA Scholarship or Graduate Fellowship in Creative Writing which will be awarded to a student, chosen by a selection committee, who has shown exceptional talent in the field of creative writing for the performing arts.

'MONTREAL, FEST AIDING'--JUNEAU

By VINCENT CANBY

The Montreal International Film Fest, which, in its three years of existence, has been credited with forcing Quebec provincial film censors to adopt mid-20th century standards and with the recent Canadian boom in artie distribution and exhibition, is now playing an important role in promoting increased Canadian film production. So thinks its president Pierre Juneau, who is also, when he wears his other hat, exec director of the Canadian National Film Board.

Montreal fest, the fourth edition of which will be held Aug. 2-11 this year, has not only served to make lay Canadians film conscious in a way they were never before, says Juneau, but it has also provided young Canadian filmmakers with important, face-to-face meetings with some of the top producers and directors from abroad.

Juneau, who was in New York early this week finalizing plans for the showing of 20th-Fox's "The Leopard" as the fest's opening pic (see separate story), declined to discuss details of an upcoming international coproduction feature, to be produced by the Film Board, but did say that the project had its genesis at an earlier Montreal fest. *(It's understood that the feature, an omnibus-type film, will deal with teenage habits in various parts of the world.)*

Competitive Facet

This year, in a direct move to focus attention on Canadian film production, the Montreal fest, which otherwise is non-competitive will sponsor a special section in which Canadian features and shorts will compete for prizes to be awarded by an international jury. As yet, the only feature to be set definitely is the documentary "Pour La Suite du Monde," a CNFB-sponsored project, but also expected to be ready in time are a fiction feature produced by Crawley Films, and a semi-documentary feature being made by local director Claude Jutra. Between 20 and 25 shorts will also be competing, about half of which were sponsored by the Canadian National Film Board.

Juneau does not expect any "phony boom" in Canadian feature production generally, and certainly does not see the Canadian National Film Board getting into the business of making strictly "entertainment" pix, that is, musicals, psychological mellers, etc.

No Advantages

But, speaking of overall Canadian feature production, he says it's conceivable that in several years time, as many as five to eight pictures a year might be turned out. However, since the government does not offer any financial inducements to lure pro-

(Continued on page 14)

'Leopard' to Montreal Festival as Opener

"The Leopard," 20th-Fox-Titanus coproduction which took the Golden Palm as best picture at this year's Cannes fest, will be the opening night feature Aug. 2 at this year's Montreal International Film Festival. Showing in Montreal will be the North American premiere of the film, which is also due to be screened at the Moscow fest this month and which does not open in New York until August 12.

"The Leopard" will be shown in Montreal in its English language version — the Italo version was screened at Cannes.

Fest prez Pierre Juneau, visiting New York early this week, noted that the showing of Burt Lancaster starrer marks the first time that an American major had participated in the Montreal festival (now in its fourth year) and expressed hope that other majors will see fit to cooperate in upcoming fests. Montreal is a non-competitive fest.

No Rule That Film Must Be Shown; Exhibs Yipe Against Distribs' 'Blind' Invitations as Unfair to Bidders

Vogue For Twins

Boston, July 9.

Another twin theatre is underway in the theatre building boom which has been busting out in Boston and vicinity.

New England Drive-in Theatre Corp. has petitioned the city of Newton, Mass., for a zoning change that would permit construction of a $1,000,000 luxury twin on Route 9, near Langley Rd., Chestnut Hill.

A public hearing is being held on the matter. New England Drive-in told the aldermanic claims and rules committee that the proposed facility would contain two theatres in one building. The same films would be shown in each theatre, but the screening times would be staggered.

Comments last week by Theatre Owners of America prez John H. Stembler regarding the (to him) increasingly menacing distribution practice of putting exhibitors in the position of bidding "blind" for features they haven't seen has rekindled some interest on the part of exhibs around the country. Some of the talk includes the possibility of the matter being brought before the Federal Trade Commission for some remedial action.

The question which arises in many exhibs' minds is: "can blind bidding possibly be considered fair trade practice?" It's possible in the first place, per Stembler, only because Dept. of Justice re-evaluation of the decree rulings some years ago did not require distribs to screen product for bidders before they sent out invitations to bids.

The result, Stembler argued, and others echoed last week, has been an increasing practice on the part of distribs to force exhibs to bid sight unseen for product. It is pointed out, for example, that next Christmas product is being bid for right now. This seems to exhibs to give the distribs a rather decided trading advantage, especially considering the prevailing scarcities.

The matter has been taken up with the Dept. of Justice with this curious, if legally sound, result. The Justice Department has said that, since there is no requirement necessitating screenings, it cannot act unless it can be proven that some buyers get to see prints ahead while others do not. This would be an infringement on the unfair competition legislation it has to work with. But if nobody gets to see the pix, then blind bidding can legally go on under Justice regulations because no one exhib is getting an advantage over any other.

"Cleopatra" is, of course, an example of a picture being offered for bidding, and hefty money being sought at that, without first being screened for exhibs. But, it's granted, this is not the best case since potential boxoffice was very strong and the gamble almost sensible in the light of all the publicity attendant on the film and the do-or-die nature of Fox's attitude fn selling "Cleo" to the public.

But, by the same token, it's pointed out, an exhib can be badly hurt if he is forced to buy a few of these pix which he hasn't seen and they turn out to be stiffs. He may have gone in too deep in the first place and he is being put in the position of having to work in the dark more and more, many exhibs point out. Had "Cleo" been an out-and-out bomb, many exhibs could have gone under because of it. Of course, nobody forced them to book it but, with firstrun prod-

(Continued on page 23)

Sugar Sees 20th 'In Great Shape' On 'Day' & 'Cleo'

"We're in great shape," exclaimed Joseph M. Sugar, v.p. of 20th-Fox, in speaking of the welfare of his own company. He offered figures attesting to the fact that the film organization now helmed by Darryl F. Zanuck again has major impact on film business generally.

Of considerable significance are Zanuck's own production of "The Longest Day" and, of course, Walter Wanger's "Cleopatra."

Pic company last week asserted a theatre gross in the United States of $3,352,961 for only six days. This was achieved by only two pictures —the aforementioned "Day" and "Cleo"—and surpassed anything in the entire history of the business. So far there has been no publicly-stated rebuttal from other producer-distributors.

It's almost ancient (at least a few weeks) history that "Cleo" would be like phenomenal in view of the perhaps $17,000,000 in theatre guarantees to 20th, coupled with the public's window buying in advance. Non-partisans unaddicted to tall tales now believe "Cleo" looks like a fair-enough success even despite the $42,000,000 in negative costs.

Called upon in his office for private conversation, Sugar said he's confident of $17,000,000 to $17,500,000 in domestic rentals for "Day" and he expects to have 80% of this money in by Dec. 1.

The prospects are startling when an observer considers that merely a year ago 20th was a meager contender in the film trade sweepstakes and, to some, might have been headed out of the race entirely.

There can be no verdict yet on upcoming releases but Sugar says he's confident anent product for the balance of the year and is even more sanguine concerning the outlook for 1964.

Most prominent in Sugar's mind is "Longest Day," which was short of best in roadshow, but which is registering wow in second wave First dates were milder than "Ben-Hur," "West Side Story" and "Around the World in 80 Days," for example.

Going into the off-Broadway, in New York and elsewhere, Sugar and his confederates negotiated some deals which a few years ago would have been regarded as sacrilegious. For example, they sold away from the RKO and Loew's chains, opening the picture via either negotiation or straight bidding. Loew's and RKO were invited but declined.

Independent houses grabbed it, 31 of them in N. Y.'s metropolitan area on a guarantee of a minimum of six weeks' playing time and on

(Continued on page 23)

JULES B. WEILL EXITS

Dino Fazio Steps Into Colorama Presidency

Jules B. Weill has resigned as prez of Colorama Features and been succeeded by the outfit's exec v.p., Dino Fazio. Circumstances surrounding Weill's departure are being guarded by the company, Fazio commenting on the change that he "cannot enlarge on the matter at this time."

The new prez has for a long time been in charge of distribution throughout the western hemisphere for Telac Inc., production-distribution company which recently bought control of Colorama. Since the takeover, Colorama has mapped an extensive program of distribution and production, including the importing of 13 foreign pix, one for its world preem in the States and a few for their U.S. debuts. Latest release under the Colorama banner is the filmization of Mickey Spillane's latest tome, "Girl Hunters."

Strange Lovers

Three tales concerned with facets of homosexuality. Minor entry dependent on sexsensational values.

Hollywood, July 3.

Robert Stambler-William Mahan (Mast) production. Cast includes: Walter Koenig, Joe d'Agosta, Jennifer Boles, Arlene Hedrick, Sylvia Brenner. (No character names given). Directed by Stambler. Screenplay, Stambler, Mahan, Nick Boretz, Alex Beaton; camera, F. Said; assistant director, Kamzi Thomas. Reviewed at Apollo Arts Theatre, July 3,'63. Running time, 73 Mins.

Homosexuality is the topic of this shallow and inconclusive trilogy. Had the creators of the independent production focused and concentrated whatever knowledge they have of this subject on a single set of characters in one story, perhaps promising boxoffice might have come of it. Instead they have chosen to squander their efforts on three separate-though-related dramatic vignettes, none of which is developed with sufficient finesse, clarity or penetration to be meaningful or convincing. Provocative and exploitable though the topic obviously is, the film lacks the substance or insight to rise out of that shadowy exhibition sphere dominated by sex-oriented attractions.

The first of the three yarns, entitled "End Of The Path," deals with a young man who was attacked in his early childhood by a homosexual and has been left with an emotional scar that ultimately prompts him to murder an older woman who is playing up to him. The middle piece, labeled "Homo Means Man," dramatizes the plight of a somewhat older young man who, after separating from his wife, makes a seeming homosexual contact and is beaten up and rolled by his companion, then nursed by a woman who, repulsed for her suggestion that they hit the hay together, returns her reluctant "date" to his spouse. In the third tale, called "Segue," a teenage girl who has never been able to hit it off with the boys is tricked into a Lesbian relationship by her employer, a woman with a more-than-businesslike eye for her models.

It is an oddity of all three of these stories that most of the "healthy" people implicated are obsessed with sex. In their zeal to pinch bottoms, unzip zippers or lure others into the sack, they provide a counterpoint to the three troubled principal characters, none of whom seem much inclined to engage in sexual activity.

Although the directorial tempo is extremely sluggish, the performances are generally capable, which reflects some credit on director Robert Stambler, who also co-produced with William Mahan and penned the script together with Mahan, Nick Boretz and Alex Beaton. The principal players, all of whom emote rather well under the circumstances, are Walter Koenig, Joe d'Agosta, Arlene Hedrick, Jennifer Boles and Sylvia Brenner. *Tube.*

Shock Corridor

Shoddy, shallow shocker with exploitation facets.

Hollywood, June 24.

Allied Artists release of Samuel Fuller production. Stars Peter Breck, Constance Towers; features Gene Evans, James Best. Directed and screenplay by Fuller; camera, Stanley Cortez; editor, Jerome Thoms; music, Paul Dunlap; assistant director, Floyd Toyer. Reviewed at Directors Guild of America, June 24, '63. Running time, 101 MINS.

Johnny	Peter Breck
Cathy	Constance Towers
Boden	Gene Evans
Stuart	James Best
Trent	Hari Rhodes
Pagliacci	Larry Tucker
Swanee	William Zuckert
Dr. Fong	Philip Ahn
Psycho	Meyle Morrow
Dr. Cristo	John Mathews
Wilkes	Chuck Roberson
Lloyd	John Craig
Police Lieut.	Frankie Gerstle
Dr. Menkin	Paul Dubov
Singing Nympho	Rachel Romen
Dance Teacher	Linda Randolph

In "Shock Corridor," writer-producer-director Samuel Fuller apparently is trying to say something significant about certain contemporary American values. The points are sound and have merit. But the melodrama in which he has chosen to house these ideas is so grotesque, so gruelling, so shallow and so shoddily sensationalistic that his message is devastated. For all of its innate exploitability, it is difficult to see where the Allied Artists release can have any really appreciable boxoffice impact.

Fuller's thin plot has a newspaperman (Peter Breck) contriving, with the aid of a psychiatrist no less, to get himself committed to a mental ward in order to identify a murderer known only to the inmates and whom the police have been unable to detect. The newsman gets his scoop, but winds up a catatonic schizophrenic, or the only Pulitzer Prizewinner in the psycho ward.

Within all this lurks three points about Americana, each embodied in characters the fourth-estater encounters in the hospital. A Communist-brainwashed and subsequently disgraced Korean war vet (James Best) is the mouthpiece through which Fuller pleads for greater understanding of such unfortunate individuals. Likewise, a Negro (Hari Rhodes) supposed to have been the first to attend an all-white Southern university serves to make the point that it takes enormous emotional stamina to play the role of the martyr in social progress. And the character of a renowned physicist (Gene Evans) whose mind has deteriorated into that of a six-year-old enables Fuller to get in some digs against bomb shelters and America's participation in the space race.

But all these points go for naught because the film is dominated by sex and shock superficialities. Among the gruelling passages audiences must endure, for no reason other than sheer sensationalism, are a striptease and an attack on the hero in a locked room by half-a-dozen nymphos. There's also levity in the wrong places. The audience tends to laugh at the inmates. It's not really funny business.

The dialog is unreal and pretentious, and the direction is heavyhanded, often mistaking sordidness for realism. The performers labor valiantly, but in vain. Those most prominent are Breck, who really gets his lumps and earns his pay, Constance Towers as his stripper-girl friend (making her a stripper distorts and weakens the whole story—simply for an extra dash of sordid sensuality), Larry Tucker as an inmate obsessed with the Pagliacci aria, William Zuckert as a misguided editor, Philip Ahn as that misguided psychiatrist who okays Breck's absurd idea, chuck Roberson and John Crang as attendants, and Evans, Best and Rhodes as the three message-bearers.

Chief among the generally adequate production credits are photography by Stanley Cortez, Paul Dunlap's music and Eugene Lourie's sets. Jerome Thoms didn't edit out nearly enough footage. *Tube.*

This Sporting Life

This pic, which opens its regular run at the new 34th St, East and Little Carnegie next week, drew high praise from *Rich* when reviewed from London in VARIETY issue of Feb. 13 this year. He described "Sporting Life" as "having gutsy vitality that should catch the masses . . . also enough classiness in its direction, writing and acting to make it a superior contender generally. The North England Country accents should not harm the production's prospects any more than the Midland burr of 'Saturday Night and Sunday Morning.' Karel Reisz, who directed 'Saturday Night,' produced this one and his influence can clearly be seen."

Pic concerns professional rugby football. But basically it's a study of a confused young man and his blundering attempts to "find his own little farmyard where he can crow more loudly than other cocks around him."

Richard Harris, last seen in "Mutiny on Bounty," is credited with a dominating performance as the arrogant, blustering and insecure football player.

Rich writes: " 'Sporting Life' may well be one of the last hits of the 'Saturday night' genre, but this will be remembered as one of the most satisfying ones."

Final Berlin Festival Reviews

Los Innocents

(The Innocents)
(SPANISH-ARGENTINIAN)

Berlin, July 2.

Sueva Films (Madrid) release of a Cesareo Gonzalez Spanish-Argentinian coproduction. Stars Alfred Alcon, Paloma Valdes, Fernando Mistral. Directed by Juan Antonio Bardem. Screenplay, Bardem, Eceiza and Quejereta; camera, Albert Curchi; music, Isidro Maizteugui. At Berlin Film Fest. Running time, 110 MINS.

Guido	Alfredo Alcon
Elena Errazquin	Paloma Valdes
Laura Errazquin	Fernanda Mistral

Juan Antonio Bardem is undoubtedly Spain's most distinguished director and his skill and authority stand out in this Spanish-Argentinian coproduction, which was the official Spanish entry at the Berlin festival. Pic has obvious art qualities, with additional appeal to the Spanish lingo houses.

Under the director's assured and sympathetic guidance, there unfolds a semi-tragic love story doomed to an inevitable unhappy ending. Social differences, Bardem emphasizes, cannot transcend human emotions, and thus the romance between a poor bank clerk and a rich girl is brought to an abrupt end after the intervention of her family.

The two principal characters are brought together after her father and his wife were killed together in a car accident. That was the first clue either family had to the illicit relationship. The dead man was a powerful industrialist, and his family still wields enough authority to keep photos and reports of the incident out of the press, and to have the bank clerk transferred to an out of the way town when they become disturbed at the blossoming romance.

Though the story hardly breaks new ground, it is noted for its excellent characterizations, not only of the major roles, but the small cameos.

The film was lensed in the Argentine, and the action takes place mainly in Mar del Plata, with fine camerawork highlighting the scenic effects. Paloma Valdes, imported from Spain, plays the young girl with an appealing warmth while Alfredo Alcon (a native Argentinian) gives a carefully observed study of a man who realizes the embarrassment of being out of one's social depth. Fernanda Mistral is the eccentric grandmother, and plays her few scenes with great aplomb. *Myro.*

Mensch und Bestie

(Man and Beast)
(GERMAN)

Berlin, July 2.

CCC Filmkunst (Berlin) and Avala Film (Belgrade) release of an Artur Brauner production. Stars Gotz George. Directed by Edwin Zbonek. Screenplay, Sigmund Bendkower, Al Bronsowy, based on idea by Robert Azderball; camera, Nenad Jovicic. At Berlin Film Fest. Running time, 84 MINS.

Franz Kohler	Gotz George
Willy Kohler	Gunther Ungeheuer
Nurse	Katinka Hoffman

One of oddest features of concentration camp life in wartime Nazi Germany was that two brothers were in one camp—one as an inmate, the other as commandant. That strange fact is the basis of an otherwise fictional story, and there are obvious possibilities for developing this situation into a powerful celluloid drama. Though producer Artur Brauner has made a bold try, he has been sorely let down by a script which is riddled with implausibilities.

Basic situation is expanded by having the inmate escape and his brother as pursuer-in-chief, harassed because the authorities are aware of the relationship and suspect that he may deliberately fail in his duty. But there's not much fear of that as the commandant is a dedicated Nazi and out for blood—even if it is his brother's.

Where the plot falls down is in the string of unlikely adventures of the man on the run. The first is when he is given food and shelter by a military nurse, who readily hops into bed with him after a acquaintance lasting just a few minutes. Then there is the Alsatian tracker dog who, after severely mauling the escaped prisoner, suddenly befriends him and they become inseparable companions. And finally the man, who finds him in a state of delirium, takes him home where he is breast-fed by his young wife. All these improbabilities—and others hurt this picture and could have been avoided if more attention had been given to plot construction.

Gotz George gives an adequate study of the man on the run, though his acting chances are restricted by the script. Gunther Ungenheuer makes a conventionally brutal commandant while Katinka Hoffman is attractive as the nurse. Direction looks leisurely, even though the pic has been trimmed to a convenient 84 minutes. The black and white lensing, particularly of the wintry countryside, is okay.

Only the opening sequences show camp life, and there are the familiar scenes of savage brutality, but once the escape alarm has sounded, the action folows the man on the run, making for the Russian lines, until shot by his brother as he is within earshot of his destination. A modern Cain and Abel situation which lacks the literary qualities of the original. *Myro.*

Yollymoon

(The Red Gate)
(KOREAN)

Berlin, July 2.

Sang-Ok Shin (Seoul) production. With Kim Dong Won, Han Un Jin and Chae Un Hee. Directed by Shin Sang Ok. Screenplay Kim Kwang Yoon; camera, Jeong Hae Joon; music, Jeong Yoon Joo. At Berlin Film Fest. Running time, 105 MINS.

This Korean feature pic is qualitywise, better than many Japanese productions. It's well acted and even very well photographed and not as brutal as similar Japanese productions. For a Korean pic, it has the flavor of a surprise entry. It's, of course, chiefly an item for the native market.

To keep "the red gate," the sign of purity, a young widow is forced to renounce her personal prosperity to her relatives. It takes her many years until she's able to leave the house of unhappiness. Film makes one familiar with problems of different calibre but there's something about the film which makes it quite interesting. *Hans.*

El Less Wal Kilab

(Chased By the Dogs)
(UNITED ARAB REPUBLIC)

Berlin, July 2.

Gamel el Leissi Films (Cairo) production. Stars Shokry Sarhan and Shadia. Directed by Kamal el Sheikh. Screenplay, Nageeb Mahfuz, Sabry Ezzat; camera, Kamal Kurayem; music, Andre Ryder. At Berlin Film Fest. Running time, 120 MINS.

This Arabian production, which reportedly has walked off with several honors in its native country, reveals considerable western influence but can't stand comparison with what filmites are doing in the western world. Apart from an overly-long running time of two hours, there are deficiencies with regard to cliche scripting, acting and directing. Pic stands small chance in the western market.

This concerns a man who was sentenced to five years in prison because of alleged theft. After his release, he seeks revenge on his wife who had accused him of theft and on society which he makes responsible for his ruined life. He becomes a killer and is eventually shot. It's the simple story of an unfortunate human being whom fate made a criminal.

Pic makes an attempt to criticize modern society but the outcome isn't very convincing. Everything remains too much on the surface while for western patrons the various players tend to overact considerably. *Hans.*

Alskarinnan

(The Mistress)
(SWEDISH)

Berlin, July 2.

AB Svensk Filmindustri production and release. Stars Bibi Andersson. Direction and screenplay, Vilgot Sjoman; camera, Lars-Goran Bjorne. At Berlin Film Fest. Running timee, 76 MINS.

The Girl	Bibi Andersson
The Boy	Per Myrberg
The Man	Max von Sydow
The Wife	Ollegard Wellten

One of Sweden's most successful commercial films this year, "The Mistress" is also notable for the fact that it is the first directorial effort of Vilgot Sjoman, who learned filmmaking under the guidance of Ingmar Bergman. He has certainly proved an apt pupil, and has written and directed a picture which should go a long way towards establishing his reputation. Pic has definite chances in the foreign markets, including U.S. arty possibilities.

As if taking a leaf out of his master's textbook, Sjoman has given this story of a young girl's passion for a married man an unhappy ending. But that was the logical thing to do, and the more conventional type fadeout would have obviously been contrived.

Bibi Andersson is the title character, and she is torn between a young student who genuinely loves her, and a married man who has a passionate attraction for her, and who takes every advantage of that fact. She knows she is not being too logical, and is aware that her emotions always get the better of her mind. In the end, when she is determined to make a temporary break from both men in her life, the married man follows her, persuades her to spend the night with him in his sleeping car compartment. But in the clear light of day she determinedly sails off on her own.

Typical of the structure of the film, there is one incident in the plot which puts the two principal characters into focus. The married man had promised to spend a whole day with her, but then starts making one excuse after another to delay his arrival. Eventually he shows up late in the evening, there's a quick tumble in bed, and he's away again.

Miss Andersson, a polished, attractive actress, plays the girl with a passionate intensity, but without overdoing the histrionics. Max von Sydow is credible as the married man and lover, and there are okay studies by Per Myrberg, as the student, and Ollegard Wellten, as the wife. *Myro.*

Choose Life

(SWISS-SWEDISH)

Berlin, July 2.

Beretta Film (Zurich) release of an Erwin Leiser-Hans Deutsch production. Written and directed by Leiser. Camera, Jean-Marc Bipert, Hiroshi Segawa, Otto Ritter; editor, Hans Heinrich Egger; music, Robert Blum. At Berlin film fest (out of competition). Running time, 100 MINS.

Erwin Leiser, creator of the successful "Mein Kampf," and who later made the Eichmann documentary, now has completed a trilogy "dedicated to the defense of man" by his production of "Choose Life," which puts the spotlight on the dangers of this atom age. It is an extremely well-planned treatment of a complex subject, containing large hunks of original celluloid in addition to some apposite, though partly familiar, library material. In its present form, this is too long, but it is to be edited down 20 minutes. That should hypo its commercial chances in many areas.

The title comes from an Old Testament quotation: "I have set before you life and death, blessing and cursing: therefore, choose life, that both thou and thy seed may live." Inspired by that text, Leiser presents atomic science as both a blessing and curse, but leaving man to make the decision between life and death. The title leaves no doubt where the film stands on this issue.

In a neat touch of symbolism, the opening sequence shows rural Mexico where simple folk happily accept the inevitability of death, just as they enjoy the simple pleasures of life. Then a dramatic switch to the brutal realities of life, with a few quick horrific shots of concentration camp victims, and then over to Hiroshima for the aftermath of the atomic explosion, with many unpleasant (though timely) reminders of the horror effects produced by that one bomb. But there is the implicit warning that today's atomic blasts would be many times greater.

There is a convincing note of optimism permeating the film. Hiroshima has been rebuilt, but does not forget. Young people all over the world demonstrate against the bomb and plead for an end to tests; science is using atomic discoveries for peaceful purposes, including medicine. But the threat continues, and the dangers from fallout remain a constant menace.

Understandably, the largest slice of the film is focussed on Japan, limiting the amount of time devoted to other countries. There

(Continued on page 22)

BAITING BAUER'S BERLIN BEARS

Berlin Fest Winners Detailed

Berlin, July 9.

Following is a detailed list of prizewinners at Berlin Film Festival;

Best Picture (Golden Bear): shared by "Oath of Obedience" (Japan) and "Il Diavolo" (Love in Stockholm) (Italy). (Cable story last issue used "Stockholm" title)

Jury Prize (Silver Bear): "The Caretaker" (Britain)

Best Actor (Silver Bear): Sidney Poitier "Lilies of the Field" (U.S.)

Best Actress (Silver Bear); Bibbi Anderson, "Alskarinnan" (The Mistress) (Sweden)

Best Director (Silver Bear); Nicos Koundourous, "Little Aphrodites" (Greece)

Best documentary feature (Silver Bear): "The Great Atlantic" (Germany)

Best short (Golden Bear): "Bouwspelement" (Holland)

Special prizes for shorts (Silver Bears): "The Home Made Car" (Britain), "Flaming Poppies" (Iran) and "Tori" (Finland)

Youth prize: "The Cellar" (Israel); special mention "Delay in Marienborn" (Germany)

Catholic prize: "Lilies of the Field" (U.S.)

Evangelical prize: "Lilies of the Field" U.S.)

Fipresci prize: "La Rimpatriata" (The Reunion) (Italy)

Unicrit prize: "Los Innocents" (The Innocents) (Spain)

Italy's Year at European Festivals; Berlin Inactive In Deal-Making

Berlin, July 9.

The year 1963 may go down in history as the year of achievement for the Italian film industry in international film festivals. It has just achieved its latest triumph of sharing the Golden Bear at the Berlin fete with Japan, after having two outright wins at Cannes, with "The Leopard" and at San Sebastian with "Mafioso." The score of two and a half out of three, is believed to be unrivalled in recent times.

One of the more remarkable features of this unusual success story is the personal triumph scored by Alberto Sordi who stars in two of the three winning pictures—"Mafioso" and "Il Diavolo." He made in-person appearances at San Sebastian and Berlin that added to his prestige. That double tops Sidney Poitier's two acting awards at Berlin—one for "The Defiant Ones," five years ago, and for "Lilies of the Field" last week.

Though the awards of the Berlin festival jury did not raise any reaction from the audience during the presentations, a considerable amount of resentment was voiced by a wide segment of the industry when the prize winners became known.

The American colony, while gratified that there had been a major prize for "Lilies of the Field," made little secret of its disappointment at the failure of its main entry, "Freud," to get any mention in the listings.

There was also a substantial volume of criticism at handing out the Grand Prix to two such contrasting pictures as "Il Diavolo," which is strictly a commercial comedy and Japan's "Oath of Obedience," which was generally regarded as a grim, bloody and very repetitive subject. There was even more adverse comment on the best director accolade going to Nicos Koundouros for the Greek picture "Little Aphrodites," as many felt there were several more distinguished efforts worthy of a prize. Advance predictions had strongly tipped the Spanish director Juan Antonio Bardem for this prize, but the only mention accorded that picture was its selection by the International Critics Union (Unicrit), a recently formed organization which made its first award at Berlin.

Though the Italians were happy with the achievement, many were surprised that an award had not gone to "La Rimpatriata," which in the event, ended up with the FIRPRESCI prize. It was widely contended that this was far more a "festival type" picture than the winner.

While Berlin has always been regarded as a businessman's festival, without the distractions of the Mediterranean (Cannes) or the Adriatic (Venice) this year's trade results were disappointing. There was an abundance of sellers but few buyers, and though some deals were accomplished, the level of trading was way below past years and certainly not within shooting distance of the turnover negotiated during the Cannes fest.

'Cleo' Golden Gleam

Twentieth-Fox continues to ride high with the grosses being racked up daily by "Cleopatra" and "The Longest Day."

Company reports that "Cleo" racked up total theatrical grosses of $853,497 in 41 domestic theatres for the first five days (ended Sunday, July 7) of its second week.

"Day," meanwhile, has taken in $1,042,721 in the first 12 days of its New York metropolitan area general release in 31 theatres.

On Monday (8), the Rivoli in New York, where "Cleo" is in its preem engagement, reported it sold $16,957 worth of advance tickets, to establish a new Rivoli record for a single day's ticket sales.

National Screen Resumes Service To Col Aug. 1

National Screen Service will take over distribution of trailers and accessories for all Columbia releases beginning Aug. 1. This was disclosed in a joint announcement yesterday (Tues.) by Leo Jaffe, exec v.p. of Col, and Burton E. Robbins, president of NSS.

Col will continue to create and develop the trailers and accessories. This work, along with the distribution, had been assigned to NSS but the two companies had a complete split in September, 1960. They're going together again, so far as the distribution is concerned.

Unpredictable Hazard Of Filming: Sharks

Budva, Yugoslavia, July 9.

Columbia's "The Long Ships," Viking saga starring Richard Widmark and Sidney Poitier, has entered its fifth and final month of shooting with locations at this Adriatic coastal town. Only production problem so far has been a result of the unusually warm late spring weather, which increased the number of sharks off Budva and added to the ordinary hazards of sea shooting.

Production of "Long Ships" got underway early this year with a month of shooting about 450 miles north of Budva at the Limski Fjord. The picture's main set at Limski, a sprawling Viking village, has subsequently been taken over by the Yugoslav Tourist Federation, which is going to operate it as a tourist attraction.

The picture, which is being shot in Technirama 70, is directed by Jack Cardiff and produced by Irving Allen.

SAYS HE: PERFECT FEST NEVER WAS

By HANS HOEHN

Berlin, July 9.

The just terminated 13th Berlin International Film Festival and its director, Dr. Alfred Bauer, have been strongly criticized by a number of both domestic and foreign press people, especially those who represent boulevard papers. The festival was called "dull" and the festival chief "a man without imagination."

Bauer whom this reporter interviewed after the festival said this: "Two years ago I invited Jayne Mansfield to the festival. I said then: The boulevard press wants a bosomy star. Allright, it shall have one. What happened? More or less the same people who had been complaining about the absence of sex suddenly complained that the festival put too much emphasis on sex."

"It's the old story," said Bauer. "To make it right to everyone is an art which nobody masters. It already starts with the weather. Once we had cool weather during the festival. People complained that such weather handicaps the general mood. This time, it was beautiful sunshine. Again the more or less same people complained that it's too hot. . . .

"To my mind," Bauer said, "the average quality films shown at this year's Berlin festival was better than that of Cannes. Quite a number of critics have expressed the same opinion."

Bauer said that he will continue the Berlin film festival style as it is, that's to say with the participation of small—even smallest film nations. Berlin has a style of its own. It's a style that does not need palms and beaches. It has internationality and this internationality gives all film nations, even the smallest, the chance to be recognized here like the big film nations. And then this: Berlin's special position as a Soviet-menaced city requires tact towards all nations which sympathize with free Berlin. We can't give a small film nation the brushoff only because it's a small film nation."

With regard to star participation, Bauer said that he's corresponding with around 100 stars each year to come to Berlin. Due to other commitments, the stars often can't come. But Berlin has many friends. He referred to the fact that several pix shown at the Berlin fest had also been wooed by Cannes (the Swedish, the Spanish, the Argentinian entries, to cite examples) but Berlin was given preference.

Bauer also referred to the fact that many top-flight director personalities has come such as Michelangelo Antonioni, Leopoldo Torre Nilsson, Juan Antonio Bardem, Vilgot Sjoeman, Alain Robbe-Grillet, John Huston, etc. Already these men made Berlin an interesting meeting place.

With regard to the jury prizes, Bauer admitted that he was in several instances not of the opinion of the jury. The prizes, incidentally, met heavy criticism in the local press. That goes especially for the Grand Prize (The Golden Bear). And there are too many prizes. In all, 18 prizes were issued this year (including those of the Senator for Youth, the Catholic and Protestant Church, the International Film Critics Assn., etc.). One local paper wrote: "We wouldn't wonder if also the usherettes would climb the stage and hand out their prizes. . ."

TWO MORE FOR MOSCOW

Geraldine Page, Rip Torn Fly To Festival

Washington, July 9.

Geraldine Page and Rip Torn on Monday (8) accepted invitations from the Soviet Union to attend the Moscow Film Festival and flew there today (Tuesday).

Miss Page will return via Italy, where she will accept the David Di Donatello award for her "Sweet Bird of Youth" film roles.

Capra Walks as 'Circus' Goes Meller In Madrid; It's Thataway Hathaway

Madrid, July 9.

Frank Capra has exited the Samuel Bronston production of "Circus" after spending six months here in Madrid on the preparation. He was to have directed and will now be replaced by Henry Hathaway.

Philip Yordan switched storyline to apparent dismay of Capra. It is now described as a romantic melodrama, having been originally projected and accepted by Capra as a fantasy. Changes by Yordan, longtime writer-producer associate of Bronston, inspired Capra to want out.

Background of "Circus" is to be pre-1914 Central Europe. Shooting is expected to start in September with John Wayne, David Niven and Claudia Cardinale in leads. Various big top turns are being engaged at present.

Hathaway who replaces Capra was in the reverse role some months ago in Ireland when replaced on "Of Human Bondage" by Kenneth Hughes.

Roman Forum set used for Bronston's "Fall of The Roman Empire," now completed and in editing, will be used to create the sawdust arena needed for "Circus."

San Jose Circular Theatre

San Jose, Cal., July 9.

Syufy Enterprises is projecting a 950-seat circular theatre here, with tentative opening date of Oct. 1. It will be equipped for projection of all forms of film, from Cinerama to 35m.

Parking lot for 500 cars will surround structure for easier access.

Moscow's Jurors; Big French, Yank British Parties

Moscow, July 9.

The Jury for the Third Moscow International Film Festival (July 7-21), is made up of eight members. The eastern bloc has four members, one each from USSR. Czechoslovakia, Poland, Hungary, the western bloc has two seats, to USA and Italy, and "Neutrals," so-called, Yugoslavia and Japan have one each. Here's the list:

Dusan Vukotic (Yugoslavia) cartoon director
Sergio Amideo (Italy)
Jan Prohaska (Czechoslovakia)
Jan Ribkowski (Poland)
Kiehiko Usihara (Japan)
Stanley Kramer (USA)
Janos Herschko (Hungary)
Sakej Ajmanov (USSR)

A reported documentary and short film jury will also function. Its constituent members are:

Thomas Guteres Alea (Cuba)
Mohamed Afifi (Morocco)
Juris Evans (Netherland)
Ion Popescu-Copo (Rumania)
Edgar Eanstay (Great Britain)
Llja Kopaljin (Czechoslovakia)
Fedor Hitruk (USSR)

France is expected to have the biggest delegation of 44 members including stars Simone Signoret, Dany Robin, Yves Montand, Jean Marais, Rene Clement, directors Pier Etex, Francoise Truffaux, Frederic Rosif. US delegation comes next with 22 members including Danny Kaye, Tony Curtis, Natalie Wood, Charlton Heston and director Billy Wilder.

British are sending 20 people under leadership of Eric Georg Fletcher. Lord Archibald and director Alexander McKendy. Edward G. Robinson and James Quin are ranked as "British stars." Italy is sending Claudia Cardinale, Julieta Massina, Sophia Loren, Marcello Mastroiani and Alberto Sordi.

"West Side Story" (UA) opened the Moscow Film Festival, out of competition. It was well received Sunday night by a mostly-Russian audience. Stanley Kramer, as a member of the festival jury, spoke via translation before the screening, warning the Russians that the locale and characters were only a small segment of New York life.

Columbia Wins Round In 'Paris by Night' Tiff

Hollywood, July 9.

Columbia Pictures won second round in its litigation with Leo Mantin over alleged plagiarism of title, "Paris By Night." Superior Judge Ellsworth Meyer yesterday (Mon.) set aside damages of $80,000 previously awarded to Mantin. In ruling on Columbia's motion for a new trial, Judge Meyer held that the damages are to be redetermined by a jury.

In court's 14-page opinion, it was stated that damages awarded to Mantin were speculative, uncertain and not supported by the evidence. Mantin had sued for $3,000,000 charging unlawful competition and plagiarism of his title.

Hollywood Directors See Possible Eastern Wedge Via IATSE Assistants

Longstanding talks between the International Alliance of Theatrical Stage Employees and Directors Guild of America through which DGA would take over control of New York assistant directors, presently members of IA Local 161, will go before the 161 membership for discussion later this month.

The dicker has been going on for some time and IATSE execs are said to look favorably on the plan and, natch, have a say in the matter. Should the 161 members decide to join the DGA, it would give the latter organization a toehold in Gotham filmaking which the organization presently lacks. Although the DGA is active in the east in tv, Screen Directors International Guild reps directors in New York.

Switch to the DGA has been discussed by the 161 exec committee and officers. It has yet to come before the membership for batting around, however, and this will bring the matter closer to some conclusion when presented to 161 members in the next week or so. The IA-DGA talks have blown hot and cold for quite a while but have warmed up again in recent months.

SPAIN MAKES 'WESTERN'

It's A Coproduction With Metro To Release

Madrid, July 9.

Mercedes Alonzo and Maria Granada are the female leads in "Gunfighters of Casa Grande" with Alex Nicol, Jorge Mistral and Steve Rowland in a Spanish-made "western" that Lester Welch (Gregor Productions, Hollywood) and Jose Maesso (Tecisa, Madrid) are coproducing for Metro release world-wide, less Spain and Portugal.

Mercedes Alonzo is a Tecisa contract star and Maria Granada had her first film role in "The Savage Guns," which Tecisa coproduced for Metro release early last year.

"Gunfighters," now filming, will be shot principally on locations in the Sierra Guadarrama foothills about 30 miles from Madrid as well as in an Andalusian hacienda outside the southern cognac city of Jerez during the 7-week schedule. According to Rowland, 400 horsemen and 1500 head of cattle will be used for the finale sequence in Cinemascope and Metrocolor.

'Irma' Leads New L.A. Films, Whopping $43,000; 'Prof.' Hep 30G, 'Escape' Boff 26G, 'PT' Smash 25G, 'Eagles' 20G

Los Angeles, July 9.

Firstruns here this week look to hit best total since New Year's, with five hot newcomers and long holiday weekend boosting biz. "Irma La Douce" shapes standout of new entrants, with a mighty $43,000 in first week at the Chinese. "Nutty Professor" is rated wow $30,000, playing four houses.

"Great Escape" looks boff $26,000 at Fox Wilshire. "Gathering of Eagles" is big $20,000 in three spots while "PT 109" shapes smash $25,000 in three situations.

"How West Was Won" still is pacing regular engagements with lofty $37,000 in 20th frame at Warner Hollywood. "Come Blow Your Horn" is mighty $28,000 or near in third Hollywood Paramount stanza. "Cleopatra" is near SRO in third at Pantages.

Estimates for This Week

Fox Wilshire (FWC) (1,990; $1.49-$2) — "Great Escape" (UA). Boff $26,000. Last week, with Los Angeles, Hawaii, Baldwin Village, "Bye, Bye Birdie" (Col), "Dime With Halo" (MGM) (2d wk), $23,300.

Chinese (FWC) (1,408; $2-$2.40) —"Irma La Douce" (UA). Wham $43,000 or close. Last week, "Hud" (Par) (6th wk-5 days), $8,000.

Orpheum, Baldwin, Iris, Loyola (Metropolitan-State-FWC) (2,213; 1,800; 825; 1,293; $1-$1.49)—"Nutty Professor" (Par) and "Son of Samson" (Indie). Big $30,000 or over. Last week, Orpheum, Iris with El Rey, "Ugly American" (U), various second feature pix (2d wk), $10,900. Loyola with State, Pix, Wiltern, "Call Me Bwana" (UA), "Beauty and Beast" (Indie), $23,000.

Los Angeles, Pix, Village (Metropolitan-Prin-FWC) (2,049; 756; 1,535; $1-$1.49) — "Gathering of Eagles" (U) and "Showdown" (U). Lofty $20,000.

State, Wiltern, Hollywood (Metropolitan-SW-FWC) (2,404; 2,344; 856; $1-$1.49)—"PT 109" (WB) and "Black Gold" (WB). Smash $25,000. Last week, Hollywood with Warren's, "Captain Sindbad" (MGM), "The Slave" (MGM) $22,400.

El Rey (FWC) (856; $1-$1.49)—"Hud" (Par) (m.o.). Socko $10,000.

Pantages (RKO) (1,512; $2.50-$5.50)—"Cleopatra" (20th) (3d wk). Near-capacity $72,000. Last week, $72,200.

Hollywood Paramount (State) (1,468; $1.55-$2.40) — "Come Blow Your Horn" (Par) (3d wk). Mighty $28,000 or near. Last week, $25,000.

Music Hall (Ros) (720; $2-$2.40)—"L-Shaped Room" (Col) (3d wk). Lush $10,000. Last week, $9,300.

Crest, Hawaii (State-G&S) (750; 1,106; $1-$2) — "Bye, Bye Birdie" (Col) and "Love Is a Ball" (UA) (m.o.). Tall $8,600. Last week, Crest "Wine and Roses" (WB), "Two for Seesaw" (UA) (reissues) (2d wk), $1,800.

Warren's (Metropolitan) (1,757; $1-$1.25) — "Captain Sindbad" (MGM) and "The Slave" (MGM) (2d wk). Slick $6,400.

Beverly (State) (1,150; $2-$2.40) —"55 Days at Peking" (AA) (6th wk). Hefty $8,500. Last week, $9,500.

Four Star (UATC) (868; $1.50-$2) —"Four Days of Naples" (MGM) (10th wk). Slim $2,000. Last week, $1,900.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (20th wk). Lofty $37,000. Last week, $36,000.

Fine Arts (FWC) (631; $2-$2.40) —"David and Lisa" (Cont) (22d wk). Happy $6,300. Last week, $6,500.

Warner Beverly (SW) (1,316; $1.65-$3.50) — "Lawrence of Arabia" (Col) (20th wk). Brilliant $31,000. Last week, ditto.

Egyptian (UATC) (1,392; $1.65-$3.50) — "Mutiny on Bounty" (MGM) (34th wk). Fair $11,500. Last week, $12,100.

Carthay (FWC) (1,138; $1.80-$3.50)—"Longest Day" (20th) (39th wk). Okay $6,000. Last week, $7,400.

Vogue, Lido (FWC) (810; 876; $1.25-$2)—"Mondo Cane" (Emer) (14th wk, Vogue; 1st wk, Lido). Stout $9,000. Last week, Vogue, $6,200. Lido, "The Law" (Emb) (4th wk-5 days), $2,000.

Key City Grosses

Estimated Total Gross
This Week **$4,083,900**
(Based on 23 cities and 294 theatres.)
Last Year **$2,670,600**
(Based on 22 cities and 269 theatres, chiefly first runs including N.Y.)

'Peking' Hep 17G, St. L.; 'Cleo' 40G

St. Louis, July 9.

Big holdovers, dominate the firstruns here this stanza. However, "55 Days at Peking" looks big at the State for opener. "Cleopatra" continues mighty in second session at Ambassador, being near first week's take. "Spencer's Mountain" shapes solid for second at Esquire. "How West Was Won" still is great in 13th frame at Martin Cinerama.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.50-$3.50) — "Cleopatra" (20th) (2d wk). Big $40,000. Last week, $45,000.

Apollo Art (Grace) (700; 90-$1.25)—"Winter Light" (Indie) (2d wk). Fair $1,000. Last week, $1,500.

Esquire (Jablonow-Komm) (1,800; 90-$1.25) — "Spencer's Mountain" (WB) (2d wk). Fine $13,000. Last week, $16,000.

Fox (Arthur) (5,000; 90-$1.25)—"Gathering of Eagles" (U) (2d wk). Nice $10,000. Last week, $14,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Slave" (MGM) and "Son of Spartacus" (MGM). Mild $6,400. Last week, "Savage Sam" (BV) (2d wk), $6,000.

State (Loew) (3,600; 60-90)—"55 Days at Peking" (AA). Big $17,000. Last week, "Jason and Argonauts" (Col) (2d wk), $9,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "How West Was Won" (MGM) (13th wk). Hep $14,500. Last week, $14,000.

Pageant (Arthur) (1,000; $1.25-$1.75) — "Lawrence of Arabia" (Col) (subrun) (2d wk). Neat $4,000. Last week, $5,000.

St. Louis (Arthur) (3,800; 75-90) —"Donovan's Reef" (Par) (2d wk). Average $8,000. Last week, $10,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Four Days of Naples" (MGM). Good $3,000. Last week, "Sundays and Cybele" (Indie) (4th wk), $2,000.

'Irma' Huge $22,000 In Frisco; 'Escape' $15,000

San Francisco, July 9.

Long string of newcomers here this week. "Irma La Douce" shapes to get a giant take in first at Coronet. "Great Escape" is rated smash on opener at the Royal. "Spencer's Mountain" looks nice at St. Francis. "Buddha," at 444-seat Stage Door, is big. "Cleopatra" still is mighty in second at Alexandria.

Estimates for This Week

Alexandria (United Calif.) (1,444; $5-$5.50) — "Cleopatra" (20th) (2d wk). Smasheroo $45,000 for 14 shows. Last week, $43,000.

Coronet (United Calif.) (1,250; $2-$2.50)—"Irma La Douce" (UA). Giant $22,000 or near. Last week, "55 Days at Peking" (AA) (5th wk), $8,000.

Esquire (No. Coast) (846; $1.25-$1.50)—"Brothers Grimm" (MGM) and "The Lion" (20th) (3d wk). Good $3,300. Last week, $3,500.

Golden Gate (RKO) (2,850; $1.50-$1.75)—"Gathering of Eagles" (U) and "Traitors" (U) (2d wk). Good $9,000. Last week, $15,000.

Metro (United Calif.) (1,000; $1.75-$2)—"Mondo Cane" (Times) (6th wk). Big $7,200. Last week, $7,000.

Orpheum (Cinedome) (1,439; $2.75-$3.95)—"How West Was Won" (MGM) (19th wk). Great $37,000 on 11 performances. Last week, $34,600 on 17 shows.

Paramount (Par) (2,646; $1.50-

(Continued on page 10)

'Irma' Lusty $11,000, Prov.; 'Mountain' 8G

Providence, July 9.

Sock summer weather, Newport Jazz Festival, 4th of July fireworks celebrations, etc., proved stiff competition for firstruns in current week. Two which managed to stick their heads above the crowd are State's "Irma La Douce" and Majestic's "Spencer's Mountain." RKO Albee's second of "55 Days at Peking" is also good. Strand's "Nutty Professor" shapes slow.

Estimates for This Week

Albee (RKO) (2,200; $1-$1.25)—"55 Days at Peking" (AA) (2d wk). Good $5,000. First was $6,000.

Elmwood (Snider) ($2-$2.50)—"Lawrence of Arabia" (Col) (14th wk). Groovy $4,000. Last week, same.

Majestic (SW) (2,200; 90-$1.25) —"Spencer's Mountain" (WB). Hefty $8,000. Last week, "Savage Sam" (BV), $7,600.

State (Loew) (3,200; 90-$1.25)—"Irma La Douce" (UA). Big $11,000 or close. Last week, "Main Attraction" (MGM), $7,600.

Strand (National Realty) (2,200; 65-90)—"Nutty Professor" (Par). Slow $3,000. Last week, "Jason and Argonauts" (Col), $5,000.

'King Kong' Big $14,000, Hub; 'Cleo' Terrif 75G, 'Irma' 27G, 'Birdie' 25G

Boston, July 9.

Cool July 4 spurted pix biz in Hub, with cloudy weekend an added plus. Lines around big cinemas were welcome for exhibs holiday (4) night and Saturday (6) evening. "King Kong Vs. Godzilla" looks big at Memorial on opener. "L-Shaped Room" is hot at Beacon. "Mouse on Moon" is big at the Capri. "Young Racers" is rated slick at the Center. "Savage Sam" is just okay at the Paramount.

"Cleopatra" continues its amazing takeoff pace with torrid second round at Music Hall. "Irma La Douce" shapes smash again in second at Saxon. "Bye, Bye Birdie" is a sizzler at Astor, also second, marking biggest three films in Hub's history. All had long, long lines.

Estimates for This Week

Astor (B&Q) (1,117; 80-$1.50)—"Bye, Bye Birdie" (Col) (2d wk). Socko $25,000. Last week, $24,000.

Beacon Hill (Sack) (900; $1-$1.80) —"L-Shaped Room" (Col) (2d wk). First week ended Monday (8) was big $14,000.

Boston (BeaconEnt.) (1,354; $1.20-$2.95) — "How West Was Won" (MGM) (15th wk). Lofty $17,000 or near. Last week, $16,000.

Capri (Sack) (850; 90-$1.80)—"Mouse on Moon" (UA) (2d wk). First week ended Monday (8) was mighty $11,000.

Center (E. M. Loew) (1,250; 90-$1.25)—"Young Racers" (AI) and "California" (Indie). Hefty $13,000 or near. Last week, "Captain Sindbad" (MGM) and "Young and Brave" (MGM) (2d wk), $9,000.

Cinema, Kenmore Square (Indie) (320; $1.40-$1.90) — "Long Day's Journey Into Night" (Embassy) (6th wk). Nice $7,000. Last week, $6,000.

Exeter (Indie) (1,276; 90-$1.25)—"Sparrows Can't Sing" (Janus) (2d wk). Neat $9,000. Last week, $10,000.

Gary (Sack) (1,277; $1.50-$3)—"Lawrence of Arabia" (Col) (29th wk). Great $12,000. Last week, $11,000.

Mayflower (ATC) (689; 90-$1.50) —"Hud" (Par) (subrun). Hefty $4,000. Last week, "Jason and Argonauts" (Col) and "Just For Fun" (Col) (2d wk), $3,500.

Memorial (RKO) (3,000; 90-$1.50) —"King Kong Vs. Godzilla" (U) and "Shootout at Big Sag" (Indie). Big $14,000. Last week, "Tammy and Doctor" (U) and "Day Mars Invaded Earth" (20th) (2d wk), $7,000.

Music Hall (Sack) (2,200; $2-$3.90)—"Cleopatra" (20th) (3d wk). Second week ended Monday (8) was tremendous $75,000. Last week, $74,500.

Orpheum (Loew) (2,900; 90-$1.49) —"Pt 109" (WB) (3d wk). Perky $12,000. Last week, $11,000.

Paramount (NET) (2,357; 90-$1.65)—"Savage Sam" (BV). Just okay at $10,000. Last week, "Spencer's Mountain" (WB) (2d wk), $8,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Traveling Light" (Indie) and

(Continued on page 10)

'Cleo' Record $35,000 in Det. Second; 'Sindbad' Big 40G; 'Irma' Socko 20G

Broadway Grosses

Estimated Total Gross
This Week **$869,300**
(Based on 35 theatres)
Last Year **$609,300**
(Based on 30 theatres)

'Cleo' Record 50G, Pitt; 'West' 11G, 16

Pittsburgh, July 9.

"Cleopatra" continues to be the biggest news here as it heads for another record gross in second week, topping its biz for first round at the Penn. Only "How West Was Won" seems undisturbed as it stays sock in 16th session at Warner. "Bye, Bye Birdie" looms great in third at Fulton. "Gathering of Eagles" remains soft in second at Gateway. "Donovan's Reef" is rated okay in second at Stanley.

Lone newcomer, "Matter of Who," is sparkling in first at Squirrel Hill. "Kind of Loving" looks fair in third at Shadyside.

Estimates for This Week

Fulton (Assoc.) (1,900; $1-$1.50) —"Bye, Bye Birdie" (Col) (3d wk). Great $10,000. Last week, $12,000.

Gateway (Assoc.) (1,900; $1-$1.50)—"Gathering of Eagles" (U). Drab $5,000. Last week, $6,500.

Penn (UATC) (2,039; $2-$3.50)—"Cleopatra" (20th) (2d wk). Running ahead of opening round and should hit $50,000 for week and another city record for a straight film. Last week, $41,000.

Shadyside (MOTC) (623; $1.50)—"Kind of Loving" (Gov) (3d wk). Fair $2,000. Last week, $2,500.

Squirrel Hill (SW) (832; $1.50)—"Matter of Who" (H-L). Snappy $3,800. Last week, "Wrong Arm of Law" (Cont) (4th wk), $2,900.

Stanley (SW) (3,700; $1-$1.50)—"Donovan's Reef" (Par) (2d wk). Oke $7,500. Last week, $9,500.

Warner (SW) (1,260; $1.50-$2.75) —"How West Was Won" (MGM) (16th wk). Socko $11,000 or over. Last week, $11,800.

'Irma' Sockeroo $21,000, Denver; 'Cleo' Hot 20G

Denver, July 9.

Few new entrants here currently but the holiday weekend will help keep trade at a high level. "Cleopatra" is rated great in first holdover round at the Denham. "How West Was Won" looks mighty in 18th session, with almost the same coin total. "Irma La Douce" is wow in second session at Paramount. "Spencer's Mountain" shapes potent in third at Centre.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.75) —"Lawrence of Arabia" (Col) (14th wk). Sharp $7,000. Last week, $6,500.

Centre (Fox) (1,270; $1.25-$1.45) —"Spencer's Mountain" (WB) (3d wk). Potent $12,000 or near. Last week, $13,000.

Cooper (Cooper) (814; $1.65-$2.50) — "How West Was Won" (MGM) (18th wk). Wow $22,000. Last week, $21,200.

Denham (Indie) (800; $1.45-$3)—"Cleopatra" (20th) (2d wk). Great $20,000. Last week, same.

Denver (Fox) (2,432; $1.25) — "Savage Sam" (BV) (2d wk). Mild $7,500. Last week, $10,000.

Esquire (Fox) (600; $1.25) — "Carry On Regardless" (Gov). Okay $1,900. Last week, "Get On With It" (Indie), $1,800.

Orpheum (RKO) (2,690; $1.25-$1.45)—"Gathering of Eagles" (U) and "Information Received" (Indie) (2d wk). Mild $6,000 or near. Last week, $10,000.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Irma La Douce" (UA) (2d wk). Wham $21,000. Last week, $19,000.

Towne (Indie) (600; $1.25-$1.45) —"Pt 109" (WB). Good $5,000. Last week, "Day of Triffids" (AA) and "Payroll" (AA) (3d wk), $1,500.

Vogue (Art Theatre Guild) (450; $1.25) — "L-Shaped Room" (Col) (2d wk). Nice $2,700. Last week, $3,000.

Detroit, July 9.

"Cleopatra" sailed a barge load of money to the bank in the firs week at the United Artists to break house record. It's nearly as sock in second. Around the corner, "Captain Sindbad" at the Fox, shapes big on opener.

"Come Blow Your Horn" looks socko in second at the Adams. "Irma La Douce" shapes wow in third at the Mercury. "PT 109" is rated fine for second at Palms. "How West Was Won" continues great in 19th round at the Music Hall.

Estimates for This Week

Fox (Downtown Fox Corp) (5,041; $1.25-$1.49) — "Captain Sindbad" (MGM) and "The Slave" (MGM). Big $40,000 or near. Last week, "Devil's Island" (Indie) and "Creature from Haunted Sea" (Indie), $5,800.

Michigan (United Detroit) (4,926; $1.25-$1.49) —"Savage Sam" (BV) and "Yellowstone Cubs" (BV) (2d wk). Good $11,000. Last week, $12,000.

Palms (UD) (2,995; $1.25-$1.49)—"PT 109" (WB). (2d wk). Fine $14,000. Last week, $15,000.

Madison (UD) (1,408; $1.50-$3.30) —"Lawrence of Arabia" (Col) (23d wk). Strong $11,000. Last week, $12,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Girl Hunters" (Colorama). Fancy $20,000 or near. Last week, "Ticklish Affair" (MGM) and "Wild Westerner" (Col), $10,000.

Adams (Community) (1,700; $1-$1.80)—"Come Blow Your Horn" (Par) (2d wk). Smash $15,000. Last week, $14,000.

United Artists (UA) (1,667; $1.50-$3.50)—"Cleopatra" (20th) (2d wk). Record second at $35,000. Last week, $35,600.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "How West Was Won" (MGM) (19th wk). Great $19,000. Last week, $19,300.

Mercury (United Motion Theatre Co.) (1,468; $1-$1.80)—"Irma La Douce" (UA) (3d wk). Wow $20,000 or near. Last week, $23,000.

Trans-Lux Krim (Trans Lux) (980; $1.49) — "The Seducers" (Indie) and "Nudes and Variations" (Indie) (3d wk), $4,500.

'Mountain' Oke $11,000, D.C.; 'Jason' 12G; 'Cleo' 35G; 'Escape' Wow 24G

Washington, July 9.

Combatting free admission local attractions like the dazzling Interior Department-financed July Fourth fireworks show and the big Draft-Goldwater rally, the main stem, with strong films, will hold its own nicely. "Cleopatra," making the second lap, figures to be mighty at Warner. Initialing in two houses, "Spencer's Mountain" looks lofty. "Jason and Argonauts" bowed at Capitol with a nice take.

Standout newies "Great Escape" at Keith's with a wow first round. "Irma La Douce" figures to be mighty again in third time around at the Town. "Lawrence of Arabia" still is hot in 19th stanza at the Ontario. "How West Was Won" shapes socko in 17th session at the Uptown.

Estimates for This Week

Ambassador-Metropolitan—(SW) (1,480; 1,000; $1-$1.49)—"Spencer's Mountain" (WB). Good $11,000 or close. Last week, Ambassador only, "West Side Story" (UA) (subrun) (3d wk), $3,000; Metropolitan, "Brothers Grimm" (MGM) (subrun) (3d wk), good $6,000.

Apex (KB) (940; $1.25-$1.40)—"Winter Light" (Indie) (2d wk). Okay $3,500 after $3,900 initialer, way below hopes.

Capitol (Loew) (3,240; $1,$1.49)—"Jason and Argonauts" (Col). Fine $12,000 or over. Last week, "Nutty Professor" (Par) (2d wk), $10,600, over estimates.

Dupont (Mann) (400; 90-$1.65)—"Summerskin" (Indie). Good $4,000. Last week, "Love Makers" (Indie), $2,200.

Keith's (RKO) (1,839; $1-$1.49)—"Great Escape" (UA). Wham $24,000 following rave notices here. Last week, "Call Me Bwana" (UA) (2d wk), $7,500.

MacArthur (KB) (900; $1.25-$1.40)—"Wrong Arm of Law" (Cont) (8th wk). Neat $4,200, following $4,800 in 7th week.

Ontario (KB) (1,240; $1.75-$3)—

(Continued on page 10)

Chi Loud; 'Flipper' Sock 17½G, 'Cleo' Mighty 79G, 'Reef' Fast 19G, 'Birdie' Big $32,500, 3d; 'Irma' Boff 27G,4

Chicago, July 9.

A number of stout holdovers, plus the momentum of the long July 4 weekend, are shaping another nifty midsummer round of firstrum biz here. "Flipper," most significant of three new bills, is off to a sock $17,500 at Loop. "Wrong Arm of Law" is opening to a slick $6,500 at Cinema. "Proper Time" and "Explosive Generation" combo looks good at the Monroe.

"Cleopatra" continues to stack up bigger than life in the second week at the State-Lake, with another gorgeous near capacity figure. "Donovan's Reef" is holding big at the Woods in second session while "A Ticklish Affair" stands up brightly at the Esquire in second. "L-Shaped Room," day-dating at World and Town, is smash in first holdover round.

Among third-weekers, "Bye, Bye Birdie" is still flying high at the Chicago and "A Gathering of Eagles" is cruising briskly at Roosevelt. "Savage Sam" looks mild at the Oriental, also in third.

"Irma La Douce" shapes boffo in fourth at the United Artists. Sixth round of "55 Days at Peking" is sharp at the Todd.

"How West Was Won" continues great in 19th session at McVickers

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Mountain' Fancy $8,000, Mpls.; 'Cleo' Great 27G, 'Horn' Mighty 12G, 2d

Minneapolis, July 9.

There are only two new Loop newcomers, indicating strength in the holdovers. One of few new arrivals is "Spencer's Mountain," fancy at Lyric. The other, "Please, Not Now," looms good at the Gopher.

"Cleopatra" looks wow in second at Century with $3.50 top. Still very much in the money are such holdovers as "How West Was Won," starting its fifth month; "Lawrence of Arabia" and "Come Blow Your Horn." Last is wow in second. "Bye, Bye Birdie" looks fast, also in second.

Estimates for This Week

Academy (Mann) (1,000; $1.55-$2.65) — "Lawrence of Arabia" (Col) (12th wk). Good $6,800. Last week, $7,000.

Avalon (Frank) (800; $1)—"Boin-N-G" (Indie) and "Please Turn Over" (Col) (reissue). Satisfactory $1,400. Last week, "As Nature Intended" (Indie) and "Tunnel of Love" (MGM) (reissue) (2d wk), $1,000.

Century (Par) (1,300; $2-$3.50)—"Cleopatra" (20th) (2d wk). Wham $27,000. Last week, $29,000, with opening night scaled $12.50 per, boosting total natch!

Cooper (CF) (805; $1.25-$2.50)—"How West Was Won" (MGM) (17th wk). Mighty $16,000. Last week, $17,000.

El Lago (Carisch) (800; $1)—"Hot in Paradise" (Indie) and "Career Girl" (Indie) (reissues). Okay $1,100. Last week, "Erotica" (Indie) and "Girl in Bikini" (Indie) (2d runs), $1,000.

Gopher (Berger) (1,000; $1-$1.25)—"Please, Not Now" (20th). Good $5,000. Last week, "Savage Sam" (BV) (2d wk), $3,500.

Lyric (Par) (1,000; $1.25-$1.50)—"Spencer's Mountain" (WB). Fancy $9,000. Last week, "Jason and Argonauts" (Col) (2d wk), $3,500 at $1-$1.25 scale.

Mann (Mann) (1,000; $1.25-$1.50)—"Come Blow Your Horn" (Par) (2d wk). Wow $12,000. Last week, $14,000.

Orpheum (Mann) (2,800; $1.25-$1.50)—"Bye, Bye Birdie" (Col) (2d wk). Fast $9,000 or over. Last week, $14,000.

Park (Mann) (1,000; $1.50) — "L-Shaped Room" (D-R) (2d wk). Virile $4,000. Last week, $5,000.

State (Par) (2,200; $1.25-$1.50)—"Donovan's Reef" (Par) (2d wk). Fine $6,000. Last week, $9,000.

Suburban World (Mann) (800; $1.25) "Carry On, Regardless" (Goy). (2d wk). Okay $1,500. Last week, $2,000.

World (Mann) (400; $1.25-$1.50)—"Balconv" (Cont) (2d wk). Good $3,000. Last week, $5,000.

'Horn' Hotsy 12G, L'ville; 'Cleo' 24G

Louisville, July 9.

Downtown firstruns are reaping big grosses this week, with top product on tap at all situations. Turnaway biz at the big houses helped to fill the small seaters, and with resulting smiles up and down the length of theatre row. "Gathering of Eagles," in second week at the Kentucky, will top opening round's biz by a nice margin.

Mary Anderson's "Come Blow Your Horn," in second, likewise is bettering first week's sock figure. "How West Was Won" at Rialto shapes huge in fourth session. "Cleopatra" in second at the Penthouse will hold at same big figure as first.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Gathering of Eagles" (U) (2d wk). Boosted by sneak preview for nice $4,500. Last week, $3,700.

Mary Anderson (People's) (1,100; 75-$1.25)—"Come Blow Your Horn" (Par) (2d wk). Sock $12,000 after first week's $9,000.

Ohio (Settos) (900; 75-$1.25)—"Savage Sam" (BV) (3d wk). Large $8,500 after second week's $6,500.

Penthouse (Fourth Ave.) (900; $1.50-$3)—"Cleopatra" (20th) (2d wk). Whopper $24,000. First week, same.

Rialto (Fourth Ave.) (1,100; $1.25-$2.50)—"How West Was Won" (MGM) (4th wk). Huge $14,000 after third week's $12,000.

United Artists (Fourth Ave) (1,800; 75-$1.25)—"Call Me Bwana" (UA). Nice $10,000. Last week, "Tammy and Doctor" (U), $7,500.

'Irma' Smash $21,000, Buff; 'Prof.' Loud 11G

Buffalo, July 9.

Firstrun trade is much better here this stanza. Best showing for a newcomer is being made by "Irma La Douce," daydating two theatres. It is hitting a new record at the Cinema and is smash at Amherst. "Nutty Professor" shapes strong at the Buffalo, also in first round. "Cleopatra" looks socko in second at the Centre. "Come Blow Your Horn" looks big in third at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25)—"Nutty Professor" (Par). Strong $11,000. Last week, "Main Attraction" (MGM) and "Square of Violence" (Indie), $4,500.

Center (AB-PT) (2,500; $1.40-$3) — "Cleopatra" (20th) (2d wk). Sock $21,000. Last week, $20,500.

Century (UATC) (2,700; 90-$1.25)—"Savage Sam" (BV) and "Olympic Elk" (BV). Fair $8,500. Last week, "Jason and Argonauts" (Col) and "Just for Fun" (Col) (2d wk-5 days), $4,500.

Paramount (AB-PT) (3,000; 90-$1.25)—"Come Blow Your Horn" (Par) (3d wk). Big $9,000. Last week, $9,500.

Teck (Loew) (1,200; $1.75-$2.50)—"How West Was Won" (MGM) (13th wk). Okay $4,000. Last week, ditto.

Cinema (Martina) (450; 90-$1.49)—"Irma La Douce" (UA). Record $8,000. Last week, "Tammy and Doctor" (U) (2d wk), $1,300.

Amherst (Dipson) (1,000; 90-$1.25) — "Irma La Douce" (UA). Smash $13,000. Last week, "Tammy and Doctor" (U) (2d wk), $1,800.

'Escape' Smash $7,000, Port.; 'Cleo' Boffo 38G

Portland, Ore., July 9.

Top showing for any newcomer here currently is being made by "Great Escape," with a smash total at 675-seat Laurelhurst. Standout still, of course, is "Cleopatra," which is rated scorching in second session at Paramount. "Mutiny on Bounty" shapes tall in first holdover round at Irvington, on pop-scale. "How West Was Won" looms socko in 13th Hollywood week.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "Gathering Of Eagles" (U) and "Traitors" (U) (2d wk). Nice $6,000. Last week, $7,600.

Fox (Evergreen) (1,600; $1-$1.49)—"Spencer's Mountain" (WB) and "Rio Bravo" (WB) (reissue) (2d wk). Snappy $7,000. Last week, $8,700.

Hollywood (Evergreen) (1,600; $1.49-$2)—"How West Was Won" (MGM) (13th wk). Socko $9,000. Last week, $10,200.

Irvington (Smith) (650; $1.50)—"Mutiny On Bounty" (MGM) (2d wk). First-run at pop prices. Tall $6,000. Last week, $7,200.

Laurelhurst (Cruikshank) (675; $1.25) — "Great Escape" (UA) and "Come Fly With Me" (UA). Smash $7,000. Last week, "Great Caruso" (MGM) and "Showboat" (MGM) (reisues), $3,000.

Music Box (Hamrick) (640; $1-$1.50) — "Nutty Professor" (Par) (3d wk). Fair $3.500. Last week, $4,700.

Orpheum (Evergreen) (1,536; $1-$1.49) — "Savage Sam" (BV) (2d wk). Modest $5,000. Last week, $6,000.

Paramount (Port-Par) (1,406; $2-$3.50) — "Cleopatra" (20th) (2d wk). Scorching $38,000. Last week, $40,200.

'Women' Big 9G, Philly; 'Cleo' 50G

Philadelphia, July 9.

Usual Fourth of July upbeat is helping firstruns here this round despite a scarcity of newcomers. Lone new entrant, "Women of World" shapes smash at Trans-Lux, for best gross in months there.

"Cleopatra" looks swell for initial holdover week at the Stanley while "Irma La Douce" is great in third at Randolph. "Come Blow Your Horn" looms very loud in second at the Fox while "Bye, Bye Birdie" is socko in second at the Goldman.

Estimates for This Week

Arcadia (S&S (623; 95-$1.80) — "Ticklish Affair" (MGM) (2d wk). Tired $3,500. Last week, $5,000.

Boyd (SW) (1,536; $2-$2.75) — "How West Was Won" (MGM) (18th wk). Hot $14,000 or over. Last week, $11,000.

Fox (Milgram) (2,200; 95-$1.80)—"Come Blow Your Horn" (Par) (2d wk). Loud $26,000. Last week, $33,800, over hopes.

Goldman (Goldman) (1,000; 95-$1.80)—"Bye, Bye Birdie" (Col) (2d wk). Socko $21,000 or near. Last week, $20,000.

Lane (SW) (1,000; $1.49)—"Balcony" (Col) (5th wk). Sound $4,000. Last week, $4,200.

Midtown (Goldman) (1,200; $2.50-$3)—"Lawrence of Arabia" (Col) (28th wk). Good $9,000. Last week, $7,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Irma La Douce" (UA) (3d wk). Mighty $20,000 or close. Last week, $17,000.

Stanley (SW) (1,450; $2.50-$3.50)—"Cleopatra" (20th) (2d wk). Swell $50,000. Last week, $51,000.

Stanton (SW) (1,483; 95-$1.80)—"Savage Sam" (BV) (2d wk). Lean $6,500. Last week, $8,500.

Studio (Goldberg) (400; 95-$1.80)—"Steam Heat" (Indie) and "Peep Shows of Paris" (Indie). Hot $5,500. Last week "Have Figure, Will Travel" (Indie) and "Lovers" (Indie), $3,600.

Trans-Lux (T-L) (500; 95-$1.80)—"Women of World" (Embassy). Great $9,000 or near. Last week, "Julius Caesar" (MGM) and "Swan" (MGM) (reissues) (2d wk), $1,700.

World (Rugoff) (499; 95-$1.80)—"L-Shaped Room" (D-R) (2d wk). Nice $5,700. Last week, $4,500.

Yorktown (SW) (1,000; $1.49) — "Get On With It" (Indie) (2d wk). Slow $2,500. Last week, $4,500.

B'way Booms; 'Women' Huge $48,000, 'Bwana' 21G; 'Horn' Soars to Mighty 195G; 'Irma' Wow 58G, 2 Reade Spots

Hypoed by holiday scales and out-of-town visitors, the long July 4 weekend will help Broadway firstrun biz generally in current stanza. More moderate temperatures are rated a plus factor, but clear, sunny weather took thousands away from N.Y. into the country, perhaps hurting the overall gross total. Upsurge enabled several houses to top last week's take or hold very close.

Top newcomer is "Women of World," which hit a wham $48,000 on initial round, daydating the Guild and Forum. At latter house, this is rated a high excepting for Christmas week while the Guild's biz is the best in two years. "Call Me Bwana" garnered a good $21,000 or close opening stanza at the Astor, with numerous dates in the Metropolitan area cutting biz at this house.

Leader in total coin easily was the Music Hall, with "Come Blow Your Horn" and stageshow. It looks to finish the fifth session today (Wed.) with a mighty $195,000, top business week of run. Stays on, of course. Another amazing performance was turned in by "Irma La Douce," daydating the DeMille and Baronet. Pic soared to a huge $58,000 for the fifth week which was not only way ahead of fourth round but very close to opening week.

Fellini's "8½" also displayed great strength by holding at $46,500, giant take, in second round, daydating the Embassy and new Festival Theatre. "Hand in Trap" hit a big $10,300 opening stanza at the Carnegie Hall Cinema.

"PT 109" finished its first holdover round daydating the Warner and Trans-Lux 52d Street with a good $24,000. "Hud" wound its sixth week daydating the Paramount and Coronet with an okay $34,000. Stays on in both houses.

All hardticketers improved via holiday scales for matinees and added holiday patrons. Tops, of course, is "Cleopatra," which finished its fourth session yesterday (Tues.) with a capacity $83,000 or close. "Lawrence of Arabia" climbed to a wow $49,000 in 29th week at the Criterion while "How West Was Won" pushed to boff $41,500 in 15th round at the Cinerama. "Mutiny on Bounty" looks to get a good $14,500 in current (34th) stanza at the State.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) — "Call Me Bwana" (UA) (2d wk). First round ended yesterday (Tues.) hit good $21,000 or close.

Cinerama (Loew) (1,552; $1.50-$3.50) — "How West Was Won" (MGM) (16th wk). The 15th week finished Sunday (7) was sock $41,500 for 17 shows after $40,000 for 14th frame, for 16 performances.

Criterion (Moss) (1,520; $1.80-$4.80) — "Lawrence of Arabia" (Col) (30th wk). The 29th session completed Sunday (7) was wow $49,000 after $45,000 for 28th week, both for 14 shows.

DeMille (Reade) (1,463; 90-$2.50)—"Irma La Douce" (UA) (6th wk). Fifth week ended yesterday (Tues.) soared to mighty $40,000 or near after $32,000 for fourth round. Daydating with Baronet.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Fellini's 8½" (Embassy) (3d wk). Initial holdover session finished Monday (8) was great $21,000, best second week here after $23,500 for opening week. Daydating with the Festival.

Forum (Norel) (813; $1.25-$1.80) "Women of World" (Embassy) (2d wk). First round ended Monday (8) hit wham $31,000, new record outside of Christmas week here. Daydating with Guild.

Palace (RKO) (1,642; $1.25-$2)—"Gathering of Eagles" (U). Opens today (Wed.), daydating with Trans-Lux East and RKO 23d Street. In ahead, "Tammy and Doctor" (U) (2d wk), was okay $16,000, but more had been expected from July 4 holiday.

Paramount (AB-PT) (3,665; $1-$2) — "Hud" (Par) (7th wk). Sixth round ended Monday (8) hit good $24,000, with boost from holiday weekend. Fifth was $23,000. "Donovan's Reef" (Par) opens July 24 or thereabouts.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Come Blow Your Horn" (Par) and stageshow (5th wk). Current session winding today (Wed.) is heading for giant $195,000, with lift from July 4 holiday weekend. This is biggest week of run. Fourth was $170,000. Continues on indef at current gait.

Rivoli (UAT) (1,545; $2.50-$5.50)—"Cleopatra" (20th) (5th wk). Fourth week ended yesterday (Tues.) hit capacity $83,000 or close for usual 14 shows but two of them got holiday prices, upping the total above third week's $81,000. Staying, natch!

State (Loew) (1,850; $1.50-$3.50)—"Mutiny on Bounty" (MGM) (34th wk). This week ending tomorrow (Thurs.) looks like good $14,500 after $13,500 for 33d stanza. Continues on.

Victoria (City Inv.) (1,003; $1.25-$2)—"El Cid" (AA) (reissue) (4th wk). Looks like okay $6,500 for six days after $7,000 for third full week). "Greenwich Village Story" (Shawn) opens tomorrow (Thurs.).

Warner (SW) (1,813; 90-$2)—"PT 109" (WB) (3d wk). First holdover stanza ended yesterday (Tues.) was nice $18,000 after $25,000 for opener. Stays until Aug. 6.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) "Irma La Douce" (UA) (6th wk). Fifth round completed yesterday (Tues.) pushed to great $18,000 or near after $16,000 for fourth. Daydating with DeMille.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Murder at the Gallop" (MGM) (3d wk). First holdover frame ended Sunday (7) was big

(Continued on page 10)

'Mountain' Good $9,000 In Cincy; 'Reef' Ditto; 'Cleo' 25G, 'Birdie' 15G

Cincinnati, July 9.

Class product has Cincy firstruns shaping for continuing hefty summer biz this round. "Cleopatra" is holding close to smash preem pace at the Grand in second. "Bye Bye Birdie" bids for wow second session at Keith's.

"Spencer's Mountain" at Palace and "Donovan's Reef at flagship Albee rate good for openers. Twin ozoner looks for more seasonal rewards with double bills featuring "Jason and Argonauts" and "The Birds." Hardticket "How West Was Won" at Capitol and "Lawrence of Arabia" at the Valley still roll along.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Donovan's Reef" (Par). Okay $9,000 or near. Last week, "Nutty Professor" (Par) (2d wk), $8,000.

Capitol (SW-Cinerama) (1,540; $1.25-$2.75) — "How West Was Won" (MGM) (17th wk). Strong $12,000. Last week, $11,500.

Esquire Art (Cin-T-Co) (500; $1.25) — "Electra" (UA). Slow $1,200. Last week, "The Law" (Embassy), ($1,000.

Grand (RKO) (1,396; $1.80-$3.50)—"Cleopatra" (20th) (2d wk). Socko $25,000 after $28,000 preem.

Guild (Vance) (272; $1.25)—"Sparrows Can't Sing" (Janus). So-so $1,600. Last week, "Dinner at 8" (MGM), "Show Boat" (MGM) and "Great Caruso" (MGM) (reissues), two days each, $1,000.

Hyde Park Art (Cin-T-Co) (700; $1.25) — "Electra" (UA). Mild $1,400. Also at Esquire Art. Last week, "Landru" (Essex), $1,200.

Keith's (Cin-T-Co) (1,500; $1-$1.50)—"Bye Bye Birdie" (Col) (2d wk). Wham $15,000 after $17,000 opener.

Palace (RKO) (2,600; $1-$1.50)—"Spencer's Mountain" (WB). Good $9,000. Last week, "Captain Sindbad" (MGM), $8,900.

Twin Drive-In (Cin-T-Co) (800 cars each side, ($1)—West; "Jason and Argonauts" (Col) and "Face in Rain" (Indie). Swell $14,000. Last week, "Sadist" (Indie) and "Walk Into Hell (Embassy), $15,000. East: "The Birds" (U) (subrun) and "Mongols" (Indie). Hotsy $10,000. Last week, "Stripper" (20th) and "Beauty and Beast" (20th), $7,000.

Valley (Cin-T-Co) (1,275; $1.50-$2.50) — "Lawrence of Arabia" (Col) (13th wk). No complaint at $5,000. Last week, $5,500.

'Cleopatra' Wow 29G, Balto; 'Reef' Good 10G, 'West' Rousing 11G, 13th

Baltimore, July 9.

Holiday trade, big product and ideal weather all are credited with helping biz this week. Still on top is "Cleopatra," wham in second session at the Hipp. "Lawrence of Arabia" is steady in sixth stanza at the Mayfair while "How the West Was Won" is holding sturdy in 13th week at the Town. "Hud" shapes good in sixth at the Charles.

"Gathering of Eagles" is okay in second at the New. "Donovan's Reef" looks passable in first at the Stanton and "The Balcony" looms steady in 11th week at the Little. "L-Shaped Room" is big in bow at the Playhouse.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.50)—"Hud" (Par) (6th wk). Sock $7,000. Last week, $5,000.

Five West (Schwaber) (435; 90-$1.50)—"List of Adrian Messenger" (U) (6th wk). Oke $1,800. Last week, $2,300.

Little (T-L) (300; 50-$1.50) — "Balcony" (Cont) (11th wk). Steady $2,700. Last week, $2,400.

New (Fruchtman) (1,600; 50-$1.50)—"Gathering of Eagles" (U) (2d wk). Fair $4,000. Last week, $7,000.

Mayfair (Fruchtman) (700; $1.50-$2.50) — "Lawrence of Arabia" (Col) (6th wk). Sock $12,000. Last week, $10,200.

Playhouse (Schwaber) (365; 90-$1.50) — "L-Shaped Room" (Col). Big $4,500. Last week, "Wrong Arm of Law" (Cont) (7th wk), $2,600.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Donovan's Reef" (Par). Good $10,000. Last week, "Spencer's Mountain" (WB), $6,500.

Town (T-L) (1,125; $1.50-$2.50)—"How West Was Won" (MGM) (13th wk). Sturdy $11,000. Last week, same.

Rex (Freedman) (500; $1.50) — "Bedroom Vendetta" (Indie) (2d wk). Fair $2,000. Last week, $2,500.

Hippodrome (T-L) (2,200; $1.50-$3.50)—"Cleopatra" (20th) (2d wk). Wow $29,000. Last week, same.

'Birdie' Fine $9,500, Col.

Columbus, O., July 9.

Long holiday weekend, combined with strong product and good weather combined to indicate above average grosses. "Bye Bye Birdie" looks strong at Loew's Ohio while "Spencer's Mountain" should do good biz at RKO Palace. "How West Was Won" still is hot in 13th round at the Grand. East Side 1,100-seater, the New Main, operated by Charles Sugarman, closed for extensive facelift.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75)—"How West Was Won" (MGM) (13th wk). Hot $10,000. Last week, $11,500.

Ohio (Loew) (3,079; 50-$1.50)—"Bye Bye Birdie" (Col). Nice $9,500. Last week, "Nutty Professor" (Par) and "Fancy Pants" (Par), $8,500.

Palace (RKO) (2,845; 50-$1.50)—Spencer's Mountain" (WB) and "Black Gold" (WB). Good $8,500. Last week, "Savage Sam" (BV) and "Yellowstone Cubs" (BV), $7,400.

WASHINGTON

(Continued from page 8)

"Lawrence of Arabia" (Col) (19th wk). Still hot with $10,000 after $11,000 in previous frame.

Palace (Loew) (2,360; $1-$1.49)—"Savage Sam" (BV). Fair $9,200. Last week, "Main Attraction" (MGM), $7,200.

Playhouse (TL) (459; $1.25-$1.80)—"L-Shaped Room" (D-R) (2d wk). Great $11,500 after $14,000 opener.

Plaza (TL) (278; $1.49-$1.80)—"Mondo Cane" (Times) (2 wk). Big $6,000. Last week, $9,000.

Towd (King) (800; $1.25-$1.80)—"Irma La Douce" (UA) (3d wk). Mighty $18,000 or close. Last week, $20,000.

Trans-Lux (TL) (599; $1.25-$2)—"Bye, Bye Birdie" (Col) (2d wk). Great $16,000 after opening at $20,000.

Uptown (SW) (1,300; $1.65-$2.75)—"How West Was Won" (MGM) (17th wk). Wow $14,000. Last week, $14,500.

Warner (SW) (1,250; $2-$3.50)—"Cleopatra" (20th) (2d wk). Still wow around $35,000 after $40,000.

'CLEO' SIZZLING 18G, INDPLS.; 'HORN' 6G, 2D

Indianapolis, July 9.

Biz is holding steady here at most firstruns, this week's grosses holding close to last round's totals for many holdovers. "Cleopatra" is still hotsy in second week at Lyric. "How West Was Won" shapes socko in fourth at the Indiana. "Gathering of Eagles" looks slow in first. "Come Blow Your Horn" is nice in second at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Gathering of Eagles" (U). Lean $5,000. Last week, "Savage Sam" (BV) (2d wk), $4,000.

Indiana (C-D) (1,100; $1.25-$2.50) "How West Was Won" (MGM) (4th wk). Sock $13,000. Last week, $13,500.

Keith's (C-D) (1,300; $1-$1.25)—"Come Blow Your Horn" (Par) (2d wk). Nice $6,000, aided by Friday night preview Last week, $6,400.

Loew's (Loew) (2,427; 75-$1.25) —"55 Days at Peking" (AA) (2d wk). Fair $5,000. Last week, $5,500.

Lyric (C-D) (1,000; $1.50-$3)—"Cleopatra" (20th), (2d wk). Sizzling $18,000. Last week, $17,500.

BROADWAY

(Continued from page 9)

$18,000 after record $20,500 opener.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Hand in Trap" (Angel) (2d wk). First round ended Sunday (7) was big $10,300, one of higher figures here, and next to "Marienbad" (Astor) for opening week.

Cinema One (Rugoff Th.) (700; $1.50-$2) — "Mouse on Moon" (Lope) (4th wk). Third week finished Sunday (7) was sock $12,500 after $17,500 for second.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Sparrows Can't Sing" (Janus) (m.o.) (4th wk). Third week finished Sunday (7) was amazing $6,000 after $5,700 for second.

Coronet (Reade) (500; $1.50-$2)—"Hud" (Par) (7th wk). Sixth round ended Monday (8) was big $10,000 or close after $11,000 for fifth. Continues. Daydating with Paramount.

Festival (Embassy) (546; $2-$2.50)—"Fellini's 8½" (Embassy) (3d wk). Second week finished Monday (8) was mighty $25,500 after $28,000 on first.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "Dr. No" (UA) (subrun) and "Past Is Showing" (UA) (reissue) (2d wk). First week ended yesterday (Tues.) was sock $6,000 or close.

Fine Arts (Davis) (468; $1.80-$2) —"L-Shaped Room" (D-R) (7th wk). Sixth week finished Monday (8) was great $12,000 after $12,300 for fifth.

Guild (Guild) (450; $1-$1.75)—"Women of World" (Embassy) (2d wk). Initial session completed Monday (8) was record high here for last two years at amazing $17,000. Daydating with Forum.

Little Carnegie (Landau) (520; $1.25-$2)—"Mondo Cane" (Times) (15th wk). The 14th round ended yesterday (Tues.) was okay $5,000 after $5,500 in 13th week. "Sporting Life" (Cont) opens here July 17.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Dr. No" (UA) (7th wk). Sixth session finished yesterday (Tues.) was big $11,000 after $12,000 for fifth week.

RKO 23d Street (RKO) (1,000; $1.50-$2) — "Gathering of Eagles" (U). Opens today (Wed.). Last week, "Tammy and Doctor" (U) (2d wk), was okay $5,000.

Normandie (Landau) (592; $1.25-$2)— "To Kill Mockingbird" (U) (subrun). Opens today (Wed.).

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (43d wk). The 42d session finished Sunday (7) was fancy $9,000 after $8,000 for 41st week.

Plaza (Lopert) (525; $1.50-$2)—"David and Lisa" (Cont) (30th wk). The 29th round ended yesterday (Tues.) was amazing $8,000 or over after $8,300 for 28th week.

Sutton (Rugoff Th.) (561; $1.50-$2) — "Heavens Above" (Janus) (8th wk). Seventh week concluded Sunday (7) was big $10,000 after $13,000 for sixth.

Toho Cinema (Toho) (299; $1.50-$2) — "Sanjuro" (Toho) (10th wk). Ninth session ended Monday (8) was good $4,800 after $5,300 in eighth week. Stays until end of month.

Trans-Lux East (T-L) (600; $1.25-$2) — "Gathering of Eagles" (U). Opens today (Wed.). Last week, "Ugly American" (U) (12th wk-6 days), was good $5,500, but excellent for such an extended run.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"PT 109" (WB) (3d wk). First holdover week ended yesterday (Tues.) was good $6,000 after $11,000 for opener. "Donovan's Reef" (Par) opens July 24.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Longest Day" (20th) (3d wk). Initial holdover stanza finished yesterday (Tues.) was very big $11,200 after $15,000 for first week. Length of pic hurts turnover here because of limited seating capacity.

World (Perfecto) (390; 90-$1.50) —"Violated Paradise" (Vic) (5th wk). This session ending tomorrow (Wed.) looks to land sturdy $8,000 after $9,000 for fourth week. Holding.

'Escape' Whopping 32G, T'ronto; 'Jason' Big 38G, 'Cleo' 42G, 'Horn' 18G

Toronto, July 9.

Best showing of any newcomer currently is "Great Escape," with a wow take at the Carlton. "Jason and Argonauts" shapes big playing nine Taylor hardtops while "Gathering of Eagles" also is big on opener at Uptown. "Cleopatra" still is virtually capacity in second round at the University with a giant $42,000. This means capacity night biz and sellout of weekend matinees.

Estimates for This Week

Birchcliff, Capitol, Palace, Runnymede, Westwood (FP) (865; 927; 1,485; 1,377; 994; 35-$1) — "Savage Sam" (BV) (2d wk). Good $14,000. Last week, with 11 houses having 13,248 capacity, $24,500.

Carlton (Rank) (2,318; $1.25-$2) —"Great Escape" (UA). Smash $32,000. Last week, "Lawrence of Arabia" (Col) (22d wk), $24,000 at $3 top.

Century, Downtown, Glendale, Kingsway, Midtown, Odeon, Prince of Wales, Scarboro, State (Taylor) (1,342; 1,063; 995; 697; 1,052; 752; 1,197; 696; 682; 50-$1)—"Jason and Argonauts" (Col). Big $38,000. Last week, "Call Me Bwana" (UA), $31,500.

Danforth, Humber, Savoy (Rank) (1,328; 1,165; 799; $1.25-$1.50) — "Lancelot and Guinevere" (U) (2d wk). Fair $18,000. Last week, $35,000 in four houses.

Eglinton (FP) (918; $2-$3) — "How West Was Won" (MGM) (15th wk). Staunch $7,000. Last week, same.

Hollywood (FP) (1,080; $1.25-$1.50)—"Bye, Bye Birdie" (Col) (2d wk). Sock $15,000. Last week, $16,000.

Hyland (Rank) (1,165; $1.25-$1.50) — "Fast Lady" (20th) (5th wk). Fast $7,000. Last week, $8,500.

Imperial (FP) (3,216; $1-$1.50)—"Hud" (Par) (5th wk). Healthy $6,500 in 4 days. Last week, $9,500.

Loew's (Loew) (1,641; $1-$1.50) —"Dr. No" (UA) (2d wk). Lusty $14,000. Last week, $17,500.

Nortown, Tivoli (FP) (986; 995; $1-$1.50) — "Come Blow Your Horn" (UA) (2d wk). Big $18,000. Last week, ditto.

University (FP) (1,344; $2-$3.50) —"Cleopatra" (20th) (2d wk). Sellout of mats over weekend plus capacity nights spells near-capacity $42,000. Last week, for five days, wow $27,000.

Uptown (Loew) (2,250; $1-$1.50) —"Gathering of Eagles" (U). Big $13,000. Last week, "List Adrian Messenger" (U), (4th wk), $7,500.

CHICAGO

(Continued from page 9)

while "Lawrence of Arabia" rides tall in 27th at the Cinestage.

Estimates For This Week

Carnegie (Brotman) (495; $1.25-$1.80) — "Balcony" (Cont) (m.o.) (5th wk). Good $3,500. Last week, $4,000.

Chicago (B&K) (3,900; 90-$1.80) —"Bye, Bye Birdie" (Col) (3d wk). Hot $32,500. Last week, $39,000.

Cinema (Stern) (500; $1.80) — "Wrong Arm of Law" (Cont). Nifty $6,500. Last week, "David and Lisa" (Cont) (20th wk), $5,700.

Cinestage (Todd) (1,038; $2.40-$3.80) — "Lawrence of Arabia" (Col) (27th wk. Fine $15,500. Last week, $15,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Ticklish Affair" (MGM) (2d wk). Lively $8,000. Last week, $11,500.

Loop (Brotman) (606; 90-$1.80) —"Flipper" (MGM). Sock $17,500. Last week, "Mondo Cane" (Times) (4th wk), $7,000.

McVickers (Beacon) (1,100; $1.75-$3.50) — "How West Was Won" (MGM) (19th wk). Sock $27,000. Last week, $26,000.

Monroe (Jovan) (1,000; 65-90)—"Proper Time" (Indie) and "Explosive Generation" (Indie). Okay $4,500. Last week, "Fruit Is Ripe" (Indie) and "Sinner Paris" (Indie), $4,750.

Oriental (Indie) (3,400; 90-$1.80) — "Savage Sam" (BV) (3d wk). Mild $10,000. Last week, $12,000.

Roosevelt (B&K) (1,400; 90-$1.80) —"Gathering of Eagles" (U) (3d wk). Brisk $13,000. Last week, $17,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Cleopatra" (20th) (2d wk). Smash $79,000. Last week, $80,000.

Surf (H&E Balaban) (684; $1.50-$1.80)—"The Law" (Embassy) (3d wk). Nice $4,800. Last week, $5,700.

Todd (Todd) (1,089; $1.75-$3.50) —"55 Days at Peking" (AA) (6th wk). Trim $7,500. Last week, $8,000.

Town (Teitel) (640; $1.25-$1.80) —"L-Shaped Room" (Col) (2d wk). Solid $8,500. Last week, $8,000.

United Artists (B&K) (1,700; 90-$1.80)—"Irma La Douce" (UA) (4th wk). Boffo $27,000. Last week, $24,000.

Woods (Essaness) (1,200; 90-$1.80) —"Donovan's Reef" (Par) (2d wk). Big $19,000. Last week, $20,000.

World (Teitel) (608; 90-$1.80)—"L-Shaped Room" (Col) (2d wk). Fancy $13,500. Last week, $12,800.

'Eagles' Good $12,000, Cleve.; 'Cleo' 30G, 2d

Cleveland, July 9.

"Cleopatra" turned on plenty of heat in this session for a great $30,000 in second round at the Ohio. "Gathering of Eagles" blew up brisk action at Hipp on opener. Holdover of "Come Blow Your Horn" shapes extra-good for State. "Spencer's Mountain" seems okay at Allen in second.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.25-$1.85) — "Spencer's Mountain" (WB) (2d wk). Okay $9,500 after $12,500 last frame.

Colony Art (Stanley-Warner) (1,354; $1.50)—"Sparrows Can't Sing" (Janus). Fair $2,800. Last week, "Wrong Arm of Law" (4th wk), $2,700 in 6 days.

Continental Art (Art Theatre Guild) (825; $1.50)—"Carry On Regardless" (Gov). Nice $2,600. Last week, "Arturo's Island" (MGM), $1,200.

Heights Art (Art Theatre Guild) (925; $1.50) — "L-Shaped Room" (Col) (2d wk). Great $6,200 after $6,000 last week, hitting season's highest gross for house.

Hippodrome (Eastern Hipp) (3,500; $1.25-$1.50) — "Gathering of Eagles" (U). Good $12,000. Last week, "Savage Sam" (BV) (2d wk), $5,000 in 5 days.

Ohio (Loew) (1,020; $1.80-$3.50) — "Cleopatra" (20th). Whopping $30,000 after $25,000 for first week.

Palace (F&A Theatres) (1,254; $1.25-$2.75)—"How West Was Won" (MGM) (13th wk). Smart $9,500. Last week, $8,500.

State (Loew) (3,450; $1.50) — "Come Blow Your Horn" (Par) (2d wk). Breezy $14,000, and staying on. Last week, $14,400.

Stillman (Loew) (2,700; $1.50-$3) —"Lawrence of Arabia" (Col) (13th wk). Good $8,000 after $6,000 last week.

Westwood Art (Art Theatre Guild) (955; $1.50) — "L-Shaped Room" (Col). Hearty $4,000 after $5,000 last round.

BOSTON

(Continued from page 8)

"Walk on Wild Side" (Col) (rerun). Good $8,000. Last week, "Titans" (Indie) and "Tarzan Magnificent" (Indie), $5,000.

Park Square (Indie) (300; $1.80) — "Love at Twenty" (Embassy). Hotsy $5,000. Last week, "Seven Capital Sins" (Embassy) (6th wk), $3,000.

Saxon (Sack) (1,100; $1.50-$2.75) —"Irma La Douce" (UA) (2d wk). Socko $27,000 or over, with lines. Last week, $28,000.

State (Trans-Lux) (730; 75-$1.25) — "My Bare Lady" (Indie) and "Night of Passion" (Indie) (2d wk). Torrid $7,500. Last week, $9,500.

'Birdie' Boffola 23G, K.C.; 'King Kong' Great 50G; 'Mountain' Lofty 9G, 2d

Kansas City, July 9.

Holiday week brought big figures to "Bye, Bye Birdie" at the Plaza and "King Kong Vs. Godzilla" in a 13-theatre multiple run. "Birdie" is setting a fantastic pace for biggest week in history at Plaza. "Kong" is rated great. "Gathering of Eagles" is mild in two houses.

Paramount is getting a big play with "Spencer's Mountain" in second round, and likely will go a third. Trade generally boosted by holiday. Weather continues its long hot streak.

Estimates for This Week

Brookside, Granada (Fox Midwest-Nat. Gen. Corp.) (800; 1,217; $1.25-$1.50)—"Gathering of Eagles" (U). Moderate $6,000. Last week, Brookside only, "Tammy and Doctor" (U) (5th wk), $2,500.

Capri (Durwood) (1,260; $1.50-$1.80)—"55 Days at Peking" (AA) (m.o.) (2d wk). Nice $6,000; holds. Last week, $9,000 at Saxon, now closed because of lack of air-conditioning.

Empire (Durwood) (886; $1.25-$2.50)—"How West Was Won" (MGM) (15th wk). Boosted by holiday biz and extra matinees, sock $13,000; holds. Last week, $12,000.

Fairyland, Kansas (Finkelstein) (1,500 cars, 1,000 cars), Heart (Noah-Wiles) (1,500 cars), 63rd Street (S & S) (1,500 cars), Leawood (Dickson) (900 cars), New 50 and New Claco (1,000 cars, 600 cars), Isis, Vista (FMW) (1,360, 700), Englewood, Dickinson, Overland Aztec (1,000, 700, 700, 500) (Dickinson) ($1 each)—"King Kong Vs. Godzilla" (U) and "Shrinking Man" (U) plus sub-runs of third feature pix. Great $50,000 for biggest multiple run of season. Last week, sub-runs.

Kimo (Dickinson) (504; $1.50-$2) —"Lawrence of Arabia" (Col) (m.o.) (2d wk). Okay $2,700; holds. Last week, $3,000.

Paramount (Blank-UP) (1,900; $1.25-$1.50) — "Spencer's Mountain" (WB) (2d wk). Fancy $9,000; stays on. Last week, $12,000.

Plaza (FMW-NGC) (1,609; $1.25-$1.50)—"Bye, Bye Birdie" (Col). Wow $23,000; holding. Last week, "Call Me Bwana" (UA) (3d wk) with "Man from Diners' Club" (UA), $7,000.

Roxy (Durwood) (664; 75-$1.25) —"Donovan's Reef" (Par) (2d wk). Good $5,000; stays on. Last week, $9,000.

Uptown (FMW-NGC) (2,043; $1.25-$1.50)—"Savage Sam" (BV) (3d wk). Fine $7,000. Last week, $10,000, including Granada.

Rockhill (Little Art Theatres) (750; $1-$1.25)—"Heavens Above" (Janus). Pleasing $2,000; may hold. Last week, sub-runs.

SAN FRANCISCO

(Continued from page 8)

$1.75) — "Savage Sam" (BV) (2d wk). Good $9,000. Last week, $13,000.

Presidio (Art Theatre Guild) (750; $1.25-$1.50)—"Sparrows Can't Sing" (Janus). Good $3,500. Last week, "Eclipse" (Times) (2d wk), $1,600.

Royal (Nasser) (850; $1-$1.50)—"Great Escape" (UA). Smash $15,000 or better. Last week, second-runs.

St. Francis (Par) (1,400; $1.50-$1.75) — "Spencer's Mountain" (WB). Fine $13,000. Last week, "Tammy and Doctor" (U) and "Two Tickets Paris" (Col) (2d wk), $8,500.

Stage Door (A-R) (444; $1.50-$1.80)—"Buddha" (UA). Big $7,000.

United Artists (No. Coast) (1,148; $2.50-$3.75)—"Lawrence of Arabia" (Col) (24th wk). Big $16,000. Last week, $15,000.

Vogue (S. F. Theatres) (345; $1.50)—"Two Daughters" (Janus). Fair $1,800. Last week, "Crooks Anonymous" (Janus) and "Next to No Time" (Beverly) (2d wk), $1,800.

Warfield (FWC) (2,656; $1.25-$1.50) — "Bye, Bye Birdie" (Col). Boffo $25,000. Last week, "Jason and Argonauts" (Col) (2d wk), $8,500.

Music Hall (Ros) (365; $1.49)—"L-Shaped Room" (Col) (3d wk). Smash $8,500 after $9,000 in second week.

New York Sound Track

Peter Sellers due in New York July 16, then heads to Miami to help judge the Miss Universe Contest the following day. Afterwards, it'll be back to Gotham to prepare for his starring role in "World of Henry Orient," which rolls July 29 for Pan Arts and UA . . . **Robert Stack** due into Gotham Aug. 6 for some promo work on UA's "The Caretakers' . . . **Janice Paige**, also in "Caretakers," also heading for New York, only she's driving . . . **Stanley Dudelson**, American International producers rep, planed to Rome last week.

Jean Paul Sartre reportedly asked that he be disassociated from 20th-Fox's film version of his play, "The Condemned of Altona.' As a result, the film credits will read "inspired by a play by Jean Paul Sartre" rather than "based on . . ." etc.

Edwin L. Weisl's apartment was smoke-filled last Wednesday night (3) due to a fire on the underneath 35th floor of Manhattan's Hampshire House but no damage. And no inconvenience to Paramount exec committee chairman Weisl, who at the time was fishing with **Eobby Lehman** at the latter's place in Canada.

Ava Gardner returns to Hollywood screen for femme lead in Paramount's "Seven Days in May" . . . **Nick Adams** to star in **Andrew Fenady's** indie, "Night of the Tiger" . . . **Walt Disney** bought film rights to "J. B. Jones and the Poltergeist," first literary effort by illustrator **Ben Stahe** . . . Paramount and **Sy Bartlett** closed deal for latter to produce "A Taste of Glory" from his own original.

Thomas L. Lazarus, son of Samuel Bronston Productions veep **Paul Lazarus**, has joined 20th-Fox's homeoffice ad department. He was formerly with Donohue & Coe . . . Pan American Airways hosts a party at the Waldorf tomorrow (Thurs.) for a group of eight Brazilian exhibs and distribs here for a look-see under the U. S. Government's "Visit the USA" program.

Rep of producer-director **Robert Rossen** states "Lilith" is being shot in part at the Myerberg Studio in Long Island only because it's convenient to locationing sites on L. I. which had been selected. Fact that the studio's ceilings are high had been cited as an influence, but this is not so, said Rossen's man.

Ruth Pologe, eastern ad-pub manager for American-International Pictures, named chairman of the 1963 Associated Motion Picture Advertisers (AMPA) awards . . . **Franklin Schaffner** will direct the filmization of "Best Man" after being freed of his commitment to meg "Pawnbroker" for **Ely Landau** when the latter production was pushed back on Landau's slate . . . **Irving Asher** meeting with **Donald E. Baruch**, chief of the Defense Department's production branch, to work out official cooperation in the filming of "Forbidden Area," **Pat Frank's** novel about a Russian attempt to sabotage the Strategic Air Command. Accompanying him are scripter **Sheldon Reynolds** and Frank.

Local filmmaker-and-writer **Lewis Jacobs** has been invited to serve as a U. S. rep on the Venice fest feature film jury . . American International Pictures prexy **Jim Nicholson** hosts a press cocktail party this afternoon (Wed.) at the Americana, following a screening of "Beach Party" . . . Producer **Jack Dunn Trop** flew to Copenhagen yesterday (Tues.) for further meetings with **Peer Gulbrandsen** with whom he'll coproduce "The Defiant Danes," starting in October.

Walter Reade-Sterling organization will host the press at a buffet lunch next Monday (15) for a pre-opening look at its new 34th Street East art house. Theatre opens formally the following evening with the U. S. preem of "This Sporting Life," with star **Richard Harris** among the guests . . . Film publicist **Jim Scovotti** flies to Boston today (Wed.) to set up radio, tv and newspaper interviews for sister **Jeanette Scovotti**, Metropolitan opera soprano, who will be guest soloist at Tanglewood this coming weekend.

Robert J. Gurney Jr., who is in process of promoting what may be the only motion picture exhibit at the 1964 New York World's Fair, has been joined in the project by **B. B. Kreisler** of International Film Associates. Kreisler's credits include former connections with Motion Picture Assn. and Universal Pictures. Gurney Productions Inc. is reputed to have a 60-day option on an Expo site.

Mike DeLissio, vet in film promotion, now working as publicity coordinator on **Carl Foreman's** "The Victors." This film, incidentally, is set for world premiere Nov. 18 at London's Odeon, Leicester Square, Nov. 18 with **Queen Elizabeth** due to attend. It's for the British Empire Cancer Campaign . . . **Darryl F. Zanuck** left New York over the weekend on a week-long trek to Europe concerning new 20th-Fox production and co-production . . . Metro calls it "Real George" that the studio will have three productions going on July 15 directed by **George Pal** ("Seven Faces of Dr. Lao"), **George Sidney** ("Viva Las Vegas") and **George Marshall** ("Company of Cowards") . . . **Martin Ranshoff** production of "Wheeler Dealers" for Metro set with a Music Hall booking in late fall . . . **Arnold Moss** flew to Knoxville for role in Ely Landau's "The Fool Killer" and later participates at Tarleton Club in New Hampshire at its "festival of the arts."

A lively, ad lib discussion of "why" motion picture versions of Broadway stage productions seldom use the original stars marked a recent **Arthur Godfrey** radiocast. **Gretchen Wyler**, tabbed as appearing at Seattle in "The Redhead," warbled the "Spanish Rose" number. Did she do it on the screen? No, **Janet Leigh**, who wore a black wig—"I don't know why." **Miss Wyler** rhetorically asked: "Did **Carol Channing** do 'Gentlemen Prefer Blondes'?" Another of the Godfrey group commented, "**Anne Bancroft** had to fight to do Miracle Worker' (on the screen). She didn't get 'See-Saw'." It was also asked why **Robert Alda** had not been film-cast for "Guys and Dolls."

Film Comment, new film buff periodical, in interviewing censorship-fighting attorney **Ephraim London** brought ou that both parents were lawyers, stepfather a lawyer, sister a lawyer. In all some 16 uncles, aunts and cousins practiced law. One uncle was **Meyer London**, one of two Socialists ever elected to Congress.

Jerry Lewis in Buffalo Tuesday (2) for a personal appearance on his current 23-city tour was taken ill during a radio interview taping during the afternoon and was confined to his hotel room with his two evening stage appearances cancelled. He also conked out of personals at Fabian's Palace, Albany.

Ilya Lopert repping UA (and his own Lopert Pictures) at the Moscow Film Fest . . . Barkettes of N. Y. Variety Club tent No. 35 will act as hostesses at a special luncheon for National Allied Theatre Owners wives, to be held during the Allied Convention at the Americana Hotel, Oct. 21-24 . . . **Danica d'Hoadt**, Miss Canada of 1959, inked for U's "King of the Mountain" . . . **Joe Terkel, Ann Doran** and **Gladys Holland** into "Carpetbaggers," **Carroll Baker's** nudie scene from which, incidentally, has garnered lotsa press coverage, including photo pieces in Time and Newsweek.

Federico Fellini's "8½," set to debut in August at the Loop Theatre, Chicago . . . **Dean Boyd's** romantic novel "More Than Welcome" bought by Universal and assigned to **Frank McCarthy** to produce as his first pic for the studio.

Jean-Paul Belmondo will head a cast including **Francoise Dorleac** and **Jean Servais** in "The Man From Rio" which **Philippe de Broca** will direct from his own screenplay, in collaboration with **Jean-Paul Rapeneau, Ariane Mnouchkine** and **Daniel Boulanger**. UA is releasing . . . **Julius Epstein** set by producer **Harry Keller** to script Universal's filmization of **Norman Barasch's** Broadway play "Send Me No Flowers."

Satyajit Ray's "Two Daughters" Indian film, a Janus Films release, awarded the 1963 Selznick Golden Laurel Award . . . **Ed Nelson** into "Soldier in the Rain" for AA . . . **Dick Crockett** is associate producer, **Joe Popkin**, production manager; **Austen Jewell**, assistant director; **Catherine Spaak** to star with **Bette Davis** and **Horst Buchholz** in the **Joseph E. Levine-Carlo Ponti** filmization of **Alberto Moravia's** "Empty Canvas" which **Damiano Damiani** will direct . . . **Richard Fielder** to script Universal's "Street Corner" documentary story based on Harvard U's research in a new approach to dealing with juvenile delinquency . . . **Bobby Darin, Raf Vallone, Mickey Rooney** and **Ed Byrnes** will star in **Gene** and **Roger Corman's** "Dubious Patriots" war pic to roll July 22 and be lensed in various European locations.

Sandra Dee in town, having completed her role in 20th's "Take Her, She's Mine."

Philip Lanthrop, cinematographer; **Phil Barber**, art director, **Ralph Winters**, editor and **Jim Payne**, set decorator for "Soldier" . . . UA's "Icarus Montgolfier Wright," a semi-documentary short subject dealing with man's quest for flight, to be offered in competition at the Venice Film Fest for the Documentary Film, July 10-20.

RKO Theatres sponsoring an **Ava Gardner** "look-alike" contest in connection with **Samuel Bronston's** "55 Days at Peking" which opens on the circuit in Gotham today (Wed.) . . . **Joe Levine's** "Boccaccio '70" now in general release in London, following a 14-week extended run at the Rialto Theatre there . . . title of Sinatra Enterprises pic "A Young Man's Fancy" has been changed to "For Those Who Think Young" . . . **Ermanno Olmi's** "The Sound of Trumpets" (called "Il Posto" in Italy) will have its Yank preem as the next attraction at Cinema II.

Delbert Mann awarded Interstate Theatres' Gold Star Award of 1962, the first time a director has been given the kudo which usually goes to stars whose pix are big b.o. draws. U's "That Touch of Mink" and "Lover Come Back," both directed by Mann, were two of last year's big grossers . . **Martin H. Poll's** UA release "Love Is a Ball" has broken existing records of the company for the first three days plus a preem of a general release in Hong Kong where the pic, playing at the Lee and Princess Theatres, netted a total of $79,320 (Hong Kong dollars) . . . **Joe Loefler's** Lomac Distributing Co. appointed sub-distributor for Times Films releases in Minneapolis . . . **Johnny Crawford, Jay Silverheels** and **Pat Hogan** in "Indian Paint," on location in north Texas for Tejas Productions. **Norman Foster** scripted and is directing.

AN OUTDOOR MAN

Texas Cowboy, Age 90, Sees First Film — It's Lia.

Dallas, July 9.

A 90-year-old retired cowboy Isaac Newton Stout of Ringgold, Montague County, was the guest of the Interstate Theatres at the preview Wednesday (26) of "Cleopatra" (20th at the Tower Theatre. He was probably the only one in the audience who's never heard of Elizabeth Taylor or Richard Burton. This was the first motion picture seen by Stout and his first visit to Dallas, although he has lived for 80 years within 100 miles of this town.

Elderly cowboy said that there were always horses to break or something else to keep him busy, "I never got around to seeing any motion pictures."

Wall Street

Continued from page 3

per share. The price this year hit a high of $37 per share, which is a mighty rise. And president Darryl F. Zanuck reported on April 15, that the company, in 1962, had a staggering loss of $39,000,000.

A Touch of Red

Or take Paramount. This company's loss of only $3,400,,000 in 1962 was like the proverbial drop in the bucket when measured against inherent corporate values. There has yet to be any threat to the continuing dividend rate. It was the first Paramount red ink in 25 years. Par stock nonetheless hit a low of $35.25, compared with a high of $48.25 for the year, and is still (as of the closing last week) more than $7 short of the high.

Evidence of stock price volatility goes beyond these observations. The 20th shares, when selling at $37, had these props: Anticipation of "Cleopatra," a pretty widely accepted notion that "The Longest Day" would be a major money maker, and a tax loss carry-forward of $20,000,000.

And then despite these supporting items the quotation on 20th fell below $30—and this after "Cleo" opened to unprecedented advance sales, and "Longest Day" became established as a genuine blockbuster (separate story on "Day").

$41 Level

Par closed last week still at the $41 level and herein lies another apparent contradiction of logic. For this company is gaining ground nicely. Like all distributor-producers Par has had its ups and downs and at the moment is up.

Par is strong with "Hud," "Come Blow Your Horn" is fine and "Nutty Professor" may turn out to be the strongest Jerry Lewis grosser on the books. In any event all three clearly are established as clicks. Just starting out is the John Wayne starrer, "Donovan's Reef," and so far so good.

A v.p. of a major film company stated he just can't figure Wall Street in terms of his own company's price fluctuations. Bullishness and bearishness appear suddenly and no one seems to know why. Commented a senior officer of another film corporation: "Those fellows on the Exchange, I think, are sometimes as mixed up as we are."

Only God Can Make a Tree, But Looks Like Film Company Can Cut 'Em Down

Columbus, Tex., July 9.

Colorado County commissioners court would like to see Columbus in the motion pictures, but not at the cost of five 50-year-old magnolia trees on the courthouse lawn. The court members think they are on the horns of a dilemma, but they are not sure where the horns are.

Hal Fisher, the location manager for Columbia Pictures, has told the officials that the Colorado county courthouse and other buildings on the square are ideal for a film to be shot in September or October, tentatively entitled "The Travelling Lady."

But, Fisher said that five of the magnolia trees would have to be taken out so that camera shots could be made to and from the 73-year-old courthouse.

Commissioners and court members decided almost immediately they — and the voters — would rather have the magnolia trees than to gave the film shot here.

A group of Wharton businessmen, who have been in the negotiations all along, came here and explained to a small group of citizens, including four woman, that being the site of a film would mean far more to Columbus than would the five magnolias. What's mere beauty? It appeared that most of their listeners were like-minded as to commerce.

And the screenplay of "The Travelling Lady" is being written by Horton Foote, the Wharton native who also scripted "To Kill A Mockingbird."

The trees can not be removed for the filming then replanted nor can they be defoliated, according to some. However, a number of local residents prefer the filming over the magnolia trees.

HILL VS. H'WOOD—AGAIN

Repeats Charges Before NAACP Convention

Chicago, July 9.

"I accuse the motion picture industry of being artistically dishonest and socially irresponsible."

Such were the charges of NAACP exec Herbert Hill as he opened fire on the film industry last Friday (5), on the fifth day of the 54th annual convention of the National Assn. for the Advancement of Colored People. It was largely a reprise of what Hill had said to Hollywood itself.

Motion pictures were lumped with school history textbooks and other educational materials that have been distorting the role of the Negro in American life and have portrayed him inaccurately.

PUNCHY EMBASSY ITALO PAIR ROMP IN GOTHAM

Joseph E. Levine's Embassy Pictures is perking strongly in New York with two back-to-back hits and another pic which seems to have about the strongest legs around.

Now finishing its second week at the New Embassy and Festival Theatres, Federico Fellini's "8½," although dipping somewhat under the first week's very strong biz of $26,500 at the former house and $29,600 at the latter (Levine's own incidentally), is still registering hefty action at the wickets. Across the street from the New Embassy at the Forum, "Women of the World" wrapped up its first week yesterday (Tues.) at about $33,400 while at the Guild, the pic rated a strong $18,200.

"Divorce—Italian Style" still continues to show great strength, holding at about $7,500 in its 41st week at the Paris. This pic has now also spread into seven Long Island situations where it clocked in at a nice $50,000 in its first week and is holding firmly. This film is also doing biz in various other cities around the country.

Embassy also has some potentially strong pix coming up within the next few months, including "Threepenny Opera," which is set for a late summer U.S. preem and "Queen Bee" which has been released from U.S. Customs after a brief skirmish. As far as "8½" and "Women" look, they'll probably hold through the summer and then some. The latter opens July 24 at the Vogue Theatre, Los Angeles, and has lined up several other bookings around the country.

It is remembered that another documentary handled by Levine, "Sky Above — Mud Below," held through most of last summer at the Forum last year. Also, Gualtiero Jacopetti who made "Women," has a currently strong pic which has been attracting considerable attention in "Mondo Cane," a Times Film release. It was, in fact, "Women's" forerunner at the Forum.

LANDAU TAKES PAIR OF 57 ST. HOUSES

Ely Landau has officially taken over the Little Carnegie and Normandie Theatres on W. 57th St. between 6th and 7th Ave. His plans call for the operation of the houses as independent theatres until refurbishment is undertaken and completed, all of which is expected to happen by Sept. 30.

Once the two houses have been redecorated, Landau plans operating them as twin cinemas, that is theatres playing the same picture only at different time schedules as is done with Cinema I & II sometimes. It will not be a constant policy for the Landau houses either but will be done when advisable.

Currently at the Little Carnegie is "Mondo Cane" which has been held over from its original booking twice so far. It will exit on July 17, however, to make way for "This Sporting Life," British-made feature starring Richard Harris and Rachel Roberts. Into the Normandy, which is currently playing re-issues, will go 20th Century-Fox's "Marilyn" biopic of the late Marilyn Monroe. This will begin shortly.

As of Sept. 30, the names of the theatres will also be changed to match their new policy. Until then they will contiue to operate under their old handles. This now makes Landau and Joseph E. Levine the exhibition moguls of 57th St., Levine's Festival Theatre, operated in association with James J. Mage, having opened a couple of weeks ago with Federico Fellini's "8½" and located a block east from the Little Carnegie and Normandie. Levine is also presently constructing the Lincoln Arts, which will also be on 57th St. to the west of the Landau situations. This is slated to open at Christmas.

MAINE OBSCENITY PINCHES

Augusta, Me., July 9.

About 45 arrests have been made this year in the Maine State Police war on obscene films, pictures and books, it has been reported by Capt. J. Edward Marks, who said his troopers hope to suppress the illicit traffic before "it gets completely out of control."

He said all but two of the persons arrested pleaded guilty and paid fines ranging from $50 to the maximum $1,000.

He pointed out that an amended law makes Maine one of the few states where mere possession of obscene matter constitutes a criminal offense.

NEW YORK, RADIO CITY MUSIC HALL • FOURTH
HOLLYWOOD PARAMOUNT • THIRD WEEK BIGG
SENSATIONAL SE
STATE • TREM

ALSO WHOPPING
HOLDOVERS IN DETROIT,
ADAMS • OKLAHOMA CITY,
PLAZA • MINNEAPOLIS, MANN •
TRENTON, LINCOLN • ATLANTIC
CITY, APOLLO • LOUISVILLE, MARY
ANDERSON • LANSING, MICHIGAN •
TORONTO, TIVOLI AND NORTOWN! OFF
TO SENSATIONAL STARTS IN NEW ORLEANS,
SAENGER • KNOXVILLE, TENNESSEE • MEMPHIS,
STRAND • DAVENPORT, ORPHEUM • TULSA,
ADMIRAL DRIVE-IN • WILMINGTON, WARNER

AND PLENTY MORE EVERYWHERE!

YOUR KEY TO THE FUTURE...

WEEK BETTER THAN FIRST!!!! LOS ANGELES, ER THAN SECOND! ATLANTA, LENOX SQUARE• COND WEEK—IN FOR LONG RUN! CLEVELAND, ENDOUS SECOND WEEK! PHILADELPHIA, FOX• SECOND TERRIFIC WEEK, BIGGER THAN FIRST!

PARAMOUNT PICTURES
presents

FRANK SINATRA
IN
COME BLOW YOUR HORN
THIS SUMMER'S
HORN OF PLENTY!

Co-Starring LEE J. COBB · MOLLY PICON · BARBARA RUSH · JILL ST. JOHN · GUEST STARS DAN BLOCKER · PHYLLIS McGUIRE · AND INTRODUCING TONY BILL

PRODUCED BY NORMAN LEAR and BUD YORKIN · DIRECTED BY BUD YORKIN · SCREENPLAY BY NORMAN LEAR · EXECUTIVE PRODUCER HOWARD W. KOCH · PANAVISION® TECHNICOLOR®

From the play by NEIL SIMON Music by NELSON RIDDLE Title Song by SAMMY CAHN and JAMES VAN HEUSEN An ESSEX-TANDEM Production A PARAMOUNT RELEASE

Soviet Films Released in 1962

MOSFILM STUDIO (MOSCOW)

SINNER
Director: Fyodor Filippov.
Co-director and cameraman: Gavriil Yegiazarov.
In leading roles: Iya Savvina, Nikolai Dovzhenko, Viktor Chekmaryov.

HUSSAR BALLAD (COLOR)
Director: Eldar Ryazanov.
Cameraman: Leonid Krainenkov.
In leading roles: Larisa Golubkina, Yuri Yakovlev, Igor Ilyinsky.

MY YOUNG BROTHER
Director: Alexander Zarkhi.
Cameraman: Anatoli Petritsky.
In leading roles: Lyudmila Marchenko, Alexander Zbruev, Oleg Yefremov, Oleg Dal.

SEVEN NANNIES (COLOR)
Director: Rolan Bykov.
Cameraman: Pyotr Satunovsky.
In leading roles: Senya Morozov, Vladimir Ivashov, Viktor Khokhrykov.

BEAT, DRUM, BEAT (WIDE-SCREEN)
Director: Alexei Saltykov.
Cameramen: Gennadi Tsekavy and Viktor Yakushev.
In leading roles: Alexander Demyanenko, Tatyana Konyukhova, Alyosha Krychenkov.

THE ROAD TO THE HARBOR
Director: Georgi Daneliya.
Cameraman: Anatoli Nitochkin.
In leading roles: Boris Andreyev, Oleg Zhakov, Valentin Nikulin.

THE TRIAL
Directors: Vladimir Skuibin, Aida Mansarova.
Cameraman: Vladimir Bogdanov.
In leading roles: Nikolai Kryuchkov, Ole Zhakov, Anatoli Chemodurov.

STARTING OUT
Director: Igor Talankin.
Cameramen: Valeri Vladimirov, Vladimir Minaev.
In leading roles: Kolya Buryaev, Nina Urgant, Viktor Avdyushko.

A LONG ROAD (FILM PRODUCED IN COOPERATION WITH BARRANDOV FILM STUDIO, CZECHOSLOVAKIA)
Director: Yuri Ozerov.
Cameraman: Igor Chernykh.
In leading roles: Iosef Abrakham, Rudolf Grushinsky, Inna Gulaya.

EXTRA TIME (WIDE-SCREEN)
Director: Yevgeni Karelov.
Cameraman: Sergei Zaitsev.
In leading roles: Yuri Volkov, Gleb Strizhenov, Leonid Kuralyov, Vladimir Kashpur.

BONE OF CONTENTION (COLOR)
Director: Valentin Pluchek.
Co-director: Yekaterina Narodnitskaya.
Cameraman: Timofei Lebeshev.
In leading roles: Boris Tenin, Yevgeni Vesnik, Anatoli Papanov, Tatyana Peltser.

WITHOUT FEAR AND REPROACH
Director: Alexander Mitta.
Cameraman: Gherman Shatrov.
In leading roles: Alla Vitruk, Kolya Burlyaev, Vitya Glazkov, Lyudmila Marchenko, Marina Strizhenova.

FLOOD-TIME
Director: Iskra Babich.
Cameraman: Antonina Egina, Savva Kulish.
In leading roles: Glana Yatskina, Valentin Zubkov, Yevgeni Shutov.

COLLEAGUES
Director: Alexei Sakharov.
Cameraman: Vladimir Nikolayev.
In leading roles: Vasili Livanov, Vasili Lanovoi, Oleg Anofriev, Tamara Syomina.

KNIGHT'S MOVE
Director: Tatyana Lukashevich.
Cameraman: Viktor Masevich.
In leading roles: Boris Kuznetsov, Anatoli Papanov, Tatyana Peltser, Viktor Khokhryakov.

GREEN AS GRASS (WIDE-SCREEN)
Director: Konstantin Voinov.
Cameraman: Fyodor Dobronravov.
In leading roles: Oleg Tabakov, Ada Sheremetieva, Ivan Pereverzev, Yuri Nikulin.

PAVLUKHA
Director: Semyon Tumanov, Georgi Shchukin.
Cameraman: Mark Dyatlov.
In leading roles: Kolya Kozlov, Raisa Kurkina, Nadezhda Rumyantseva, Vladimir Gusev, Nikolai Lebedev.

IVAN'S CHILDHOOD
Director: Andrei Tarkovsky.
Cameraman: Vadim Yusov.
In leading roles: Kolya Burlyaev, Valentin Zubkov, Valentina Malyavina.

SHORE LEAVE
Director: Felix Mironer.
Cameraman: Yuri Zubov.
In leading roles: Ariadna Shengelaya, Lev Prygunov, Nataliya Kustinskaya.

FORTY-NINE DAYS
Director: Gennadi Gabai.
Cameraman: Arkadi Koltsaty.
In leading roles: Vladimir Buyanovsky, Vitali Pivnenko, Vladimir Shibankov, Gennadi Krashennikov.

BUSINESSMEN (BASED ON O. HENRY'S STORIES: "THE ROADS WE TAKE," "MAKES THE WHOLE WORLD KIN," "THE RANSOM OF RED CHIEF"
Director: Leonid Gaidai.
Cameraman: Konstantin Brovin.
In leading roles: Rostislav Plyatt, Yuri Nikulin, Seryozha Tikhonov.

KAPRON NETS (WIDE-SCREEN)
Directors: Gennadi Polok, Levan Shengelaya.
Cameraman: Konstantin Petrichenko.
In leading roles: Lyonya Kharonsky, Leonid Kharitonov, Nikolai Kryuchkov, Andrei Tutyshkin.

AT YOUR DOOR
Director: Vasili Ordynsky.
Cameraman: Igor Slabinevich.
In leading roles: Nadezhda Fedosova, Boris Yurchenko.

GORKY STUDIO (Moscow)

HULLO, CHILDREN!
Director: Mark Donskoi.
Cameramen: Mikhail Yakovich, Vladimir Chibisov.
In leading roles: Lyudmila Skopina, Boris Vinogradov, Natasha Kisida, Yura Zakharov.

MEN AND BEASTS (TWO PARTS)
Director: Sergei Gerasimov.
Cameraman: Vladimir Rapoport.
In leading roles: Nikolai Yeremenko, Tamara Makarova, Zhanna Bolotova, Sergei Gerasimov, Tanya Gavrilova.

WE LOVE YOU (BASED ON FOUR SHORT STORIES: "A DISCOVERY," "DEAD LULL," "TOY FACTORY DIRECTOR," "JUST A GIRL")
Director: Eduard Bocharov.
Cameramen: Pyotr Kataev, Josef Martov.
In leading roles: Lera Kvyatkovskaya, Sasha Barsov, Vova Furmankevich, Alyosha Abramov, Olya Myshkina, Mitya Vinogradov.

OPEN TO SEVEN WINDS
Director: Stanislav Rostotsky.
Cameraman: Vyacheslav Shumsky.
In leading roles: Sofya Pilyavskaya, Vyacheslav Tikhonov, Leonid Bykov, Larisa Luzhina.

FUNNY STORIES
Director: Vaniamin Dorman.
Cameraman: Konstantin Arutyunov.
In leading roles: Misha Kislyarov, Sasha Kekish, Nadya Fomitsina.

THE VOLGA FLOWS ON (PANORAMA, COLOR)
Director: Yakov Segel.
Cameramen: Inna Zarafyan, Bentsion Monastyrsky.
In leading roles: Nikolai Sergeyev, Valentina Telegina, Georgi Yepifantsev.

AN UNUSUAL CITY (STEREOSCOPIC, COLOR)
Director: Viktor Eisymont.
Cameraman: Dmitri Surensky.
In leading roles: Erast Garin, Boris Novikov, Emma Tsivas, Vladimir Durov.

I BOUGHT MYSELF A FATHER (WIDE-SCREEN)
Director: Ilya Frez.
Cameraman: Mikhail Kirilov.
In leading roles: Alyosha Zagorsky, Vladimir Treshchalov.

END OF THE WORLD
Director: Boris Buneyev.
Cameramen: Lev Rogozin, Alexander Khvostov.
In leading roles: Tatyana Peltser, Stanislav Sokolov.

LENFILM STUDIO (Leningrad)

THE DINGO
Director: Yuri Karasik.
Cameraman: Vyacheslav Fastovich.
In leading roles: Galina Polskikh, Vladimir Osobik, Nikolai Timofeyev.

BLACK SEAGULL
Director: Grigori Koltunov.
Cameraman: Dmitri Meskhiev.
In leading roles: Djeihun Mirzoev, Yulia Sevela, Alexei Loktev, Anatoli Adoskin.

713 REQUESTS LANDING
Director: Grigori Nikulin.
Cameraman: Veniamin Levitin.
In leading roles: Vladimir Chestnokov, Ottar Koberidze Lev Krugly, Lyudmila Shagalova.

AFTER THE WEDDING
Director: Mikhail Yershov.
Cameraman: Vladimir Burykin.
In leading roles: Natalia Kustinskaya, Yevgeni Teterin, Stanislav Khitrov.

WHEN BRIDGES ARE RAISED (WIDE-SCREEN)
Director: Viktor Sokolov.
Cameramen: Moisei Magid, Lev Sokolsky.
In leading roles: Iya Arepina, Leonid Bykov, Vladimir Kolokoltsev.

DRIVING EMPTY (WIDE-SCREEN)
Director: Vladimir Vengerov.
Cameraman: Genrikh Marandzhan.
In leading roles: Georgi Yumatov, Alexander Demyanenko, Tamara Syomina.

CHERYOMUSHKI (COLOR)
Director: Gerbert Rappaport.
Cameraman: A. Nazarov.
In leading roles: Olga Zabotkina, Vasili Merkuriev, Yevgeni Leonov.

SINNING ANGEL
Director: Gennadi Kazansky.
Cameraman: Muzukir Shurukov.
In leading roles: Olga Krasina, Nina Veselovskaya, Boris Chirkov.

IF A COMRADE CALLS
Director: Alexander Ivanov.
Cameraman: Yevgeni Shapiro.
In leading roles: Viktor Tkachenko, Andrei Khlebnikov, Natalia Malyavina.

WORRIES OF TOMORROW
Directors: Grigori Aronov, Budimir Metalnikov.
Cameraman: Konstantin Ryzhov.
In leading roles: Yelena Dobronravova, Yuri Dedovich, Alexandrovich Azo.

GREY WOLF
Director: Tamara Rodionova.
Cameraman: Oleg Kukhovarenko.
In leading roles: Konstantin Sinitsyn, Georgi Kulikov, Nikolai Grinko, Nina Nikitina.

SVERDLOVSK FILM STUDIO

SIXTEEN'TH SPRING
Director: Yaropolk Lapshin.
Cameraman: Vasili Kirbizhenkov.
In leading roles: Volodya Gogolinsky, Rosa Makagonova, Zoya Fyodorova.

DOVZHENKO FILM STUDIO (Kiev)

THE SEIM OVERFLOWS ITS BANKS
Director: Isaak Shmaruk.
Cameraman: Nikolai Kulchitsky.
In leading roles: Viktor Dobrovolsky, Nikolai Vingranovsky.

AMONG KIND PEOPLE
Director: Yevgeni Bryunchugin, Anatoli Bukovsky.
Cameraman: Valentina Tyshkovets.
In leading roles: Vera Maretskaya, Sofya Pavlova, Ira Mitsik.

A FLOWER GROWS ON A ROCK
Director: Sergei Parazhdanov.
Cameramen: Sergei Revenko, Lev Shtifanov.
In leading roles: Boris Dmokhovsky, Georgi Yepifantsev, Mikhail Nazvanov.

LOOPING THE LOOP
Directors: Nikolai Ilyinsky, Sulamif Tsibulnik.
Cameraman: Mikhail Chyorny.
In leading roles: Oleg Strizhenov, Elza Lezhdei, Stanislav Chekan.

HULLO, GNAT
Director: Viktor Ivchenko.
Cameraman: Alexei Prokopenko.
In leading roles: Anatoli Solovyov, Nelli Myshkova, Vsevolod Safonov.

ONLY STATUES SAY NOTHING
Director: Vladimir Denisenko.
Cameraman: Vadim Ilyenko.
In leading roles: Alexander Demyanenko, Nikolai Grinko, Daniil Netrebin, Mikhail Pogorzhelsky.

US TWO MEN
Director: Yuri Lysenko.
Cameraman: Sergei Lisetsky.
In leading roles: Vasili Shukshin, Valerik Korol.

THE LAW OF THE ANTARCTIC (WIDE-FRAME, COLOR)
Director: Timofei Levchuk.
Cameraman: Suren Shakhbazyan.
In leading roles: Vsevolod Safonov, Radier Muratov, Gurgen Tonunts.

RIDING, RIDING (COLOR)
Directors: Yuri Timoshenko, Yefim Berezin.
Cameraman: Naum Slutsky.
In leading roles: Yuri Timoshenko, Yefim Berezin.

THE QUEEN OF THE PETROL STATION (COLOR)
Director: Alexander Mishurin, Nikolai Litus.
Cameramen: Mikhail Ivanov, Alexander Pishchikok.
In leading roles: Nadezhda Rumyantseva, Yuri Belov.

ODESSA FILM STUDIO

CONFESSION
Director: Vsevolod Voronin.
Cameraman: Vadim Kostromenko.
In leading roles: Ivan Bortnik, Yuri Puzyrev, Andrei Abrikosov, Yevgeni Teterin.

NEVER
Directors: Vladimir Dyachenko, Pyotr Todorovsky.
Cameraman: Pyotr Todorovsky.
In leading roles: Yevgeni Yevstigneyev, Nelli Mysokova, Pyotr Gorin.

ECCENTRIC
Director: Vladimir Kochetov.
Cameramen: Vasili Simbirtsev, Nikolai Lukanev.
In leading roles: Mikhail Pugovkin, Svetlana Zhivankova.

CALL TOMORROW
Director: Yevgeni Tashkov.
Cameraman: Radomir Vasilevsky.
In leading roles: Anatoli Papanov, Yekaterina Savinova Companeros (based on three short stories: "Companeros," "Girl With a Doll," "Boxing")
1. Director: Mikhail Tereshenko. Cameraman: Radomir Vasilevsky. In leading roles: Djeik Mirzoev, Andrei Nikonov.
2. Director: Alexander Milyukov. Cameraman: Nikolai Lukanev. In leading roles: Ira Styazhina, Robert Ross.
3. Director: Yuri Romanovsky. Cameramen: Yuri Romanovsky, Vladimir Snezhko. In leading roles: Georgi Satini, Ion Bronfen, Yuri Smurovsky.

A SON SOMEWHERE
Director: Artur Voitetsky.
Cameraman: Yuri Ilchenko.
In leading roles: Nikolai Simonov, Svetlana Druzhinina, Viktor Avdyushko.

BELARUSFILM STUDIO (Minsk)

A JUNIOR'S STREET
Director: Lev Golub.
Cameraman: Izrail Pikman.
In leading roles: Sasha Kornev, Boris Bityukov.

LITTLE DREAMERS (BASED ON THREE SHORT STORIES: "YULKA'S DAY," "ERROR," "A STAR ON A BUCKLE")
1. Director: Oleg Grechikho. Cameraman: Igor Remishevsky. In leading roles: Ira Krivoshanova.
2. Director: Aranti Yastrebov. Cameraman: Georgi Vdovenkov. In leading roles: Boris Bityukov, Zhenya Kheifits, Zhenya Troshchenko.
3. Director: Viktor Turov. Cameraman: Anatoli Zabolotsky, Yuri Marukhin. In leading roles: Dima Shustenko, Misha Chistov.

YALTA FILM STUDIO

CAPTAINS OF THE BLUE LAGOON (COLOR)
Directors: Alexander Kurochkin, Arkadi Tolbuzin.
Cameramen: Yuri Malinovsky, Alexander Rybin.
In leading roles: Arkadi Tolbuzin, Yuri Sarantsev, Lev Frichinsky, Borya Kokin.

UZBEKFILM STUDIO (Tashkent)

YOU ARE NOT AN ORPHAN
Director: Shukhrat Abbasov.
Cameraman: Khatam Faiziev.
In leading roles: Lyutfi Khanum Sarymsakova, Abib Djalilov, Gena Tkachenko.

KAZAKHFILM STUDIO (Alma-Ata)

MY BOY (COLOR)
Director: Emir Faik.
Cameraman: Boris Sigo.
In leading roles: Anvar Bekbosynov, Raisa Mukhamedyarova, Rakniya Koicnubaeva.

CROSS-ROAD (COLOR)
Director: Shaken Aimanov.
Cameraman: Mikhail Aranyshev.
In leading roles: Farida Sharipova, Leonid Chubarov.

AZERBAIJANFILM STUDIO (Baku)

TELEPHONE OPERATOR
Director: Gasan Seidbeili.
Cameraman and co-director: Yuri Fogelman.
In leading roles: Raisa Nedashkovskaya, Nadar Shashyk-Ogly.

MOLDOVA-FILM STUDIO (Kishinev)

ARMAGEDDON
Director: Mikhail Izrailev.
Cameraman: Leonid Proskurov.
In leading roles: Isolda Izvitskaya, Natasha Repina, Eduard Bredun.

JOURNEY INTO APRIL
Director: Vadim Derbenev.
Cameramen: Vadim Derbenev, Dmitri Motorni, Vitali Kalashnikov.
In leading roles: Alexander Zbruev, Raisa Nedashkovskaya, Rolan Bykov.

RIGA FILM STUDIO

DAY WITHOUT EVENING
Director: Maris Rudzitis.
Cameraman: Mik Zvirbulis.
In leading roles: Alfred Videnek, Lidia Freiman, Velta Line.

TAJIKFILM STUDIO (Dushanbe)

THE FANATICS (WIDE-SCREEN)
Director: Tahir Sabirov.
Cameraman: Ibragim Baramykov.
In leading roles: Gurminden Zavkibekov.

PAMIR CHILDREN
Director: Vladimir Motyl.
Cameraman: Boris Seredin.
In leading roles: Bodurbek Mirzobekov, Oleg Tulaev, Nina Sandalova.

THERE WILL BE NO QUIET (COLOR)
Director: Boris Kimyagarov.
Cameraman: Naum Ardashnikov.
In leading roles: Muhamedjan Kasymov.

ARMENFILM STUDIO (Yerevan)

RINGS OF FAME
Director: Yuri Yerzinkyan.
Cameraman: Arashes Djalalyan.
In leading roles: Albert Azaryan, Inga Agamyan, Khoren Abramyan.

TALLINFILM STUDIO

THE ICE BREAKS UP
Director: Kalyu Kilsk.
Cameraman: Algimantas Motskus.
In leading roles: Hugo Laur, Sire Arbi, Helend Peep.

LITHUANIAN FILM STUDIO (Vilnius)

STEPS INTO THE NIGHT
Director: Raimondas Vabalas.
Cameraman: Ionas Gricjus
In leading roles: Iozas Rigertas, Pjatras Stepanavicius.

Saga of a Tired Spanish Loyalist

Fred Zinneman Foresees Nothing to Offend Madrid Government

Pau, France, July 9.

At work in Pau, the picturesque French town near the Pyrenees, on "Behold the Pale Horse" (Col), producer-director Fred Zinneman does not understand how Spanish authorities decided the film is anti-Spanish in any way. In fact, he feels it is apolitical.

The main characters may be Spanish and have been affected by the Spanish Revolution, says he, but they are treated 27 years later after their characters have been remolded and their actions mainly anachronistic. The theme deals with man and his need for faith, action and self respect in general and any Iberian governmental squawks are puzzling to him.

Zinneman wonders how this friction all began. He thinks that somebody may have mentioned the theme vaguely in Spanish film circles and some Ministerial office objected. It seems the script was presented to the Spanish Embassies in the U. S. and France and then politely handed to official circles in Madrid.

If embassies saw nothing wrong, official circles seemingly objected and it was bruited about that some reprisals against Columbia Films in general could be forthcoming. Zinneman does not think that a film has to be subject to any sort of control from foreign governments, but he also does not see any reason to withhold courtesy submissions of scripts on request.

But he feels the film is the thing and only on the finished product can it be judged. He opines this matter has been overblown and overstated and it will be resolved when the completed film can be viewed by the dissenting Hispano representatives in question.

Pic has Gregory Peck as a Spanish exile who has lived in the French town of Pau for over 20 years. Formally on the Loyalist side during the Hispano Revolution, he had become a resistance fighter making forays into Spain over the years and then, eventually, became just a terrorist and bandit. Now, getting on in years, he wants to stop.

But an obsessed Spanish police captain, played by Anthony Quinn, has vowed to someday get him and even concocts a plan to lure him back to Spain after not hearing of him for years. Also involved are a little boy who still looks up to the aging bandit as a hero. Also a dedicated Spanish priest played by Omar Sharif, who risks his life to bring word to Peck of his dying mother and the trap set for him by the police in spite of Peck's hatred of the Church.

Pic is being made entirely in France including the Spanish-localed scenes. But Zinneman says this is just for logistic reasons. Besides Pau, the city of Lourdes, where pilgrims come to the site of the miracle of Bernadette's vision, and Bayonne and Biarritz are also figuring in the exteriors before the production moves to the Paris studios of Saint Maurice next week.

Zinneman, who has not had a film on world screens since "The Sundowners" (WB) in 1960, says he felt it was time for one in '63 but his work on the mammoth project of "Hawaii," after two years, still had plenty of preparation to go, so he decided to do a film in the interim. He wanted to find a simple story, stressing characterization and not complicated technically for his next pic.

Emeric Pressburger's book "Killing a Mouse on Sunday" fit his ideas and he had JP Miller do the script. Then his Highland Production Co. and Peck's Brentwood Productions combined to produce with Columbia for distribution.

Pau was picked since it is the site of the book and Pressburger wrote it there. Crew is French with lensing by Jean Badal who has worked with many of the unorthodox youngblood French directors.

Canada's Future

Continued from page 5

ducers to Canada to make pix, and since costs are no less in Canada than in the States, those pix which are made north-of-the-border will probably be confined to those subjects which are more or less indiginous to Canada.

In his role as exec director of the CNFB, Juneau said that while there need not be any difference "between entertainment and social truth," he did not think that pictures which deal with "individual psychology" would be of particular interest to the Canadian government, which sponsors the Film Board.

Thus the board's first feature, the aforementioned "Pour La Suite du Monde," made on a budget of $75,000, deals with life on a small island in the St. Lawrence River, a la Flaherty, and its second feature, "The Drylanders," with life in western Canada.

Resuming his role as fest prexy, Juneau reported that about half of the fest's budget, (something over $100,000) is accounted for by ticket sales, with the remainder coming from a variety of private and public sources, including Quebec's Department of Cultural Affairs; the Canadian Council, set up by the government to support the arts, sciences and humanities, and Rothmans of Pall Mall, a tobacco firm.

He also reported an interesting aspect to the showing of the Film Board's "Pour La Suite du Monde" at the fest. The same night it is screened at Loew's Theatre (where all fest screenings are held), the picture will be shown over the French tv net covering Montreal, Ottawa and the Maritime Provinces. Pic will eventually go into theatrical distribution (by Art Films) in the fall.

Lineup at Montreal

Of the 20 feature films due to be unspooled at the fourth International Montreal film fest, Aug. 2-11, the following titles are now definitely set:

"The Leopard," directed by Luchino Visconti (Italo-U.S.); "The Sporting Life," Lindsay Anderson (Great Britain); "The Trial of Joan of Arc," Robert Bresson (France); "Pour La Suite du Monde," Michel Brault and Pierre Perreault (Canada); "The Bandits of Orgosolo," Vittorio De Seta (Italy); "The Pitfall," Hiroshi Teshigahara (Japan); "The Little Soldier," Jean-Luc Godard (France); "Salvatore Giuliano," Francesco Rosi (Italy); "Luciano," Gian-Vittorio Baldi (Italy); "The Exterminating Angel," Luis Bunuel (Mexico); "Knife in The Water," Roman Polanski (Poland); "An Autumn Afternoon," Yasujiro Ozu (Japan; "The Stoolie," Jean-Pierre Melville (France); "The Eclipse," Michelangelo Antonioni (Italy), and "Harakiri," Masaki Kobayashi (Japan).

Among the pix still to be skedded are a U.S. indie feature and a Russian feature.

Included in the shorts category will be Ernie Pintoff's "The Critic" and John Hubley's Oscar-winning "The Hole," both from the U.S.

Pep Hubmen On 'Peking'

Boston, July 9.

Jack Goldstein, exploitation director for Samuel Bronston Productions, outlined plans to theatre managers, circuit execs and touters here this week on the campaign for the first multiple break of "55 Days at Peking."

Goldstein said there will be a "heavy expenditure" covering radio, tv and a series of four newspaper insertions plus sky banners from planes over the Red Sox ballpark and beaches. At the brain sesh were Harry Goldstein, New York office; Phil Engel, exploitation New England territory; Ben Abrams, branch manager, and Jerry Callahan, AA branch, Boston.

July 9, 1963

In grateful appreciation
to

Darryl F Zanuck

for his production of

"The Longest Day"

which has broken
all-time records in our theatres
in the New York metropolitan area,
we hereby salute you as

"Top Money Producer Of The Year"

J. W. Seider
Associated Prudential Theatres

Harry Brandt
Brandt Theatres

Charles B. Moss
B. S. Moss Theatres

Leslie A. Schwartz
Century Theatres

Robert L. Lindsay
Eastern Management Theatres

Seymour Florin
Florin Theatres

Maurice Hyett
Harry Hecht Theatres

Sam Rinzler
Randforce Amusement Corporation

S. H. Mamaux
Skouras Theatres

THIS ADVERTISEMENT HAS BEEN PAID FOR BY THE ABOVE EXHIBITORS

Allied States Sees Some Progress Against Early Selloff to Television

Detroit, July 9.

As expected, television was the whipping post for National Allied's board which met here last week, and the director's claimed to have drawn blood.

The directors hailed a "breakthrough" in the war against film distributors who sell to tv and simultaneously, or nearly so, release the old pictures for theatre showing. And, they saw a silverlining in the pending NBC-MCA-Universal deal which would enable the tv industry to "stand on its own feet in providing entertainment instead of being a parasite on the motion picture industry."

The "breakthrough" came when American International Pictures promised that in addition to its current policy of witholding tv release for five years for new product, it will make that policy apply to all its past releases as well. Furthermore, AIP will advise Allied well in advance of any tv releases enabling Allied to inform members so they will not "experience the unfortunate incident of simiultaneous tv showing."

The promises were in a letter from James H. Nicholson. prexy, and Samuel Z. Arkoff, veepee, of AIP, to Jack Armstrong, prexy of Allied. As a result of the letter, Allied directors issued a "directive" to members to indicate their appreciation of AIP's act by "booking AIP product at every possible opportunity." This request has been made in the past by Allied, but never before in the form of a "directive."

The "television-is-growing-up" statement came from Milton H. London, executive director of National Allied. It was made, he said, to clarify the pending NBC-MCA-Universal deal to produce theatrical flim for $750,000 to quiet fears of exhibs.

London said: "Now, we have been told you can't make a good theatrical film for $750,000 to $1 $1,000,000. That, however, is the budget for these proposed tv productions and cannot therefore be taken as serious competition. The development is a logical one from the 30-to-90-minute tv features and segments now being produced.

"It is the sense of this meeting that this will spread the cost of maintaining studios by keeping them busy, and by steadier employment even improve the quality of theatrical films. Finally, this will do for the movies what stock companies do for the legitimate stage by training new talent and developing new stars."

In other action, Armstrong was instructed to form a permanent comittee to aid the Hollywood Museum project. The Board also adopted resolutions continuing support of the Will Rogers Hospital and O'Donnell Laboratories, voted a contribution to former publisher Pete Harrison who is ill with an incurable disease, and pledged to continue the fight to elliminate the Federal admission tax.

The board decided its next meeting will be in Chicago in September, followed by one to be held immediately before the New York convention in October.

Paul Heller, Torre Nilsson Pards for 1 British Film

London, July 9.

Paul Heller, producer of "David and Lisa," and Leopoldo Torre Nilsson, the Argentinian director, are to join forces and make a picture in Britain this fall.

The film, "A Beautiful Family," is based on an original story by Beatriz Guido (Mrs. Torre Nilsson), and the screenplay is now being written by Edna O'Brien. Casting will not start until the script is completed by the end of next month.

Heller was in London prepping the project, and discussing distribution and finance with British outfits. It will be the director's first film outside his native Argentinia, where he has made 16 films since he started directing in 1950.

Tammy Grimes to Repeat Stage 'Rattle' Role In Sidney Box Film Version

Hollywood, July 9.

Frank Cooper agency has completed first step in packaging film production of "Rattle of a Simple Man," Broadway and London comedy produced by David Merrick in association with Michael Codron. Property has been sold to British producer Sidney Box, with playwright Charles Dyer already having completed a film adaptation and legit star Tammy Grimes to repeat her role in the film.

Deal is one of the many full package activities which, according to Cooper, has "today made agencies become virtually producers." Cooper said his company is stepping up such literary activities and developing into a full packager who puts all the elements of production together before making a deal.

Similar projects now being set up involve "Act of Destruction," Ronald Hardy novel which Cooper has sold to Joseph Landon for a Warner Bros. film deal. Cooper will continue on the package throughout.

In expanding literary work, Cooper within the past few months has added Bill Belasco, Mort Viner and Martin Leeds to his Hollywood staff and Jay Wolf in New York.

Other properties in various stages of presentation include "Two Hours to Darkness," recently sold to William Ludwig, Reuben Bercovitch and Hank Saperstein; "Master of This Vessel," novel by Gwyn Griffin; "Passion in Rome," by Morley Callaghan; "Fear Is the Key," Alistair MacLean; "Twenty-Four Fine," Frank O'Rourke; "The Spring Madness of Mr. Sermon," R. F. Delderfield; "The Chaplain's Braid," Ric Hardman, and "Pajama Tops." Latter is the Stan Seiden-Zev Bufman legit farce which Cooper is handling for producers on a film deal. Show is now at Winter Garden in New York.

Similarly, having aided in packaging "Seven Days in May" for producer Edward Lewis and Paramount, Cooper now is packaging "One Flew Over the Cuckoo's Nest," which Lewis is to do on Broadway. Office also is handling "Man From La Mancha," by Dale Wasserman who wrote "Cuckoo." Albert Marre will produce the play. Mel Lazarus is now adapting his novel "The Boss Is Crazy, Too," as a legit package.

Lord Making a Career Out of Playing 'Leiter'

Hollywood, July 9.

Jack Lord has been set for a second Ian Fleming picture, "Goldfinger," to be done late this year in London. Lord continues in role of "Felix Leiter," which he played in "Dr. No," first of 10 Fleming pix being planned by producers Harry Saltzman and A. R. (Cubby) Broccoli. Pair purchased rights to 10 Fleming novels.

Lord said "Leiter" character will run in seven of the 10 features planned in the series and that he will continue doing the role. Terence Young directs, with screenplays by Richard Maibaum, Johanna Harwood and Berkeley Mather.

Meanwhile, Lord, who returned last week from eight weeks of personal appearances in Europe on behalf of "Dr. No," said he has also been discussing "The Thin Red Line," James Jones novel, with producer Sidney Harmon and writer Phil Yordan, who will make the picture. Phil Carlson is under negotiation to direct. Similarly, actor said he was offered "The Devil Came From Dublin," Paul Vincent Carroll screenplay, for Herakles Productions. Bernard Wiesen directs, with Diane Cilento set as femme star. Picture will be made in Dublin, "Red Line" in Spain.

ARROGANCE CONCEDED, BUT UNFAIRLY FIRED

Washington, July 9.

A National Labor Relations Board trial examiner charged Film Inspection Service Inc. of New Orleans, La., with unfair labor practices. Company inspects and repairs motion picture film for shipment to Louisiana, Mississippi, Alabama and Florida for seven major distributors. It was cited for illegally discharging an employee because of his union activities.

Roy Hirstius, business agent for Local B-57, IATSE and Motion Picture Machine Operators of the U. S. and Canada, was fired after several disputes with the company prexy Daniel Brandon.

Examiner Horace Ruckel hung the adjectives "conceited" and "arrogant" on Hirstius and some of his actions but ruled nevertheless that the real reason for his dismissal was his union activities.

Ruckel recommended Hirstius be reinstated in his former position without prejudice to his seniority and other rights and with full back pay.

The examiner's recommendation is subject to further action by the NLRB.

Hub's All-Femme Reviewers Rave It Up for 'Cleo'

Boston, July 9.

"Cleopatra" grossed a tremendous $75,000 during the initial week at Ben Sack's Music Hall. On Saturday unused balcony was opened in the 4,300-seat house where 2,215-seats are usually sold at $3.90 top.

Boston reviewers accorded the film raves to a man, or rather to a woman, since all of them are femmes. Said Elinor Hughes, Herald: "It's bigger than you heard; it's more beautiful than you can imagine, and it's more spectacular than anything you've seen before . . ." Alta Maloney, Traveler: "The funny part of it all is that this is a wonderful film, a completely satisfying one from every point of view. The popular audience will relish the rich screenplay based on Plutarch, Suetonius and others.

"The intellectuals will ogle Elizabeth Taylor's thighs and yearn for a sudden drought to drop the water level in the queen's bath. The women will consider briefly Richard Burton's bandy legs and chorus their appreciation for the sexy suavity of Rex Harrison. It seems inconceivable that such a good film could have come out of the confusion surrounding its shooting, or even—if a snobbish-aside is permitted—out of $38,-000,000. But there it is."

Peggy Doyle, Record American: "'Cleopatra,' the motion picture that has more curiosity value than any in the history of the film industry is brillant, exciting, memorable, film-making . . . Nor is 'an extravagance of expediture beyond measure or belief' of which Plutarch wrote in describing the way of life of these 'Inimitable Lovers' missing from the widest screen in this part of the country as the $40,000,000 20th Century-Fox film is unreeled . . ."

Marjory Adams, Globe: "The film is something in the nature of a cinematic tidal wave in its very bigness sweeps away most objections. It's like a three-ring circus—if you don't like the acrobats, you can wait for the elephants. And if you fail to appreciate Miss Taylor's acting, believing that she only once in a while attains any sense of grandeur as Egypt's queen, there is all that lustrous beauty of form and face which distinguishes her as one of the great beauties of modern time. Nor is Miss Taylor loath to give her admirers plenty to look at. Cecil B. DeMille would have been pea-green with envy, were he now alive, to see the naked Miss T. bathing in an over-sized tub and sailing a small golden boat holding ointments . . . 'Cleopatra' is certainly big, it is expensive enough to keep Boston talking all Summer, Fall and Winter—and then on into the Spring—but it will have the malcontents to deal with along with the widely enthusiastic . . ."

'Cleo': Her San Francisco Press

San Francisco, July 9.

Local film critics' reaction to 20th's "Cleopatra," which opened Wednesday (26) at the appropriately-named Alexandria Theatre, were mixed. Most agreed the first half is superb and the second lags in comparison; all praised Rex Harrison as Caesar; and all were critical of Richard Burton and Elizabeth Taylor.

Paul Speegle, News-Call-Bulletin: "No movie should cost $40 million, but if that sum had to be spent . . . it couldn't have been poured out to better advantage . . . It is a stunning achievement in the art of motion pictures and a towering testimonial to the separate skills of Joseph L. Mankiewicz as a writer, director and film cutter and diplomat . . . The settings are unbelievably magnificent, the costumes something out of designer's most opulent dreams. The scene in which Cleopatra makes her triumphal entry in Rome . . . dwarfs every other processional I've ever seen in motion pictures . . . The supporting cast is perfect, down to the smallest speaking role."

Stanley Eichelbaum, Examiner: The picture "is indeed a knockout—by no means a masterpiece, but surprisingly high-caliber entertainment, on the most lavish scale ever seen—and sophisticated enough as drama to elevate it above the pure spectacle level of an expensive epic . . . It is . . . a strangely unmatched movie in two distinct segments . . . Visually, the film offers unsurpassable pleasures of pomp, color and opulence, with settings that make one wonder how Fox managed with only $40,000,000 . . . The legend of Cleopatra deserved this sort of screen treatment. And now that the hysteria has subsided, the movie can be appreciated for the virtues that it happily has."

Paine Knickerbocker, Chronicle: ". . . a film of considerable distinction, sometimes brilliant and sometimes dull, with many sequences breathtaking to behold however absurd they may be, and with a superbly written and acted characterization of Caeser by Rex Harrison . . . Those who have the courage to leave at the intermission will have seen a fascinating and admirable picture; they will miss only a few sequences of note, and they will have experienced a moving, witty and visually enthralling drama. If they stay until the end, they may find occasion to whine as it becomes tedious . . .

". . . During the drama that covers 18 years, her (Cleopatra's) appearance does not change, and the sands of time run slowly through the hourglass of her persistent decolletage . . .

"The surroundings and trappings . . . are superlative. Much of the $40 million allegedly spent on the film may not be indicated on the screen, but the vulgarity of Cleopatra's approach, whether it be her parade on Rome or her barge in Tarsus, is diverting."

Theresa Loeb Cone, Oakland Tribune: ". . . One of the most magnificent jobs of color photography ever accomplished by film makers . . . Granted that Elizabeth Taylor recites a good percentage of her dialogue like a high school junior who doesn't understand her lines, she is, nonetheless, spectacularly beautiful Some of the most epic of all spectacle scenes brought to the screen . . . If it weren't already in the dictionary, the word 'lavish' would have to be invented . . .

Columnist Herb Caen, Chronicle: "Some of the critics have been unkind about Miss Taylor's performance, but I think she showed miles and miles of heart. All the way down to her navel."

Crowther In Minneapolis

Minneapolis, July 9.

The two, and only, dailies here both carried panning reviews of 20th's "Cleopatra." Hence the theatre is giving prominence in its advertising to the rave notice of Bosley Crowther in the N.Y. Times and other favorable Manhattan notices.

Among other derogatory things, one of the two local slamming daily newspaper reviews of "Cleopatra" said in its first paragraph: "When it offers spectacle, it offers glorious spectacle. When it's a bore, unfortunately, it is a big bore. And, toward the end of its almost four-hour length, when endurance has been taxed to the uttermost, even the big glorious spectacle becomes a bore."

However, the aforementioned review concluded: "But 'Cleopatra' is a film you probably should go see as part of your life-enrichment program—just as you should go see Yosemite National Park. It will give you an idea of what God could have done with Yosemite if he had $40,000,000 to play around with."

Redstone of Boston In Buy of Boudouris Trio; Toledo Staff Retained

Toledo, July 9.

Theatre Operating Co. has sold three of its drive-in theatres, all in the Greater Toledo area, to Redstone Management Inc. of Boston which operates a group of drive-ins and hard-tops along the Eastern Coast. Redstone has acquired the 1,500-car Miracle Mile, Jackman & Laskey Rd., Toledo, the only year-round ozoner in this area; the Franklin Park Drive-In, 5225 Monroe St., holding 950 cars; and the Maumee Drive-In on Conant St., in nearby Maumee, holding 900 cars.

Theatre Operating Co., which is headed by Al Boudouris, also owner of Eprad Inc., Toledo manufacturers of theatre sound equipment, will continue to operate its other drive-in theatres, the Battle Creek and the West Point, both in the Battle Creek, Mich., area; the Scioto Breeze Drive-In, Lucasville, O., the Little Flower Drive-In, Ottawa, O., and the Great Oaks, Cedar Lake, Ind.

Redstone Management previously had one drive-in theatre in Ohio, the Oakley Drive-In, near Cincinnati. Manuel Lima, district manager for Redstone in the Metropolitan area of New York City, who came to Toledo to supervise the takeover, said that there would be no changes in operating personnel, with Jim Dempsey continuing as area manager in charge of the three drive-ins; Mrs. Bonnie Kennedy remaining as manager for Miracle Mile, Paul Smith. manager at Maumee, and Glenn Stansbury, manager at Franklin Park.

Dallas Opens All Seats to Negroes

Dallas, July 9.

Negro members of Dallas' Community Relations Committee informed 125 leaders of the organized Negro activity in Dallas that all of the city's motion picture theatres are now open to all citizens. Dallas was one of the most reluctant of Dixie communities.

It was one of the final steps in the peaceful desegregation of Dallas that has been planned and executed by the Community Relations Committee—a group of white and Negro leaders that has become a model for many American cities.

The theatres have been admitting Negroes on an integrated basis since June 24.

Gov's WOMPI Spiel

John Connally, Governor of Texas and former Secretary of the Navy, will be the main speaker at the 10th annual International Conference & Convention of the Women of the Motion Picture Industry, to be held in Dallas, Sept. 13-15. He'll address a banquet Sept. 14 at the Regency Hotel, speaking on the natural subject "Woman Power."

Joan Crawford, a WOMPI member, has been invited to intro the governor and to make the presentation of plaques to him and his family, honoring the group as "Family of the Year." Sue Benningfield of Texas Congress of Motion Picture Organizations (COMPO) is running the show and Conrad Brady, Intersate Theatres exec, will be toastmaster.

WOW

Women of the World

All-time record for opening week at Forum Theatre!

Sensational $18,200 for first week at the Guild!

GUILD ENTERPRISES, INC.
2089 BROADWAY – NEW YORK 23, N. Y.
TRafalgar 3-7107

July 8, 1963

Mr. Joseph E. Levine
Embassy Pictures Corporation
Time and Life Building
Rockefeller Center
New York 20, New York

Dear Joe:

East side, west side, all over town, WOMEN OF THE WORLD is sensational!

The Forum Theatre has just broken an all-time 40-year record to the astounding figure of $33,800 for the opening week.

The Guild Theatre in Rockefeller Center has had the same reaction as Broadway grossing $18,200, one of the highest figures ever.

For a film to appeal so strongly to two completely different types of audience is exciting proof of its tremendous boxoffice power, and of the unique showmanship that is the trademark of Embassy Pictures.

My congratulations to you and your fine staff; I am looking forward to a sensational summer at both theatres with WOMEN OF THE WORLD.

All best wishes,

Norman

Norman Elson

NE:mm

P.S. $23,300 for the second week of "8 1/2" at the New Embassy Theatre is also an all-time record. What else can I say?

You have never seen anything in the world like the grosses for...

JOSEPH E. LEVINE presents

WOMEN OF THE WORLD

● Contact your Embassy branch now!

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 4
This Date, Last Year 1

"SOLDIER IN THE RAIN"
(Blake Edwards Prod.)
(Shooting at Paramount)
Prod.—Martin Jurow
Dir.—Ralph Nelson
Jackie Gleason, Steve McQueen, Tuesday Weld, Tony Bill, Tom Poston, Lew Gallo, Lewis Charles, Greg Morris
(Started July 1)

AMERICAN INT'L
Starts, This Year 6
This Date, Last Year 2

"PYRO"
(SWP Prods. Inc)
(Shooting in Madrid)
Prod.—Richard C. Meyer
Dir.—Sidney W. Pink
Barry Sullivan, Martha Hyer, Sherry Moreland, Carlos Estrada, Soledad Miranda
(Started March 25)

"GOLIATH AND THE SINS OF BABYLON"
(Leone Prods.)
(Shooting in Italy)
Dir.—Michael Lupo
Mark Forest, Scilla Gabel, John Cheyron
(Started June 25)

COLUMBIA
Starts, This Year 10
This Date, Last Year 11

"THE LONG SHIPS"
(Warwick Films Prods.)
(Shooting in Yugoslavia)
Prod.—Irving Allen
Dir.—Jack Cardiff
Richard Widmark, Sidney Poitier, Russ Tamblyn, Rosanna Schiaffino
(Started March 19)

"FAIL-SAFE"
(Youngstein-Lumet)
(Shooting in New York)
Prod.-Dir.—Sidney Lumet
Henry Fonda, Dan O'Herlihy, Walter Matthau, Frank Overton, Fritz Weaver, Larry Hageman, Russell Collins, Russell Hardie, Nancy Berg
(Started April 15)

"LILITH"
(Centaur Enterprises)
(Shootin' in New York)
Prod.-Dir.—Robert Rossen
Warren Beatty, Jean Seberg, Peter Fonda, Kim Hunter
(Started May 6)

"BEHOLD A PALE HORSE"
(Highland-Brentwood Prod.)
(Shooting in France)
Prod.-Dir.—Fred Zinnemann
Gregory Peck, Anthony Quinn, Omar Sharif, Mildred Dunnock, Mariette Angeletti, Christian Marquand, Raymond Pellegrin, Paola Stoppa, Martin Benson, Jean Castaguier, Annich Alberes
(Started June 13)

WALT DISNEY
Starts, This Year 3
This Date, Last Year 2

"MARY POPPINS"
Prod.—Bill Walsh
Dir.—Robert Stevenson
Julie Andrews, Dick Van Dyke, Glynis Johns, David Tomlinson, Ed Wynn, Hermione Baddeley, Karen Dotrice, Matthews Garber
(Started May 6)

"A TIGER WALKS"
Prod.—William Anderson
Dir.—Norman Tokar
Brian Keith, Vera Miles, Kevin Corcoran, Sabu, Una Merkel, Arthur Hunnicutt, Merry Anders, Peter Brown, Doodles Weaver, Theodore Marcuse, Jack Albertson
(Started May 13)

METRO
Starts, This Year 10
This Date, Last Year 12

"THE PRIZE"
(Roxbury Prods.)
Prod.—Pandro S. Berman
Dir.—Mark Robson
Paul Newman, Edward G. Robinson, Elke Sommer, Diane Baker, Leo G. Carroll
(Started May 14)

"A GLOBAL AFFAIR"
(Hall Bartlett Prods.—Seven Arts)
Prod.—Hall Bartlett
Dir.—Jack Arnold
Bob Hope, Lilo Pulver, Elga Anderson, John McGiver, Miiko Taka
(Started June 24)

PARAMOUNT
Starts, This Year 10
This Date, Last Year 7

"SEVEN DAYS IN MAY"
(Seven Arts-Joel-Frankenheimer)
Prod.—Edward Lewis
Dir.—John Frankenheimer
Burt Lancaster, Kirk Douglas, Fredric March, Edmond O'Brien, George Macready, Martin Balsam, Andrew Duggan, Richard Anderson, John Lark n. Bart Burns
(Started May 20)

"THE CARPETBAGGERS"
Prod.—Joseph E. Levine
Dir.—Edward Dmytryk
George Peppard, Alan Ladd, Bob Cummings, Martha Hyer, Carroll Baker, Elizabeth Ashley, Martin Balsam
(Started June 11)

20th CENTURY-FOX
Starts, This Year 6
This Date, Last Year 2

"MOVE OVER, DARLING"
Prods.—Aaron Rosenberg, Martin Melcher
Dir.—Michael Gordon
Doris Day, James Garner, Polly Bergen, Thelma Ritter, Fred Clark
(Started May 13)

"THE WINSTON AFFAIR"
(Talbot-Pennebaker Prod.)
(Shooting in England and India)
Prod.—Walter Seltzer
Dir.—Guy Hamilton
Robert Mitchum, France Nuyen, Trevor Howard, Keenan Wynn, Sam Wanamaker, Alexander Knox
(Started June 4)

"COME TO THE PARTY"
(API Prods.)
Prod.-Dir.—Maury Dexter
Molly Bee, Gene McDaniels, Jack Larson
(Started June 24)

"THE GOOD SOUP"
(Shooting on Paris and Cannes)
Prod.—Andre Hakim
Dir.—Robert Thomas
Franchot Tone, Anne Giradot, Marie Bell, Claude Dauphin, Christian Marquand
(Started June 20)

UNITED ARTISTS
Starts, This Year 6
This Date, Last Year 11

"GREATEST STORY EVER TOLD"
(George Stevens Prods.)
(Shooting in Utah)
Prod.-Dir.—George Stevens
Max von Sydow, Charlton Heston, John Wayne, Sidney Poitier, Roddy McDowall, Michael Anderson Jr., Van Heflin, Joanna Dunham, Ed Wynn, Michael Ansara, David Hedison, Michael Tolan, David McCallum, Christopher Plummer, Peter Mann, Jamie Farr, Burt Brinkerhoff, Robert Blake, Tom Reese, John Considine, Gary Raymond, David Sheiner, Joe Sirola, Marien Seldes, Nehemiah Persoff, Rodolfo Acosta, Chit Stratton, Ron Whelen, Donald Pleasence, Phil Coolidge, Angela Lansbury, Victor Buono, Martin Landau, Telly Savalas, Robert Loggia, John Crawford, Johnny Seven, Shelley Winters, Pat Boone, Claude Rains, Frank de Kova, Abraham Sofaer, Paul Stewart, Harold J. Stone, Enid Jaynes
(Started Nov. 5)

"TAKE LOVE EASY"
(Tony Richardson Prod.)
(Shooting in Ireland)
Prod.—Oscar Lowenstein
Dir.—Desmond Davis
Rita Tushingham, Peter Finch
(Started April 22)

"LADYBUG, LADYBUG"
(Frank & Eleanor Perry Prod.)
(Shooting in Pennsylvania and N. Y.)
Prod.-Dir.—Frank Perry
Jane Connell, William Daniels, Cathy Hays, Jane Hoffman, Nancy Marchand, Alice Playton
(Started June 24)

UNIVERSAL
Starts, This Year 6
This Date, Last Year 5

"KING OF THE MOUNTAIN"
(Universal-Pennebaker-Lankershim Prod.)
(Shooting in France)
Prod.—Stanley Shapiro
Dir.—Ralph Levy
Marlon Brando, David Niven, Shirley Jones, Dodie Goodman, Aram Stephan, Norman Alden, Marie Windsor
(Started April 16)

WARNER BROS.
Starts, This Year 6
This Date, Last Year 9

"4 FOR TEXAS"
(SAM Prod.)
Prod.-Dir.—Robert Aldrich
Frank Sinatra, Dean Martin, Anita Ekberg, Ursula Andress, Bette Davis, Victor Buono, Charles Bronson, Mike Mazurki, Dick Dennis, Edric Connor
(Started May 24)

"DEAD RINGER"
Prod.—William H. Wright
Dir.—Paul Henreid
Bette Davis, Karl Malden
(Started July 2)

INDEPENDENT
Starts, This Year 8
This Date, Last Year 9

"THE FALL OF THE ROMAN EMPIRE"
(Samuel Bronston Prods.)
(Shooting in Spain and Italy)
Prod.—Samuel Bronston
Dir.—Anthony Mann
Sophia Loren, Stephen Boyd, Alec Guinness, James Mason, Christopher Plummer, Anthony Quayle, John Ireland, Mel Ferrer, Omar Sharif, Douglas Wilmer, Guy Rolfe, Eric Porter, Norman Wooland, Andrew Keir, Rafael Calvo, Fredrich Ledebur
(Started Jan. 14)

"THE FOOL KILLER"
(Ely Landau Co.)
(Shooting in Knoxville, Tenn.)
Prod.—David Friedkin
Dir.—Servando Gonzales
Anthony Perkins, Eddie Albert Jr.
(Started May 30)

"MUSIC AT MIDIGHT"
(Shooting at Mackinac Island, Mich.)
Prod.-Dir.—Lewis Allen
Martin Landau, Nora Swinburne, Walter Fitzgerald, Torin Thatcher, John Forrest, Charles Cameron, Edward Waddy, Hilary Wontner, Violet Rensing, Oscar Beregi, David Janti
(Started June 4)

BRITAIN

ANGLO - AMALG
Starts, this year 4
This date, last year 11

"THIS IS MY STREET"
(Peter Rogers)
Prod.—Jack Hanbury
Dir.—Sidney Haynes
Ian Hendry, June Ritchie.
(Started July 1 at Pinewood, then locations at Battersea and Windsor.)

ASSO. BRIT. - PATHE
Starts, this year 8
This Date, Last Year 4

"FRENCH DRESSING"
Prod.—Kenneth Harper
Dir.—Kenneth Russell
James Booth, Alita Naughton, Marisa Mell, Roy Kinnear.
(Started May on location, then into studios at Elstree.)

BRITISH LION
Starts, this year 5
This date, last year 6

"FOR HE'S A JOLLY BAD FELLOW"
(Pax-British Lion)
Prod.—Donald Taylor
Dir.—Don Chaffey
Leo McKern, Janet Munro, Dennis Price, Maxine Audley
(Started June 17 at Shepperton Studios)

"WALK A TIGHTROPE"
(Parrack-McCallum)
Prod.—Jack Parsons
Dir.—Frank Nisbett
Pat Owen, Dan Duryea
(Starts July 8 at Shepperton)

COLUMBIA
Starts, this year 3
This Date, Last Year 2

"THE LONG SHIPS"
(Warwick-Avala)
Prod.—Irving Allen
Dir.—Jack Cardiff
Richard Widmark, Sidney Poitier, Rosanna Schiaffino, Russ Tamblyn, Lionel Jeffries, Oscar Homolka, Edward Judd, Beba Loncar
(Started March on location in Yugoslavia)

METRO
Starts, This Year 2
This date, last year 7

"CHILDREN OF THE DAMNED"
Prod.—Ben Arbeid
Dir.—Tony Leader
Ian Hendry, Alan Badel
(Started May 13, MGM British Studios)

"NIGHT MUST FALL"
Prod.-Dir.—Karel Reisz
Albert Finney, Susan Hampshore
(Started May 27 at MGM British Studios)

PARAMOUNT
Starts, this year 1
This date, last year 0

"BECKET"
Prod.—Hal Wallace
Dir.—Peter Glenville
Richard Burton, Peter O'Toole
(Started May 13 at Shepperton)

"ZULU"
(Diamond Films Ltd.)
Exec Producers—Cy Enfield, Stanley Baker
Prod.—Colin Leslie, Assoc. Prod. Basil Keys.
Dir.—Cy Enfield
Stanley Baker, Jack Hawkins, Michael Caine, Ulla Jacobsson, James Booth

RANK
Starts, this year 5
This Date, Last Year 4

"A STITCH IN TIME"
Prod.—Hugh Stewart
Dir.—Robert Asher
Norman Wisdom, Edward Chapman, Jerry Desmonde, Jeannette Sterke
(Started June at Pinewood)

"SEANCE ON A WET AFTERNOON"
(Beaver Films for Allied Film Makers)
Prod.—Richard Attenborough
Dir.—Bryan Forbes
Richard Attenborough, Kim Stanley
(Started June locations in London, then into Pinewood studios)

"WE WANT TO LIVE ALONE"
(Independent Artists)
Prod.—Julian Wintle, Leslie Parkyn
Dir.—Peter Graham Scott
James Robertson Justice, Leslie Phillips, Stanley Baxter, Sally Smith
(Started June at Beaconsfield)

UNITED ARTISTS
Starts, this year 5
This Date, Last Year 2

"WHEREVER LOVE TAKES ME"
Prod.-Dir.—Lewis Gilbert
William Holden, Susannah York
(Started March on location in Kuala Lumpur, now in studios)

"FROM RUSSIA, WITH LOVE"
(Eon Productions)
Prod.—Harry Saltzman, Albert R. Broccoli
Dir.—Terence Young
SeanConnery, Daniella Bianci, Robert Shaw, Lotte Lenya.
(Started April 1 at Pinewood studios, then on location in Istanbul, now back at Pinewood.

"WOMAN OF STRAW"
Prod.—Michael Relph
Dir.—Basil Dearden
Gina Lollobrigida, Sean Connery, Sir Ralph Richardson.
(Starts July 22 at Pinewood)

"SQUADRON 633"
(Mirisch Ltd.)
Exec. prod.—Lewis J. Rachmill
Dir.—Walter Grauman
George Chakiris, Cliff Robertson
(Starts 15th July at Metro British studios)

20TH-FOX
Starts, this year .. 1
This date, last year 0

"MAN IN THE MIDDLE"
(Pennebaker-Belmont)
Prod.—Walter Seltzer
Dir.—Guy Hamilton
Robert Mitchum, Trevor Howard, France Nuyen, Keenan Wynn, Barry Sullivan
(Started June 4th at Elstree studios)

ONE-CAMERA CINERAMA HOUSE FOR TED MANN

Minneapolis, July 9.

Ted Mann, prez of the Minneapolis-headquartered Mann Circuit, has added a 1,500-seat theatre to his chain. The as-yet-unnamed theatre will be the first built in Minneapolis expressly for the new one-projector Cinerama process and will also be equipped to show Todd-AO and all other standard ratios.

Construction will begin shortly on the house, which is expected to be completed by early 1964. It is to be located in the Southtown Shopping Center, the newest shopping area in the city. House, natch, will include various theatre innovations and will have parking facilities for 500 cars.

Fire Guts Knoxviller

Knoxville, Tenn., July 9.

One of the largest main street fires in Knoxville history destroyed the 1,000-seat first-run Riviera Theatre. Future plans for the theatre have not been disclosed. The house is owned by Simpson Operating Co., of Atlanta, and is managed by Hugh Rainey.

The fire started shortly after opening time at 1:30 p.m. The audience, composed mostly of children, was quickly evacuated. Ushers started getting patrons out when they scented smoke.

Damage to the theatre, the second largest in Knoxville, was estimated in excess of $200,000.

Philly Decision

Continued from page 4

ist in bidding areas. The adjustment is a reevaluation of a film licensing deal whereby, in simplest terms, the distributor eases rental terms when, upon playoff of a picture, it's learned that the given picture warranted an easier deal for exhibitor in the first place.

The court made no ruling on validity of adjustments. But Levy quotes Robert Bicks, former head of the Antitrust Division, Dept., of Justice, as saying, "I do not think that we have ever taken the position that adjustments are barred by Decrees."

Levy says this all should influence distributors into providing adjustments where warranted and they shouldn't claim they're enjoined from doing so.

Court edict, states Levy, also confirms that a picture should not be awarded to a bidding theatre simply on the basis of the amount of money offered by said theatre. Other factors may determine the superiority of the bids, including earning and exploitation potential of the theatre, location, seating capacity, performance record, the experience of management, suitability of accommodations and standards of maintenance.

Another point in the court decision cited by Levy has to do with conspiracy—or the theory that because certain distributors behave in the same business way they're acting in concert. This is the doctrine of "conscious parallelism" and it's an old chestnut that's been pretty well discarded, commented Levy.

Said the Philly court ruling in part: "...the courts have recognized that certain parallel behaviour is inherent in many business settings. Therefore it has been held that proof of a conspiracy may not rest on similarlity of conduct in the absence of evidence that the alleged wrongdoers were mutually aware of such conduct and that the mutual awareness entered into the decisional processes."

"In dubbing 'Nine Miles to Noon' we found INSTANT SYNC saved time and money compared to conventional looping. The results were professionally excellent."
Norman Kantor
Hemisphere Productions, Ltd.

INSTANT SYNC
The Revolutionary Post Synchronization and Dubbing Process
723 Seventh Ave., New York
CI 5-1773

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center • PL 7-3100
FRANK SINATRA in
"COME BLOW YOUR HORN"
A Paramount Release in Technicolor® and Panavision®
On Stage "TO THE MARINES"

N.Y.'s largest insurance specialists in
all manner of motion picture & TV insurance
(Cast, Negative film, Tape, etc.)
WINKLER ASSOCIATES, LTD.
120 W. 57 St., New York 19, Circle 7-3366

CINERAMA INC.
ANNOUNCES
FILM LIBRARY
World Wide Footage 35mm EK Color
4050 W. Pico Blvd., Los Angeles 19, Calif.
REpublic 5-1212, Editorial

HOLLYWOOD COLUMNIST WANTED
Nation's second largest newspaper wants an honest, able & experienced HOLLYWOOD COLUMNIST who can report the real inside facts of Hollywood both good & bad. Weekly basis. Feature articles also needed. Send samples, personal resume to Bob Barzelle, Editor, National Insider, 2713 N. Pulaski Rd., Chicago 39, Ill.

in the EAST it's MOVIELAB for... COLOR BLACK & WHITE FOR YOUR SCREENINGS Film & Tape EDITING & STORAGE Rooms
MOVIELAB BUILDING, 619 WEST 54th STREET, NEW YORK 19, PHONE 586-0360 (AREA CODE 212)

Plaza, Chi, to Naked Idiom

Chicago, July 9.

Plaza Theatre, an offbeat art house for the past six months, has been leased by Ed Ross, operator of a nudie theatre in Kansas City (Strand Art), and has converted to a skinfilm policy. First bill is "Lucky Pierre" and "Daughter of the Sun."

Theatre is located in the Old Town section of Chicago, and is the first house to play the pelt pix outside the Loop with the exception of a brief run of "Paradisio" in several nabe situations. Ross said that he felt the North Ave. location was a good bet because of the recent development of the area as a focal point for small niteries and folk spots.

A distributor disclosed that several out-of-town nudie house ops have long been eyeing the success of the downtown Capri Theatre and have been looking for another outlet for skinpix. The Monroe, also in the Loop, shows buff bills occasionally. However, until Ross took over the Plaza, it was felt that a large transient walk-in trade was essential.

Gettysburg Fiasco

Continued from page 2

tle for car sticker ID signs, which seemed to do nothing but infuriate police, pedestrians and other, stickerless, drivers alike. It didn't help when these reporters, trying to argue their way into an action area, spotted moppets of five and six years comfortably esconced in the limited press seating section and sporting the official badges.

Various reactivated "Civil War" units, in authentic uniforms and carrying authentic weapons, tried hard to capture the spirit of the commemoration, but their efforts were overshadowed by the hard commercial sell of junk souvenir stuff, and a thoroughly tasteless parade production and re-staging of "Pickett's Charge."

The parade, after its first section passed, consisted of a few snappy regular service units (Army, Navy, Air Force) plus dreary march-bys of battalions of National Guardsmen, looking unhappy and bedraggled—it had poured rain as the parade was forming, the sudden storm catching everyone in the open.

Also, high school bands with leg-tossing majorettes, all regaling the memory of July, 1863, and the bitter cost of Gettysburg, with trick-rhythm pop tunes, and rock-n-roll versions of "The Battle Hymn of the Republic."

The big event of July 3, reenactment of Pickett's Charge, was the major effort of the professional production staff, headed by Adele Gutman Nathan, New York, who got $12,500 for the job. Louis M. Simon, also of New York, was producer ($8,000), and Richard Bernstein, Broadway and off-Broadway stager, was director (no fee listed).

Ben Grauer was the master of ceremonies, with Maj. George Fielding Elliot credited as military analyst, and Walter Abel, the legit actor, as narrator. Between them, this trio split $5,000.

About 1,100 authentically uniformed "troops" of the North and the South, all working for expenses, carried out the reenactment, which was noiseless—no discharge of firearms permitted on Gettysburg Battlefield, by orders of the National Park Service.

It wasn't supposed to be noiseless; the Commission had bought a special stereophonic tape, recorded in New York at a cost of $3,500, then installed a special stereo speaker system, tabbed at another $3,800, to play the tape for the crowds gathered around the target area of Pickett's Charge.

The tape was to reproduce the sounds of battle, in "all its fury."

Bad Sound

In its July 4 edition, published at 9 p.m. July 3, the Lancaster (Pa.) Intell said "frankly, we have heard more noise at an Italian wedding; even at an Irish wake."

Possibly 75,000 persons witnessed this climactic event, although it is unlikely than more than 2,000 of them heard anything that Actor Abel had to say. A stiff breeze put the Indian sign on the costly speaker system, and the thunder of Pickett's Charge sounded like static on a next-door neighbor's radio.

Former President Dwight D. Eisenhower was honorary chairman for this whole affair, but after officiating at the opening day ceremonies (July 1) Ike took off on a trip, and was not around for the balance of the $180,000 show.

That tab, incidentally, has produced some howls among the Democratic side of the Pennsylvania General Assembly. They were screaming, in fact, before the affair; if they attended any or all of it, they probably are even more unhappy right now.

Originally, $100,000 had been budgeted. Asked to approve a $35,000 deficiency appropriation, the Pennsylvania House squawked loud and long, several members screaming that the "commemoration" cost would exceed the cost of the actual Battle of Gettysburg (to the Commonwealth of Pennsylvania).

They cut the requested extra coin to $28,000, and that only after acrimonious debate and a few apple-polishing deals.

Gettysburg merchants, on the other hand, never had it so good. Huge inventories of camera film were completely depleted by July 2. In fact, there didn't seem to be anything they couldn't, and didn't, hawk to the throngs of spend-happy tourists.

Best thing is, for them this doesn't end.

Trend's Combo: Films and Disks To Foreign Marts

Coast-based Trend International, Indie outfit, plans distribution of film and wax product in 51 countries outside of the U. S. Some of the product to be released via the operation will be produced by Trend which presently operates a subsid which makes tv commercials called General Animation Studios.

The company presently has four feature films planned for market in 1963-64. Of these two will be live action and two animated. The first of these, a cartoon spec called "Enchanted World of Mother Goose," is currently in work. In addition to the four features, plans call for the making of 39 animated cartoons, 13 six-minute episodes of each of three series. Additionally, Trend will produce 104 three-minute musical shorts.

The three series of six-minute pix will be sold to tv and theatres while the three-minute musicals will be booked on tv and film jukeboxes, dubbed in various languages, in addition to some theatrical bookings. Trend Records, the company's disk division, will additionally offer 36 LPs and some 120 singles, some of the latter lifted from the albums, in the 1963-64 season. These are to include scores from pix and promising material from shorts.

Further product will come from indie producers, according to the plan, in both the film and record fields. These will be marketed globally under the Trend logo. All releases from both film and disk sources will be issued abroad via tendem distribution and merchandising operations, as is the plot for Trend's own material.

Also planned is the gradual withdrawal of the General Animation studio from commercial work to concentrate on the creation of cartoon features and the servicing of product for the juke film and tv markets. Dave Fleisher, an innovator in the field of cartoons and long-time producer of same, is guiding the Trend pic-making operation.

H. B. Meiselman Spreads

Charlotte, N.C., July 9.

H. B. Meiselman, Charlotte theatre operator and businessman, has bought the Providence Shopping Centre from Vernon Goode and Lloyd Goode Jr., both of Charlotte, and Mrs. David Clark of Lincolnton. A supermarket, a theatre and several stores are located in the centre, built in 1947.

Meiselman said he plans to build a 1,000-seat theatre on Pineville Road. Construction of this theatre, announced some months ago, will begin this summer.

Albany Certificates

Albany, July 2.

Aerolog Inc. has been authorized to conduct a motion pictures business in Mineola, Nassau County. Capital stock consists of 200 shares, no par value. O'Brien, Driscoll & Raftery, New York, were filing attorneys.

See-Art Films Inc. has been authorized to conduct a motion pictures business in New York. Kupferman & Price were filing attorneys at Albany.

Tri-Par Enterprises Inc. has been authorized to deal in motion pictures, with offices in Great Neck, Nassau County. Address is c/o Max L. Petschek of that town. Capital stock consists of 200 shares, no par value. Perles, Cohen, Estrow, Kleefeld & Levy of New York, were filing attorneys at Albany.

Janus Films Inc., a New York corporation, changed its capital stock from 140 shares, at $100 par value, and 1,000 shares, no par value, to 1,000 shares at $100 par value, and 1,000 shares, no par value.

Photoeaze Manufacturing Inc. authorized to conduct a motion pictures business, with offices in New York. Capital stock consists of 200 shares, no par value. Stanley M. Trattler filed.

Audience Surveys Inc. authorized to conduct a business in tabulating and evaluating audience reactions, with offices in New York City. Capital stock consists of 200 shares, no par value. Schwartz & Frohlich repped.

North Star Movies Picture Production Corp. has been chartered to create and produce motion pictures, with offices in New York County. Capital stock consists of 100 shares, no par value. Samuel Greenberg, of Bronx, was filing attorney at Albany.

Carillon Films Inc. has been authorized to carry on a films, film clips and theatrical enterprises business in New York, with capital stock of 200 shares, no par value. Bert Bauman is attorney.

Royal Studios Inc. authorized to conduct a production business in New York. Capital stock is 200 shares, no par value. Marshall, attorneys are Bratter, Greene, Allison & Tucker.

Pitts Production Inc. formed to conduct a motion picture business in New York. Capital stock consists of $1,000, $100 par value. Bronstein, Van Venn & Bailey recorded at Albany.

Re-do Broadway's Stanley Warner

Changeover to One-Lens Cinerama for Nov. 17 Preem —House Will Have Around 1,500 Seats

Stanley Warner Theatre, N. Y., will close at the end of this month for three months during which time it will undergo a $400,000 refurbishing in preparation for the opening there of Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" Nov. 17.

A large bulk of the renovation will center on installation of Cinerama's new one-lens process. Instead of having the three separate projection booths in the rear of the house as are presently positioned, one large booth, positioned further back, will be created, still equipped to handle three-camera projection in case the new single-lens equipment isn't available in time for the Gotham bow, as some fear could be the case. In the event that all is well with the single-projector plan, the big booth will then be trimmed to a one-projector size.

Seating capacity will be lessened somewhat to 1,500 from the present 1,800 locations because some of the balcony area will be removed and the orchestra seating plan will also be moved toward the rear more than it presently is. There will, of course, be other changes in the decor, sprucing up the house somewhat. The Warner was the first Gotham Cinerama house and is now to be the first to be set up for the single-lens Cinerama development, although existing Cinerama situations can play the process too, natch.

The "Mad World" preem at the theatre will be a gala affair in the form of a benefit for various Joseph P. Kennedy foundations set up to honor the eldest Kennedy son who was killed during World War II. It will be a celeb-politico et al attended affair.

YOUNG-IN-ARTERIALS MAY APPLY AT 20TH

Twentieth-Fox this month will accept applications from a second group of candidates for its executive training program. According to exec veep Seymour Poe, the first group of trainees, who initiated the program last fall, has worked out so well that 20th plans to extend the program eventually to involve "understudies" in all phases of company operation here and abroad.

All potential trainees must be under 30, with a business background preferred, but no experience in the film industry required.

Chilling Systems Falter in Swelter, Move 2 Bookings

Kansas City, July 9.

Durwood Theatres suddenly closed two of its downtown stations Wednesday (3), giving as its reasons problems with the air-conditioning system. Theatres are the Saxon and the Studio, both in the same building, the former Loew's Midland.

Saxon has been showing key first runs, and currently was in midst of engagement of "55 Days at Peking." This moved over to the Capri, which recently went dark after a long run with "Mutiny on the Bounty." It's a 1,260-seater with adequate air conditioning.

Same time circuit took "Divorce, Italian Style" out of the Studio, lounge theatre downstairs in the Saxon, and moved it to the Academy, upstairs arty in the Empire Theatre building. Second run of "To Kill a Mockingbird" at the Academy was dropped in favor of "Divorce," enjoying a long subrun at the Studio, 150-seater.

Saxon has been seating 1,119, revised from the 3,300 of the original Loew's Midland by closing the balcony and screening off part of the main floor. Theatre has one of the oldest cooling plants in town, and was known to be borderline for some time. No decision as to when the theatres might be reopened.

"Peking" went into the Saxon on an announced limited engagement, possibly expecting 5 week run. Capri had been expected to reopen in July with "Cleopatra," but no date has been announced for that. "Peking," at least, fills the gap until more firm arrangement can be made for the Capri.

This leaves Durwood operating the Empire (886) with "How the West Was Won" in Cinerama; Roxy Theatre (664) continuous run with "Donovan's Reef"; Capri and Academy, all downtown.

Prints Passed to Others Okay; Not Grounds For Waverly to Duck RKO

Los Angeles, July 9.

District Court of Appeal has sustained, by unanimous opinion, RKO General's right to make foreign distribution agreements with Loew's International, Rank Film Distributors and others. This affirms a trial court decision by Judge Alfred Giterson against Waverly Productions Inc., prexied by Benedict Bogeaus.

Bogeaus during trial contended that his company wasn't required by his distribution agreement with RKO to turn over to RKO two films, tabbed "Enchanted Island" and "From the Earth to the Moon," for foreign distribution. He based his claim on fact that RKO General had shuttered its foreign exchanges and arranged distribution abroad through Rank, Loew's and others.

Appeals court held that RKO had "acted in good faith" in making foreign distrib deals, and Waverly had acted "without legal cause" in refusing to permit Technicolor to make release prints for foreign release.

Inside Stuff—Pictures

Mary Batten, staffer with Film Comment, a New York quarterly, tape-interviewed attorney Ephraim London at great length, touching on manifold themes, including Pentagon okay to big producers for facilities never granted little producers, Roman Catholic influence in censorship, etc. London developed the factor of imposed litigation costs as one of the unfairnesses under licensing systems. He was disinclined to credit any producer ever deliberately seeking censorship for the sake of the resultant publicity. (That thought was bruited about during "The Connection" struggle with Albany by pro-Regent voices—Ed). Among Attorney London's more unusual comments, on a question of the personal motivations of censors, quote:

"I think it's a little sophomoric to say that people who are censors are frustrated (a phrase I've often heard used about censors). It isn't true. New York has had a series of censors who have been extremely intelligent, cultured men. Dr. Flick, former Chief of the New York Motion Picture Division, is a Ph.D., and an historian; his predecessor, Dr. Bowen, was an educated gentleman; the present chief, Louis Pesche, is a man of intelligence with a good knowledge and appreciation of films, and that is also true of Mr. Bernstein and some of his other associates. In Kansas, Mrs. Kitty McMahon is Chief of the Censor Board. She is a sweet lady, but I doubt that she knows much or gives a damn about films as an art form. I don't know what her background is or what her qualifications are for judging films, but I would guess that before she became a censor she was a housewife."

National Legion of Decency's former "Separate Classification" now known as "Class A—Section IV was applied in recent years to 29 pictures. These included: "Advise and Concent"; "Anatomy of a Murder"; "Case of Dr. Laurent"; "Divorce, Italian Style"; "Freud"; "King of Kings"; "La Dolce Vita"; "Lolita"; "Long Day's Journey Into Night"; "Pressure Point"; "The Sky Above and the Mud Below"; "Suddenly, Last Summer"; "Victim" and "Walk on the Wild Side."

MILTON E. COHEN ON KRAMER'S 'MAD WORLD'

United Artists' drive for Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" is leaving as little as possible to chance. Latest move in the preparation of the film's reception is the appointment of Milton E. Cohen, the company's national director of roadshow sales, to personally supervise the handling of the Cinerama one-lens pic. The preliminary promotion campaigns were set up earlier this year by Mori Krushen.

Cohen is a vet of UA's sales department and has headed the roadshow division since it was created two years ago. He set out from Gotham over the weekend on a tour of the U. S. and Canada to meet with exhibs and check all theatres being considered as possible situations for showing the comedy. The appointment continues the company's intensive activity on the pic, which includes that $500,000 junket of 250 reporters from all over the world to Hollywood for a Nov. 3 press preview.

Europeans Worried About New Lure Red Lands Now Offer Vacationists

By HAZEL GUILD

Frankfurt, July 2.

Europe's hotel, nightclub, pub and restaurant owners are getting increasingly worried about the direct Red attack on American and European tourists. This year, for the first time, the Red lands of East Germany, Bulgaria, Poland and Russia itself are making an allout attempt to lure the American and European travelers.

And the European business people are afraid that they are going to come out on the short end of the travel budget money. It's expected that about 1,000,000 Americans will be heading for Europe this year, with England and France having spent about $500,000 in luring said tourists.

Worried West Germans, concerned about the decline in tourist trade to their land, have agreed to increase their advertising budget in other countries — to a new high of $2,250,000 for 1963 with an increase up to $4,000,000 planned for foreign advertising for tourists to Germany in 1964. They have even set off on a different tack—of urging the 10,000,000 Germans who, statistics show, usually do not take a vacation, to try a vacation right in their native land.

Themed "Vacationlan Deutschland," the aim, backed by $50,000 from the Assn. of German Tourist Groups, suggests that the Germans can have a wonderful and inexpensive trip right in their own country. Also that particularly the hotels and restaurants in the smaller cities offer a quiet and pleasant stay at low rates.

Urge Vacation At Home

Reason for the growing German concern is that the tourist trade is no longer a profitable one here, and the travel has turned to the red side of the ledger. Last year, German travelers spent about $1,150,000,000 in other lands—and visitors to Germany contributed only $550,000,000 locally.

Competing lands that are anxious to get the German tourists' trade also have increased their tourist spending with Italy spending an estimated $7,000,000 for ads and Switzerland laying out $2,500,000.

Meanwhile, the Red lands are all out to attract the visitors, offering unusual dips behind the Iron Curtain and special "hobbyists trips."

Boast Inexpensive Trips

In East Germany, for instance, groups of a minimum of 10 persons are invited to seven "seasonal hotels" including sites at East Berlin, Potsdam, Dresden, Erfurt and Weimar. A week's stay, including meals, comes to only $20. At more luxurious centers in East Germany, $10 pays for the hotel, food and guides while rates dip down to $5 for the same services in the tourist class.

Scandinavians going to East Germany are offered special tours via Denmark to East German beaches on the North Sea. A special attraction is the "hobby tour" for architects and those interested in modern architecture, which offers an eight-day jaunt to see the weird modern structures in East Berlin, plus the new creations in other Red cities. Cost for the eight days from East Berlin is only $50, all inclusive.

The Red lands emphasize trips for groups of 10 or more, but getting an individual trip from Frankfurt to Siberia booked borders on the impossible.

Germans Can Visit 16 Countries

German tourists can now visit 16 countries without a special visa —and for the U.S., which still requires a visa, a new gimmick has just been offered, a "Lady Visit." This is slanted at women who will be accompanying their husbands on business trips, and gives them a 15-day arrangements with visits to department stores and modern shopping centers.

In addition, Germany's largest restaurant owner, Hans Herbert Blatzheim (husband of German actress Magda Schneider and stepfather of actress Romy Schneider) has just opened a luxury hotel in the favorite vacation area of the Germans, which offers something almost unique for Swiss hotels—dogs and children are allowed. Generally, the French, German and Swiss hotels take a dim view of children and pets.

Blatzheim, who owns 30 restaurants and nightclubs in West Germany, has just opened the Park Palace Hotel in Lugano, Switzerland, in time for the summer rush. Rates range from $10 to $20 per day, including meals.

The German hotel owner is likewise expanding in Egypt and Ischia, so that the European and American visitors can count on good food and good drink in just about every corner of the globe.

Question of all the various competing federal tourist offices this summer, is—who's going to wind up with the most traveling coin in the cash register.

Frankfurt Meters Its Ticket Racks

Frankfurt, July 2.

Least popular of the original operas premiering at the Frankfurt City Stage last year was the Thornton Wilder-Louise Talma opera called "Alcestiades," which was 80% sold out for its eight performances at the 1,430-seat house.

Nonetheless, the record of plays and operas and ballets and concerts at the Frankfurt Grosses Haus (Large House) and the Frankfurt Kleines Haus (Little House) with 583 seats, is a record that does this town of 750,000 proud.

And it is an indication of how successful the city-sponsored theatre program can be with the public.

Of the plays presented at the Large House, Berthold Brecht's "Life of Galilei" was sold out 99.4% for 14 performances, and the two others which were new presentations at the City Theatre during the season, Kleist's "Penthesilea" and Durenmatt's "The Visit of the Old Woman" were sold out 94.9% and 96.9% respectively —a record of which Broadway could be envious last season.

Most successful of the operas done in new presentations at the Large House was Puccini's "Madame Butterfly," a hundred-percent click, with Mozart's "Magic Flute" 99.9% for five performances.

Even the repeats did very well, with Puccini's "Turandot," Verdi's "Aida," Wagner's "Tannhauser" and "Flying Dutchman" all ranging between 98% and 100% at the box office, while play repeats like Anouilh's "Becket" did 97% and Ibsen's "Peer Gynt" did 95.7%.

DROP 'FESTIVAL' TAG

It's Now 'The Epidavros'—Four From Antiquity

Athens, July 9.

Epidavros Festival has its 10th consecutive year. Only it has a new name now, "The Epidavria" without the word "Festival." That's reserved for the Athens Festival.

Four classic dramas are presented in the Epidavros ancient theatre this summer every weekend. Famous for its accoustics, theatre is the best preserved Greek arena. Seating capacity is 14,000 people, though located about 100 miles from Athens.

This year's program includes:

1. "Alkistis" by Euripides with Anna Synodinou and Thanos Kotsopoulos. It is the oldest known drama written by the famous classic playwright presented for the first time in 438 A.D.

2. "Ekave" by Euripides with Katina Paxinou in the title role. Ekave was the most tragic mother of the ancient world losing all her children in the Trojan war including the famous Hector killed by Achilleus.

3. "The Gasps" a comedy by Aristophanes with Christophoros Nezer. It has been played for the first time in Athens on 422 A.D.

4. "Prometheus In Chains" with Alexis Minotis in the title role. It is one of the best Greek classics about the legendary hero who had given the secret of fire to the people and was punished for this by the Gods to die chained on a rock and be devoured by the vultures. Hercules freed him afterwards and became immortal. It has a deep meaning: The sacrifice of one man for the benefit of many.

MUCHO LONDON BRASS TO MOSCOW FILM FEST

London, July 9.

Official British delegation for the Moscow Film Fest, which opened on Sunday (7) includes Robert Clark, president of the British Film Producers Assn.; Lord Archibald, chairman of the Federation of British Film Makers, with Lady Archibald; and Michael Bromhead, general manager of Lion International.

Other visitors will add to British representation. There are Alexander Mackendrick, director of "Sammy Going South," the official U. K. entry; Theo Richmond, associate producer of "Heavens Above," the invited British entry; MacGregor Scott, Warner-Pathe managing director, and Dr. Eric Fletcher, deputy chairman of Associated British Picture Corp.

Peter King, Cinamatograph Exhibitors Assn. yeepee; and A. Gorzynski, Associated British-Pathe's Eastern Europe sales rep, are also among the British top brass that will be at Moscow at different periods.

Greater Union's Glowing Pic Coin

Sydney, July 2.

Under the direction of Norman B. Rydge, Greater Union Theatres' film loop turned in a profit of $500,000 in the year ended last Dec. 31. Ordinary dividend absorbs $322,000, which is equally divided between the Rank Group (London) and Amalgamated Holdings Ltd., the Aussie public company. For the fifth successive year, a dividend of 10% will be paid to stockholders.

This year, GUT directors have made no announcement as to whether they have made any provision for tele contingencies. Understood that up to 1961, $1,600,000 had been set aside as combat coin for tv opposition, but apparently the tele bogey has been licked by keen showmanship and good product.

GUT, apart from operating key houses coast-to-coast, also controls key suburban, country and ozoners. Major product comes from J. Arthur Rand and British associates, plus Columbia and Universal-International.

In recent times, Rydge set a blueprint for the reconstruction of big capacity cinemas to the intimate type house of no more than 1,000 seats.

In this city, the GUT arty spots are Barclay (1,000 seats), Forum (800) and Victory (827). It's understood Rydge will reduce the capacity of the State, now seating 2,500, to a 1,000-seater and may also erect an 800-seat cinema on the same site for specialized pix, possibly Cinerama.

In Melbourne, GUT recently converted the 3,500-seat State to a 1,000-seater, and also operates Chelsea (1,000), Forum (940) and Odeon (912).

Rydge always has been a firm believer in the motion picture as the No. 1 entertainment media for the masses. And he has fought successfully all opposition by keen showmanship and has backed distributors to the limit minus expensive quibbling.

French Producer Says Making Pix in France Cheaper Than Italy

Paris, July 9.

There is misunderstanding about production costs in Europe, according to French producer Julian Derode who has been exec producer on many American films made here, and elsewhere. He claims it is now cheaper to make a film in France than in Italy. And cheapest, among the bigger producing nations, is Great Britain. Comparatively, a film made for $1,000,000 in Britain would cost $1,150,000 in France and $1,200,000 in Italy, he claims. Spain is still cheap but calls for the sending most materials there which eventually brings up the costs.

Derode, who handles all Seven Arts films made abroad, also produces here on his own and does outside work for Americans when he has no direct Seven Arts pix. He will next handle "The Visit" (20th), after winding a French film "Les Mystifies" (The Mystified) which he says was brought in for $280,000 though using topnotch men in all technical aspects as well as some good thesp values.

Derode points out that Italy does have the advantages of weather and sumptuous technical facilities and sound stage space. It drew Americans during the days of frozen coin and when labor was cheap. But wages soon skyrocketed there and though extras may be less costly, the general outlays are way up. It has made Italy no longer a cheap place in which to make films.

With French film aid up to 14%, and equivalent with Italy, he sees more U.S. majors investing in French pix for product. But he thinks trying to make essentially American pix in two versions, and fulfilling French actor and technician demands, are not worth it in the long run. The aid would not cover the extra cost, says he.

He can understand films that have a specific European feel made this way, but films with a definite American flair and outlook would be better made as such and dubbed for best results, he thinks. Of course, films that are more in the comic mood, like "Irma La Douce" (UA), could easily be made in Hollywood. There a composite, slightly Americanized view of Paris would give it the right flair. But more realistic films need the actual places.

International Sound Track

London

Sir Michael Balcon, Neville Breeze and Jack Worrow of Bryanston Films hosted a small, informal trade press dinner shindig to celebrate the company's fourth anni. The Group has, in those years, produced 18 first features and 13 supporting pix at a cost of over $8,400,000. Dorton Films, the indie company started by **Charles Baldour** and **Robert Hutton,** is to make "A Ticket for the Peepshow," based on a just published first book by Fleet Street columnist **Logan Gourlay** . . . Pennebaker Ltd has joined the British Film Producers Assn. with **Jock MacGregor** as its British rep . . . Granada has booked "Boccaccio '70" for most of its theatres. Neither Rank nor ABC is giving its general showing . . . **Frankie Vaughan** is star of a musical, "It's All Over Town," first full length film to be produced by **Jacques de Lane Lea.** Vaughan, who has a financial interest in the pic, has no dialog for the story's told by narration. But he has plenty songs . . . **E. G. Forsyth,** previously general manager of Rank Ten Pin Bowling Division, upped to managing director, with similar hike for **J. M. Whittle** of the Top Rank Dancing Division. Promotions indicate growing interest in the Rank organisation in its diversifications . . . National Film Theatre sponsoring a **King Vidor** season . . . **Earl Mountbatten** guest of honor at the gala European premiere of "P.T. 109" at Warner Theatre. Proceeds to the Variety Club and the Edwina Mountbatten Trust . . . **Nicholas Cory** will take over as secretary of the Assn., of Specialised Film Producers in September when **Brian Collis** becomes assistant secretary of the Federation of British Film Makers . . . **France Nuyen** interrupted her honeymoon to start work on "The Winston Affair" with **Robert Mitchum** for 20th-Fox release . . . Cinerama has located a descendant of The Grimm Family and snapped him up to attend the premiere of the film at the Coliseum on Monday (15). **Princess Margaret** and **Lord Snowdon** will be there.

Paris

As summer comes in old films have their sway and way. The French Film Museum goes on with its over 200 old Yank pix to big audiences and oldies appear at firstrun regular houses as well as arties. They do well and upcoming this week is **John Huston's** "Red Badge of Courage" (MG), a fuller version than that released by Metro originally. it is bruited about. "Wuthering Heights," in two versions, by **William Wyler** and Mexican filmmaker **Luis Bunuel,** are also doing well. Newies, in fact, are faring very ordinarily. It is true the big product is now held back. Some Champs-Elysees firstruns sometimes grind with two or three people in the audience. Also, a Yank tome on bygone pix "The Movies in the Age of Innocence" by **Edward Wagenknecht** is being read by buffs here. Selling for $5, it has been sent to many Yanks as well as French critics. Consensus is it is nostalgic, provocative, sentimental and a bit old hat but does charm during these twilight film biz days of reissues and looks at oldies.

Marlene Dietrich has no definite pic plans but her ideal bit would be another pic version of **Colette's** "Cheri" with her playing opposite young French star **Alain Delon.** Miss Dietrich recently had a singing stint at the Casino of Baden-Baden in Germany and is almost a regular resident here. She sometimes laments having been molded into a femme fatale by Yank director **Josef Von Sternberg** in the German "The Blue Angel" and her subsequent Yank pix. She says she wanted to do simple, naive, romantic roles but these never came if she managed to do some caricature roles of her screen image in such pix as "Destry Rides Again" and a "Foreign Affair." . . . **Henri Tisot,** the actor who became a top disk and music hall and boite fave via his takeoffs on President De Gaulle—which he has now given up—doing personal appearances and new sketches along with his first starring pic "Le Roi Du Village" at the Paramount. This is a first pic by noted animator **Henri Gruel** . . . **Georges Lourau,** head of the production outfit Filmsonor, the new prexy of the French Film Producer Syndicate. He replaces **Francis Cosne** . . . **Annette Stroyberg,** ex-wife of director **Roger Vadim,** back to French films after several years in Italo pix via "One Night by Chance," a French-Belgian coproduction to be directed by **Yvan Govar.** She plays a 13th century actress who mysteriously lives through the centuries sans aging . . . **Pierre Roustang,** who did the sketch pix "Love at 20" and "The Greatest Swindles in the World," prepping an episoder about a Yank businessman prowling Europe for love after a recent divorce . . . **Nicholas Ray** in huddling with **Lars Schmidt** on a film property he wants to do starring **Ingrid Bergman.**

No hard feelings department: 20th-Fox taking a full back page ad in the Paris Herald-Tribune and quoting sock "Cleo" reviews except the Trib pan. There was no page ad in the International Edition of the N. Y. Times in spite of the raves it handed the pic.

Rome

Metro and **Carlo Ponti** close to a "Doctor Zhivago" deal, after Rome confabs between **Robert O'Brien, Maurice Silverstein, Ponti, Tom O'Neill** and **Lee Steiner,** but production is still some ways off, per local grapevine, and no disclosure has been made . . . **Pier Paolo Pasolini** and Arco topper **Alfredo Bini** off to Holy Land for scouting mission of director's upcoming "Scriptures According to St. Matthew," to be given neorealistic treatment instead of the spectacle approach; incidentally Pasolini's long-banned "Ricotta" episode in Arco's "Rogopag" (which held up release of other items in multi-episoder) now okayed by Italian censors, gets local release in fall . . .

Mario Cecchi Gori, whose Fairfilm has come up with several sleepers during past season, gunning his new production, "I Mostri" (The Monsters) this week, with **Ugo Tognazzi** and **Vittorio Gassman** toplined . . . also a July starter: **Damiano Damiani** and "Empty Canvas," the **Carlo Ponti-Joseph Levine** production starring **Bette Davis, Horst Bucholz,** and **Catherine Spaak** . . . 22 features changed titles here between January and June of this year, mostly oldies needing a b.o. hypo . . . **Giorgio Dickman,** Samuel Bronston's Italo man, celebrated local windup of "Fall of the Roman Empire" via special commemorative Roman medallion . . . **Nanny Loy** prepping a follow-up to "Four Days of Naples": "The Diary of a Schoolteacher," to be shot in his native Sardinia, and "Il Padre di Familia" (The Family Father) . . . **Dino DeLaurentiis'** "Boom" almost wound, with locations on Via Veneto and vicinity.

Despite Some Hassles, French Film Biz Envisions More, Better Fests

Paris, July 9.

Although in the midst of the film festival season, and with France participating heavily in all, there is still some dissension within the industry and film governmental bureaus as to the efficacy of these international competitions. However, a consensus here seems to weigh positively towards fests in general.

Recently, a National Assembly member scored Culture Minister Andre Malraux on why a pic like "Les Abysses" (The Depths) was picked as the official French entry, and representative of France, when it was a downbeat, violent, surrealistic look at servant and master relationships.

Malraux answered that it was a film made in France and therefore eligible and it no more represented France in its outlook than any individual act was symptomatic of a whole country. It was a French film, and therefore, if selected, would run.

Choosing of this pic also enraged the regular producers since it was made outside ordinary channels on an indie basis. But if controversial and specialized it did do all right, both in release and at the fest, while the two other pix that ran at Cannes fared fairly dimly commercially and did neither the fest nor themselves much good by appearing there.

How It Boils Down

Some feel it again boils down to whether a fest should be geared to exploitable pix or those more specialized and usually needing fest recognition for better chances. Local film people also believe fest juries are too longhair and are planning to give their own prize at Cannes next year via the Golden Ducat for the pic that is both good and most likely to bring people to the cinema rather than keep them away.

In spite of all this, producers do battle to get into fests and try to benefit from the publicity focused on it by all the scribes present. As someone points out, when a good commercial pic is also a good film, that will be the ideal fest pic.

New Fests Mulled

Though the Federation of International Film Producers Assns. is trying to cut down active fest participation, except for the few really big ones, new fests keep being bruited. Now Britain might have one in Brighton and there is still talk of a Hollywood or Washington, D.C., fest. British have gotten more fest-minded since they began taking prizes of late after almost a decade of bad showings.

Yanks have finally realized the solid publicity and prestige values of these confrontations. They are taking it more seriously via more selective choices and bigger film personality and star turnouts.

Main worry of burgeoning festivals is the scarcity of enough unique films for them. But the more there are may become the more the merrier as they give the growing indies increased outlets if they sometimes make for more trouble than they are worth for the bigger more commercially-minded majors.

But fests are here to stay and others will come as Africa and Asia eventually make their bids. It is the coping with fests that will henceforth be the news and not whether they are necessary, helpful or good.

Screen 200 Films For Children's, Documentary Festivals in Venice

Venice, July 2.

More than 200 pix from 23 countries are being screened by a special selection group for the two preliminary Venice events, the Festival of Films for Children and the Documentary Festival. Both start July 10 and run through July 20.

Eleven countries are participating in the moppet event, in which recreational pix this year dominate. This year also marks a sharp rise in TV-Films, both in childrens and documentary categories.

Last three days of the Venice Fest will be dedicated to an international gathering of experts on children's films and specialized publications.

WB & Hoyt's Signature Long-Term Film Pact

Sydney, July 2.

Warner Bros. and the Hoyts' cinema loop have signatured a new long term contract covering the former's output in this territory. Deal was pacted by Ernest Turnbull (Hoyts') and Berry Greenberg (WB).

Pix for key playdates here include "Baby Jane," "Gypsy," "PT 109," "Days of Wine and Roses," "Spencer's Mountain," "Critic's Choice," "Chapman Report," "Term of Trial," and reissue of "Giant."

Hoyts', which is opposition to Greater Union, is product-hooked to 20th-Fox and United Artists and is the only Aussie chain with cinemas geared for Cinerama. New Warner deal will give the loop additional product for the keyers and suburbs.

French Exhibs Vote To Check Vital Issues

Paris, July 9.

Recent French Film Exhibitor meeting passed a motion to keep close watch on all problems coming up in these still critical times as filmgoing still dips while tv gets more powerful, taxes are still too high and the general film picture is pessimistic.

Exhibs were warned to be careful about present moves to adapt 70m techniques. If there were strong incentives by promised big pix they were told that many times not enough copies were made and quite often they later were distributed in 35m. France's last count for 70m pix installations was about 170.

Some exhibs told of being refused these big screeners while others, due to previous agreements, got them in reduced format. Besides that, they also felt that if distribs were consolidating it sometimes led to offices for copies and pub being divided and spread out, making it difficult for exhibs.

Exhibs also felt there should be more coming attraction trailers ready sooner for new pix and a check on growing transportation costs for film copies to the hinterlands. They also again made a pitch aimed at the Ministry of Culture for cuts in taxes and a modus vivendi with tv to keep out old pix from prime time and not allow public places to use video sets for entertainment purposes.

CINERAMA EXPANSION IN ITALY SPEEDED

Rome, July 9.

Success of Cinerama's "How West Was Won" (MGM) at Milan's Mazoni Theatre, currently in fifth record-breaking month, has accelerated plans for Cinerama installations in various other Italian keys. Twelve new houses will be equipped with the widescreen system, it was announced here by company topper Nicolas Reisini during his recent visit. They will begin screening "West" on Aug 1.

Teeoff will be at Genoa's Margherita Theatre, to be followed Sept. 1 by Palermo's Cinema Golden, and Sept. 15 by Rome's Royal Theatre. While in Rome, Reisini also met with several Italo producers, including Dino Delaurentiis.

Reported that Reisini also laid plans to lens an Italian opera in Cinerama at Milan's La Scala Theatre.

Luber to Coast For Start on 'Achilles'

London, July 2.

Bernard Luber, one of Marbern Productions' top brass, has planed to Los Angeles on his film, "The Achilles Affair," skedded for Universal release.

It was to have starred Stuart Whitman but, according to Luber, Whitman's agent claims that 20th-Fox has a prior claim on Whitman's availability.

UFA Theatres Perking

Duesseldorf, July 2.

UFA Theatre Corp. here, having reported in the red for the last couple of years, came up with a profit for 1962. The theatre association, which formerly carried its business along with the now-defunct Universum Films Corp., had reported losses of more than $1,000,000 in 1960 and more than $2,000,000 in 1961.

This study for 1962, though, revealed that the company came out over $1,500,000 ahead, even though boxoffice receipts generally were off in the past year. UFA Theatres have now cut down on their expenses and reduced their personnel so that they are operating for the first time at a profit.

Italian Dubbing Impasse Settled

Rome, July 9.

A compromise solution on a recent dubbing certificate impasse has been reached here between Leo Hochstetter, MPEA Mediterranean topper, and ANICA chief Eitel Monaco.

Deal is articulated in three parts. First concerns 1962 dubbing certificates, which will be paid for in full at 23⅓% of face value on presentation to the Banca del Lavoro.

Secondly, 1960 and 1961 dubbing papers shall be paid in two installments. Half of them at 23⅓% on delivery to the Banca del Lavoro; the balance by April 30, 1964.

Third, bank guarantees will be issued via MPEA to member companies towards these second installments until paid.

Previously, some companies had been fretting about threatened delays and uncertainties concerning promised payments of pending dubbing certificates.

GERMAN-SPANISH 'GIRL' MAY CUE MORE CO-PROD

Berlin, July 9.

Dr. Hermann Schwerin's Fono-Film is currently producing "Ein fast anstaendiges Maedchen" (A Nearly Decent Girl) in collaboration with Madrid's Chamartin Productions for Columbia-Bavaria release. Entire German-Spanish film is being shot in the Spanish capital, with Swiss-born German film star Liselotte Pulver (Lilo Pulver in U.S. pix), German Martin Held and Spain's Alberto de Mendoza in the leads. Ladislao Vajda is directing this comedy.

Vajda said that coproductions are now the big thing in Spain. Of the 90 films made there last year, about every third pic was a coproduction. Within the last few years, most of the Spanish coproductions were made with the French, Italians and Americans but hardly any with the Germans. This is an odd thing for German films fare quite well in Spain. In fact, German producers regard the Franco country as one of their most lucrative foreign outlets. Last year, 18 German films went into the Spanish market. This number places Germany higher than France with 17. Many German producers are interested in coproductions with Spain. The shooting conditions are said to be extremely favorable.

Nat'l Film Finance Corp. Back In Red After Two Years' Profits

London, July 9.

Britain's government backed National Film Finance Corp. has slipped back into the red after two years of holding its own. Accounts for the year ended last March 31 show a $615,627 loss which compares with the two previous years' profits of $138,779 and $51,634.

This year's loss means that NFFC's accumulated deficiency now amounts to $11,991,988. The corporation's remaining funds are almost wholly deployed, and its uncommitted resources as at March 31 this year amounted to only $253,022.

One main factor contributing to NFFC's setback this year was its failure to back a b.o. winner of the calibre of a "Saturday Night And Sunday Morning" as it did last year. Subsequently, shares of profits received by NFFC from its investments in pix decreased from $907,065 the previous year to $325,875. In addition, provision made by the corporation for losses on loans remains high at $639,859 as compared with $614,686 last year.

NFFC report puts on record that during the year British Lion Films repaid $1,654,800 of its $1,680,000 loan from public money. Company's capital has been reorganized so that NFFC has a $25,200 investment in British Lion Film and is in for a 50-50 split with the other company shareholders.

The repaid $1,654,800 has, per agreement, gone back to government coffers but according to NFFC managing director John Terry, the Board of Trade has indicated that the corporation will get the sum back to swell its uncommitted funds.

Terry estimated that NFFC was now financially involved with about 25% of the pictures produced here. This section, he emphasized, comprised new directors, bolder projects and so on. While it is probably the most important section of the business, it is also the most speculative so far as backers are concerned.

The report reveals, however, that NFFC is seeking new legislation to increase funds at its disposal. It points out: "There is little doubt that if the corporation's resources were larger, the task of paying its way would be easier."

Ireland's Oldest House, In Dublin, to Be Sold

Dublin, July 9.

Ireland's oldest theatre, 1,450-seater Olympia, likely will be sold. Currently shuttered for a month's vacation, it has been operated by Stanley Illsley and Leo McCabe since 1951. Pair moved in after establishing successful partnership as IMP Productions. Both are actors. Illsley has staged a number of productions in the house.

Site, near Dublin Castle, has been an entertainment spot since the 18th Century, but the present theatre was built as Dan Lowrey's Musical Hall in the last century, later becoming the Empire Palace of Varieties, and then the Olympia. Most of the big name vaude acts played the house. But biz has dropped in recent years. Recent presentations included a couple of vaude bills with pop singers.

Leo McCabe declined to comment on the sale, but said he hoped the building would continue as a theatre.

German Product Regains Status In Switzerland

Zurich, July 9.

Although American features accounted for a major portion of the highest grossing releases in the first half (Jan.-June) of the current film year in Switzerland, they are rivalled by a marked progress here of German pictures. For the first time since 1958, four out of the 10 topgrossers during that period in the five Swiss key cities of Zurich, Basle, Berne, Geneva and Lausanne came from Germany, with an equal number from the U.S. plus one each from Italy and France.

Yank entries include Samuel Bronston's "55 Days at Peking" in second spot, despite its summer release, considered unusual here; the reissue of "Gone with the Wind" (MGM) in third position, turning in amazing grosses for an oldie and holding for 21 weeks in the five cities; "Hatari" (Par) and "That Touch of Mink" (U-I) in sixth and tenth spot, respectively.

The German winners are: "Flying Clipper" (fourth), first 70mm film from that country; "Der Schatz im Silbersee" (The Treasure at Silver Lake) (fifth), a German "western" based on a popular novel by Karl May, which proved a real sleeper; plus two comedies, "Die Foersterchristl" (seventh) and "Kohlhiesels Toechter" (Kohlhiesel's Daughters) (ninth), the latter starring Lilo Pulver in a double role.

Top grosser is Italy's "Mondo Cane" (Embassy), whilst France is represented, in eighth spot, with "La Prostitution," a no-name exploitation entry allegedly based on actual police files and benefitting from a day-date release in some of the key cities.

Thousands of Italian Workers In Germany Give Film Biz Nice Lift

Frankfurt, July 2.

About 220,000 Italian workers now are currently employed in West Germany, and this influx is aiding the entertainment industry here. Just to keep them entertained, Sonderfilm and Republic are releasing six American films which will play on Sunday matinees and special showings, in the Italian synchronized version, in West German cinemas.

And a new distributing firm, Midas Films Corp., has just been opened in Germany to release five Italian pix in their original version, with Italo ad material. The firm is offering Italian music to accompany the programs, and also is expecting to sell the films for special showings.

One house, the Europa Filmpalast, in Munich, is now doing four special Italian-lingo showings every weekend, under the general title of Cinema Italia. Nine other distribs are currently offering 30 Italian films for this and similar houses.

Sale of Italian records has also become a big business in West Germany since the arrival of these thousands of well-paid and often homesick foreign workers. Also, CCC Films of Germany is doing a film titled "The Strangers," under direction of the young Italian Jerzy Macc, about the life of the Italian workers in Germany and their special problems here.

'Longest Day,' 'Story' Win Victoires Prizes As Top Foreign Pix

Paris, July 9.

Every year the most coveted French film prizes, the Victoires, are handed out via referendums among cinema patrons and film exhibitors. Last year filmgoer and film boxoffice tastes coincided, but they are completely different this year. Some moneymakers, the usual exhib yardstick, were not as popular with audiences as those that also coined well, but below the exhib choices.

Yanks scored on both lists via taking the best foreign nods from the public, "West Side Story" (UA), and the exhib approval for "The Longest Day" (20th). Spectators felt the top French film was "Sundays and Cybele," the pic that scored first in the U.S. before it went on to good biz here on the U.S. sendoff.

Patrons found top foreign actress to be Sophia Loren in "Five Miles to Midnight" (UA) which was made here in English. Best offshore actor was Marcello Mastroianni for "Divorce, Italian Style" and fave French thesps Annie Girardot and Jean-Paul Belmondo.

Exhibs' nod for top French pic went to the small-budget bonanza at the boxoffice, "The Button War," which WB took for release here after most French distribs refused. And as best foreign entry, "Longest Day," with Emmanuelle Riva and Robert Hossein for France; and Natalie Wood, "Story," and Tony Perkins, "The Trail," as best foreign thesps.

It might be noted that paying patrons favored two Oscar winners in the French "Cybele" and Yank "Story." Also-ran U.S. player was Shirley MacLaine.

Enriched & Enlarged Middle Class Makes Zurich Festival a Sellout

By GEORGE MEZOFI

Zurich, July 9.

The 1963 Zurich June Festival at Stadttheatre (opera, ballet) and Schauspielhaus (legit), May 29-June 30, enjoyed the briskest box-office in years, despite stiff scales up to $9.30 for certain operas with guest singers. Out of a total of 36 performances, at least 30 went completely SRO, with the remainder up to 80% sellouts. It's hard to say whether this result is due to the remarkably versatile lineup in both houses (which, after all, has prevailed in previous festivals as well) or whether it's attributable to the fact that buying power of the Swiss "middle class" is mounting.

Program consisted of four legit productions with a total of 20 performances, 10 operas (12 performances) and two ballet programs with one repeat each. As its own production, Schauspielhaus contributed a little known 19th century Russian comedy by Alexander Ostrowskij, "Even the Smartest Can Make A Blunder," directed by Rolf Henninger (who also played the lead), with sets by Toni Businger. Despite mixed reviews, it emerged into a hit almost instantly, with every performance sold out, due to a uniformly brilliant cast and the play's satirical wit. A Jean-Louis Barrault-Madeleine Renaud presentation, in French, of Christopher Fry's "Dark Is Light Enough," also went clean at the boxoffice and, to the assisting author's delight, found a responsive audience.

An Italian guest troupe, the Teatro Stabile from Genova, failed to sellout, undeservedly so since their Luigi Squarzina production of Carlo Goldoni's "Venetian Twins" impressed as one of the most imaginative shows seen here in some time. To complete the Schauspielhaus' traditional "Theatre in Four Languages" cycle, the Birmingham Repertory Theatre presented, to full houses, a 17th century restoration comedy by William Wycherley, "The Country Wife," a bawdy romp about a roue spreading the rumor that he has lost his virility, resulting in all the husbands trusting him as companion for their wives. Though somewhat overlong, farce was an audience-pleaser thanks to the troupe's spirited rendition, notably by Linda Gardner in the title role.

The opera sector, at Stadttheatre, was dominated by Wagner and Verdi, plus the world premiere of a new onera, "Die Erretung Thebens" (The Salvation of Theben), by a young Swiss composer, Rudolf Kelterborn. For good measure, Mozart ("Magic Flute") and Beethoven ("Fidelio") were also thrown in, but did not fill the house, whereas the Wagner and Verdi staples played to 100% capacity.

An impressive array of guest singers was lined up, including quite a few Americans: James McCracken and Sandra Warfield (Mr. & Mrs. in real life), Gladys Kuchta, Thomas Stewart, Virginia Gordoni, Ken Neate, Regina Sarfaty. McCracken scored a personal hit in "Othello," "Fidelio" and notably in "Trovatore" where his Stretta literally stopped the show for 15 minutes (sorry, no encore). Miss Kuchta, a firsttimer to Zurich, garnered warm response for her unsentimental vocally impressive Leonore in "Fidelio."

An uninspired "Rigoletto" was lifted up momentarily through the vocal prowess of Ettore Bastianini in the title role, but otherwise mediocrity reigned that night. The other Verdi items, however, were in excellent hands via maestro Nello Santi at the baton and the generally high onstage level (both "Othello" and "Trovatore" had been staged by Herbert Graf during his Zurich opera reign 1960-'62).

London's Festival Ballet concluded the festival with two different programs (both SRO), of which a recently re-discovered Tchaikovsky full-length ballet, "Snow Flake," was particularly impressive. Olga Ferri, Marilyn Burr and Jean-Paul Comelin won plaudits in this one.

Berlin Film Fest

Continued from page 6

Choose Life

are, however, shots of Kennedy and Khrushchev, and a substantial American sequence which contrasts the shelter facilities available for the rich and poor. There is also an eerie scene of a U.S. air-raid alarm exercise in which life on the surface comes to a dramatic standstill.

Once its running time is reduced, "Choose Life" should prove an exploitable item, with the "Mein Kampf" credit an aid to promotion. An English language track is available, though this review is based on the German-speaking version which was shown at the Berlin festival. *Myro.*

Deo Gratias
(FRANCE)

Berlin, July 2.

Le Film D'Art-A.TI.L.A. production. Stars A. Bourvil. Directed by Jean-Pierre Mocky. Screenplay, Michael Servin; camera, L. H. Burel. At Berlin Film Fest. Running time, 82 MINS.

Georges Lachaunaye ..... A. Bourvil
Cucherat ..... Francis Blanche
Raoul ..... Jean Poiret
The Father ..... Jean Yonnel

A lightweight but amusing comedy, with near-farcical style, "Deo Gratias" has a host of amusing situations. But it is essentially a one-joke theme which shows occasional signs of being overdone. Nevertheless, it should rack up useful returns with fair playoff chances.

Michael Servin's adroit screenplay quickly establishes the point that for four generations no member of the Lachaunaye family has sought employment, and that the present bearers of that name see no reason to change that state of affairs.

Unfortunately, however, money is running out, furniture has been sold, there's no fuel on a cold winter's night, and meals have to be scrounged from friends and relatives. Desperate measures for a desperate situation: the elder son, a devout man, prays for guidance, and as he is waiting for the sign from the Lord, he hears the sound of a coin dropping in the poor box. His prayers are thus answered, and the family fortunes are rapidly restored by a systematically planned campaign of robbing the offertory boxes in a circuit of churches.

Most of the fun derives from the planning of the operation, and the cat-and-mouse game with the church police, who quickly identify the man they are after, but are constantly outwitted by him. There are also a few amusing scenes indicating the constant improvement in the technique of extracting money from the poor boxes, culminating with a sort of vacuum attachment which clears most of the boxes with the minimum of effort.

Jean-Pierre Mocky's racy direction is just right for this featherweight piece, moving rapidly from one situation to another with hardly a letup in the action. Performances, too, are consistently good, with A. Bourvil in fine form as the thief, Jean Poiret getting plenty of laughs as his partner in crime and Francis Blanche making a suitably harassed cop. Jean Yonnel does okay in a lesser role as the father. The support is always competent. *Myro.*

Der Grosse Atlantik
(River of the Ocean)
(GERMAN-COLOR)

Berlin, July 2.

Sirius Film (Munich) production. Directed and written by Peter Baylis. Camera (Eastmancolor), Jacques Letellier; music, Jean de Rohanzinsky; narrator, Orson Welles. At Berlin Film Fest. Running Time, 76 MINS.

This full-length documentary film, written and directed by Peter Baylis (a Britisher for Sirius-Film, a German producing outfit) was shown in English language (American Orsen Welles narrator) as a German entry at the Berlin festival. The NATO-supported pic had it easy to capture the prize for the fest's best full-length documentary if only because there were only two other documentaries competing. Except for the beautiful Eastmancolor and a number of fine but not exceptional shots taken from the air, there's nothing special about this offering. Taking into account that some full-length documentaries proved commercial clicks with domestic cinemagoers, this one stands a solid b.o. chance as well.

This picture tells the story of the Atlantic Ocean. It shows the countries tied to it by destiny, the cities who owe their wealth and power to it. The city of New York is given particularly substantial footage. The viewer follows the coast dwellers' struggle against the big sea, he sees the ships and airplanes that cross the ocean. The commentary is a mixture of matter-of-fact reporting and big pathos. It also tells of the people whose task it is to keep a constant watch over the turbulent Atlantic. *Hans.*

Assoc. British's $5,046,512 Net

London, July 9.

Trading profit of the Associated British Picture Corp. group as of last March 31 was $11,300,763, after providing $2,642,250 for depreciation and amortization. Trading profit for 1962 was $14,106,890.

Net profit of the group before taxes totalled $11,321,206 (last year, $14,952,089). Interest payable was $103,720, leaving the group's net profit, after providing for all charges, at $5,046,512. It was $6,302,618 in 1962.

Despite the drop in profits, a final dividend of 20% actual, less tax, has been recommended. With the interim divvy already paid, this will make a total of 30%, less tax, same as in 1962.

Big Bally Planned By Universal in Italy

Rome, July 2.

Several special ad-publicity ventures are being planned here by Universal to launch "Secret Passions" ("Freud") and a large roster of U pix to follow during the fall-winter season of 1963-64.

For "Secret Passions," which was the official U.S. entrant at the Berlin Festival, the Italo branch plans a series of previews for doctors and psychoanalysts in Rome, Milan and Turin. An expert in the genre, Professor Emilio Servadio, will be consultant on the Italian language version of this pic.

"To Kill a Mockingbird" which recently won Gregory Peck another award, the Donatello David given by Rome's International Film Society, will get a similarly elaborate launching, as will such followup items on the upcoming U agenda, among them "For Love or Money," "The Birds," "Gathering of Eagles," "Ugly American," "List of Adrian Messenger," "Thrill of It All" and "Charade."

Danish Prods. Warned To Raise Standards

Copenhagen, July 2.

Several film production companies were helped here in Denmark to make ends meet by being granted license to operate theatres on the side. Recently, Julius Bomholt, Minister for Cultural Affairs, threatened to revoke such socalled production licenses if the films produced did not aim at a higher standard. The monthly paper published by the Association of Cinema Owners comes out in its July issue against the Culture Minister's "vague demands," and asks him to state bluntly what kind of films he has in mind.

If Danish film producers must think only in terms of possible film awards like "Bodil," the local Oscar the paper claims it would mean financial disaster for producers as well as for exhibs. General feeling among pix producers here is, however, that Bomholt just wants them kept on their toes. And that he will otherwise leave them alone which has been his policy so far.

Inside Stuff—International

Under the new "friendly enemies" setup between all the French government-subsidized theatres, Jacques Charon of the Comedie Francaise will direct "Tricoche et Cacolet," a musical revue, at Jean-Louis Barrault's Odeon Theatre in September. Cast will be headed by Suzy Delair, Simone Valere, Jean Desailly and Jean Paredes. While this is being prepared, Barrault himself will be busy at the Opera directing "Wozzek". . . but, if he is finished in time, he will join Charon's cast.

After 16 months in its new building under the administration of Gustav Rudolf Sellner and Egon Seefehlner, West Berlin's German Opera has just published a report which shows that attendances have increased from 90.7% to 93.1% and subscriptions from 15.9% to 23.8% of takings. Of the 22 works which, apart from ballet, comprise the current repertory, 13 were taken over from Carl Ebert's previous regime at the company's former theatre, nine were new productions. Most frequently performed were "Madama Butterfly" (29 evenings) and Wieland Wagner's recent "Aida" (24). "Butterfly" and "Nozze di Figaro" had the highest attendance figures, while Giselher Klebe's "Alkmene" registered only 60.1%.

Apart from Sellner himself, Wieland Wagner had most productions to his credit—four: the "Aida" of the opening week and his "Lohengrin" of the end of 1961 have now been joined by "Salome" and most recently by "Die Meistersinger," both mobilizing fierce partisanship for and against.

With the appointment of Egon Hilbert to the Vienna Opera as administrative director, the post of general manager of the Vienne Festival becomes vacant as of 1964. Foreign Press and Publicity Director of the Festival Office Trudy Goth will have same position next spring with the "Maggio Musicale Fiorentino" (Florence May Music Festival) which for '64 is headed by composer Roman Vlad and will bring exclusively masterworks of the 20s and 30s in music, drama and visual arts.

Vienna Festival this year had a total of 713,867 admissions of which 68,610 heard 59 concerts. A total of 400 performances made up the rest of the events in the four weeks Festival (May 18-June 16). Included were 35 operas, 35 plays, 14 operettas and one ballet. Seven of the plays were either firsts or firsts in German language.

Janine Charrat's Phoenix Bit

Rehabilitated After Fire — Heads Geneva Opera Ballet —So-So First Work — Great Opportunity

By WOLFE KAUFMAN

Geneva, July 2.

About a year ago, Janine Charrat, French ballerina and choreographer, was caught in a sudden flash fire while dancing in a television studio and was very near death for several months. Doctors gave her one chance in ten to live. After a number of operations, skin grafts, etc., she is now back at work, not only as choreographer but as star dancer. She is now in complete charge of the recently created ballet company of the new Grand Opera House here.

A galaxy of persons of importance in European dance and music circles made the journey to Geneva to gander her newest work, "Tristan and Isolde," a ballet she composed and in which she stars. It is not a very good ballet, but it clearly shows that she is still one of the finest choreographers in Europe. And there is no question of her talent as a lovely, lyric dancer. At the opening performance, she was on-stage virtually throughout the entire nearly two hours of ballet and always, whether one liked what was going on around her or not, one followed her movements with pleasure and admiration.

Miss Charrat has put together a highly interesting young company and it is highly likely that this troupe will be heard from, after they get in two or three years of work. All the elements seem to be there. What they need, obviously, is more ensemble work, and repertory. If Miss Charrat will go back a bit and work the company into more classic ballet, if she forgets and by-passes some of the "modern" nonsense that currently seems to intrigue her, she has a very big chance.

For the opening performance, her male lead was Victor Rona of the Budapest Ballet, a fine, highly-trained and well-disciplined terper, who made a strong impression. Other good marks were scored by Luis Diaz and Nicole Nogaret.

Perhaps the biggest handicap Miss Charrat had to face is the very wonderful theatre. It is just about the most modern opera house one can imagine, with a remarkable stage replete with the most up-to-the-minute equipment. It is possible to do almost anything one can dream up on this stage. And that is the headache. One is tempted (as Miss Charrat was tempted, obviously) to utilize all the gadgets. Which is just plain silly.

British Singer to Be Directed by Canadian

Blackpool, Eng., July 2.

Cliff Richard, young English pop singer, who is currently starring in a 16-week stage season at the new ABC Theatre here, is to be directed by a Canadian for the third time in his next film.

Sidney Furie, young Canadian director, is pacted to direct the pic, as yet untitled, and due to be lensed on location and at Elstree. Furie previously directed "The Young Ones," a b.o. winner, and also "Summer Holiday," the most recent Cliff Richard vehicle. Lensing will start in November.

Lazarus, Patlach Madrid Powwow

Paul N. Lazarus Jr., exec v.p. of Samuel Bronston Productions, left Manhattan over the weekend for Madrid where Bronston completed shooting of "Fall of the Roman Empire" Saturday (6). Screenings and discussion of release plans are on Lazarus' agenda.

Leon Patlach, Bronston v.p.-treasurer, winged out for Madrid yesterday (Tues.) for meetings concerning the tentatively-titled "Circus," skedded to roll Sept. 1 in the Spanish capital with John Wayne, Claudia Cardinale and David Niven heading the cast.

Shuttering of Vienna Variety House Shifts Unionists to New Areas

Vienna, July 2.

With the unexpected closing of the Leicht Variety showhouse in the Prater, the city's amusement district, the artists union reveals that practically all its members (1,215) have sought and most of them found other jobs in "civilian" life. The Leicht showhouse, so-called after its founder around the turn of the century, was forced to shutter because of patronage decline. "Those very few oldtimers of the Ronacher and Apollo days cannot fill the house," said Emmerich Arleth, president of the Artists Union.

Hundreds of old artists here depend on charity, as there was no social security law during their days. Parliament is not interested.

Hints 'Unusual Opposition'

Texas City's Plea For a Cable Television System Gets Little Action From FCC

Austin, Tex., July 9.

Austin's city council was advised that "unusual obstacles" have been encountered in Washington by a firm attempting to establish a cable television system here. John G. Campbell, representing TV Cable of Austin Inc., said his Washington attorney advised him that the Federal Communications Commission was delaying approval of his application for a permit due to "orders from the top."

Campbell asked the city council to contact the FCC and urge that action to be taken on the pending application.

A similar application has been filed with the FCC by Capital Cable Co. Austin's only commercial television station, KTBC-TV, owned by Mrs. Lyndon B. Johnson, holds an option to buy 50% in Capital Cable.

The KTBC interests originally filed an application for a cable television franchise, which would make out of town channels available here for a monthly charge, in 1957. It did not press the matter, however, until late last year when several other firms filed similar applications.

Campbell prseented to the council a letter from John P. Cole Jr. his Washington attorney, concerning his applications for an intercity microwave system.

These applications appear to be encountering some unusual obstacles," said Cole's letter, "since we have been advised by FCC staff personnel on a number of occasions that they have been processed, meet all commission requirements and specifications, and are ready to be granted."

Cole said action on the applications could reasonably have been expected during the latter part of May "or perhaps earlier."

He investigated their status about that time, he added.

Campbell told the council that his firm already has strung "over 50 miles of line" for its cable television system.

He said he was under the impression, when the city council granted his permit last February, that cable television here would be on a competitive basis.

Blind Bids

Continued from page 5

uct on the slim side, the gamble almost had to be taken and continues to be necessary in the case of other pix.

The big answer could come from the Feredal Trade Commission, it's believed. This agency has pretty broad powers when dealing with business matters and the relationships between buyers and sellers. The question, as always, is "how far will the exhibs go?" It's felt that if TOA or Allied really got tough and went to the FTC, an interesting case could develop. But it has always been Stembler's policy to try and get things done through the distribs themselves whenever an industry matter like this comes up, without going to the cops. He has made his statements on this matter and indicated his desire to iron it out with the distribs.

But just how cooperative they will care to be on a point which puts them in such an advantageous position remains to be seen. It is felt in many quarters that the only answer will be through the FTC because, as Stembler noted, the blind booking pattern is growing —not getting any better.

Rank 50 Vaude Houses

Continued from page 1

"Blitz." It was considered to be the only available theatre outside the West End capable of housing the complicated scenery required for that production.

The 50 theatres in the live show circuit, largely because of their capacity, have a hefty potential gross. It is reported that one U.S. artist recently grossed a total of $110,000 for eight one-night stands.

Cary Grant's 26th Film Booked by Music Hall

Cary Grant may be on his way to another chunck of coin via Universal and Radio City Music Hall. His latest effort, starring with Audrey Hepburn, "Charade," has been booked by the Music Hall as its Christmas picture, an occurance which almost alway sets off a hefty wave of bookings across the country.

The Stanley Donen comedy-mystery is the first film coupling of Grant and Miss Hepburn. It's the actor's 26th pic to play the Music Hall. His last to play the houses, "That Touch of Mink," also for U, set the all-time b.o. record there with a sizzling $1,885,340 during a 10-week engagement last summer. Grant's previous 25 pix at the Hall have run a total of 99 weeks, also a record for a star at the showplace.

"Charade" was filmed in Paris under the producer-director aegis of Donen from a screenplay by Peter Stone and with music by Henry Mancini.

Fun-Less '64 Fair

Continued from page 1

tablished Manhattan spots, attuned to catering to their own clientele. They even prognosticate that the now, they think, over-hoteled and over-roomed Manhattan hostelries face a rude awakening as the drive-in trade holes up at nearby Fair motor inns rather than coming into midtown Manhattan. (This has nothing to do, incidentally, with the sharp warning just issued by New York's Traffic Commissioner Howard Barnes who points to the retarded roadway construction which, whether completed or not, will face the normally abnormal motor traffic in direction of the airports—LaGuardia and Idlewild—and to be still further complicated by the new baseball stadium being built at Flushing Meadows for the N. Y. Mets).

But, primarily, with lingering civic pride the veteran local restaurateurs and hoteliers openly shudder at the lack of showmanship so far manifested.

They point to the grim news that a "promotioned" French Pavilion couldn't get off the ground; that the major European powers are not officially represented, as they were at the 21st Century Seattle Exposition two years ago (due to that International Federation of Fairs accord that exists); that, lacking these, there will not even be the culinary excitement of a French, Belgian or Italian Pavilion (class dining), the British Buttery, and the like; that countries like Russia and Israel have bowed out, etc. "Nobody will get very excited because the Hashemite Kingdom of Jordan has just broken ground for a Pavilion," said another showman.

Many point to the fact that Seattle, despite its existing blue laws, made no bones about nudity, "girlie" shows, a midway, and the like, even though, as it developed, the big hits turned out to be the U. S. Exhibition Hall, the monorail, and that perisphere revolving restaurant.

There is recognition that Walt Disney "is very much in on the show business end of the GM and other industrial displays," but many doubt that's going to sell tickets en bloc.

It is stressed that before it's too late—and it may be too late already—that "something should be done to stir up the powers-that-be at the Fair who are industrial-minded and give the brushoff to the basic showmanship that is the true pitchman's delight to lure the masses."

It is doubted if an Hawaiian hula display, or the Aquacade resurrection (under the Meyer Davis-Leon Leonidoff aegis) or even the Ringling Bros.-Barnum & Bailey Circus will be enough to lure the fun-seekers. In connection with the latter, the Ringlings for the first time in many years have relinquished their traditional Madison Sq. Garden site to the visiting Moscow State Circus and shifted locale to Flushing Meadows.

CABLE PICKUP OKAY

Cunningham In Corpus Christi, Also Alice, Texas

McAllen, Tex., July 9.

City commission approved an ordinance granting W. C. Cunningham of Corpus Christi, Tex., a franchise for a cable television system. Cunningham recently began operating a cable television system in Alice, and has one under construction in Kingsville.

Systems in all three cities will provide reception of KONO-TV, WOAI-TV, KENS-TV and KWEX-TV, all of San Antonio. The latter is a Spanish-language outlet on Channel 41; and programs from KLRN-TV, an educational outlet operating on Channel 9 in Austin. Another channel will feature time and weather reports.

Cunningham will be allowed to charge local customers a $15 installation fee and a $5.95 monthly subscription fee.

Allied Artists Fight Pictures Sans Svenskas

Theatrical motion picture rights to the Sonny Liston-Floyd Patterson heavyweight championship fight July 22 in Las Vegas have been acquired by Allied Artists. Deal is worldwide except for the Scandinavian countries.

Bout also is going closed-circuit to theatres and auditoriums via SportsVision Inc., which holds the ancillary rights.

Par Sales Drive Flies Chas. Boasberg Banner

"Paramount's Tribute to Charles Boasberg" got underway this week, it being a six-month sales drive honoring the president and general sales manager of Par Film Distributing.

George Weltner, exec v.p. of the parent Par, provided the posies: "I know that I am speaking for our entire selling team when I say that Charley Boasberg is the best and most capable sales manager in the business today."

Product to be pushed includes "Hud," "Nutty Professor," "Come Blow Your Horn," "Donovan's Reef," "Wives and Lovers," "New Kind of Love," "Fun in Acapulco," "All the Way Home," "Who's Been Sleeping in My Bed?" "Who's Minding the Store?" and others.

It was only a matter of months after taking the g.s.m.'s post at Par that Boasberg was elected president of the distribution subsidiary. Earlier this year more than 1,000 exhibitors joined in a testimonial for him at New York's American Hotel.

Joe Sugar

Continued from page 5

percentage deals which provided 20th with an initial 60% of the box-office gross.

Jonas Rosenfield, 20th's ad-pub v.p., interpolated that the company in going into the nabe runs switched from newspaper insertions to television and radio, latter being important in summertime as a means of reaching the teenagers.

Sugar claimed that the N. Y. metropolitan area (northern New Jersey included) houses grossed $651,000 in the first week. He said Century Circuit's Kingsway Theatre in the Flatbush section of Brooklyn took in $50,000, or near.

These exhibition outlets have advanced their scales, up to the $2 level, but there are no reserved seats. In view of the three-hour running time, it's been hard to get in more than three shows a day.

Similar pattern has been adhered to in Chicago, except that "Day" opened in 15 theatres (10 hardtop and five drivein) whereas normally the second wave of a pic's release hits 40 houses. The guaranteed running time in Chi for these spots varies from three to four weeks.

Sugar said he preferred the fewer number of simultaneous playdates because of weather risks. Several bad weekends could be especially damaging if all 40 houses had the picture at the same time.

"Cleo," of course, stays in the showcases, where there's no sign of b.o. letup.

Hartford Toll's 'Letdown' First Year

Finds Itself in Same Groove With Teachvee — Lotsa Capital Sunk

By ROBERT H. ECHELSON

Hartford, July 9.

One year and approximately 2,300 subscribers later, tollvision here is poking along in low gear. Both in number of subscribers and in types of programming, nation's three year experiment in paysee has failed to come to expectations.

Original sights had been set at 5,000 subscribers by the first of this year. Total at the moment is in the area of 2,600. At the start of the experiment, there were less than 300 coinbox subscribers. Paysee got underway on June 29, 1962.

Disappointment has been noted as to type of programming. Although no figures are made available, most of programs are films both new and old. However, in fairness, attempts have been made to diversify the programming by introducing some live matter. To this extent personality type items have been promulgated. Examples: Art Buchwald, Rady Middleton and Emily Kimbrough. There has been some talk of programming some summer dramatic stock fare. Conversions relative to showcasing from the new Goodspeed Opera House at East Haddam, 35 miles down-river, broke down.

Beyond $10,000,000?

Review of first year reveals three pertinent and informative points. One, RKO General will stick out for three years and possibly continue to spend, even though it's $10,000,000 allotment has evaporated (part of that figure is being hoarded for litigation to come after trial period expires).

Secondly, film theatre owners are preeming themselves for more court fights and psyhological warfare during the trial.

Thirdly, educational television, because of its nature, will be an asset to theatre owners in their fight against pay-see and at same time be a competitor for public notice.

Talk along Pearl Street, Hartford's equivalent to Wall Street, is that the RKO General-Zenith experiment could be the forerunner of a new national industry and add $8,000,000,000 to the gross national product if the experiment is expanded to include an estimated 50,000,000 television equipped homes throughout the United States.

Not Exciting

Although eyes of U. S. show business have been focused here, since the inception of the trial, there has been very little done on the local level to excite talent or public about the future of parlor-toll entertainment.

The plays, the concerts, the spectaculars that were promised have largely failed to make their appearance. Localites sometimes blame studio unions for this, without any proof that the unions are at fault.

Experience As Goal

RKO General execs evade questions relative to break even points, costs, etc., with statement that they are seeking experience and that numbers of patrons are secondary. Point out they started without any blueprints and are writing (from their experience) a manual of tollvision format and behavior.

Unofficial sources believe that a breakeven point would be 10,000 subscribers. At current rate of subscriber enlistment, this figure would be attained in about five years, give or take a few months.

Station execs refuse to pinpoint amount each patron spends on pay programs each month. Say only that "financial results have not been disappointing."

Tie With Pedagogs

Theatre operators after defeats in court actions now beat propaganda drums. In a tieup with local teach programmers, ten hardtop and ozoner situations during month of May flashed two minute trailer promoting programming on the educational station. Trailer, produced by the station, was paid for and distributed by theatre owners group.

Nighttime format of local teachvee service includes film, concerts, jazz, commentaries, some legit, etc. Through tieups with National Education Television in Manhattan, there is taped programming available from American, Canadian and British sources. Hence, the contrast of a richer fare on a frankly educational, but free, station alongside fee-charging experimental RKO General.

Although it is impossible to obtain figures, it is known that highest audience was attracted to last fall's Sonny Liston-Floyd Patterson heavyweight go. Some 80% of 800 homes were tuned in to the fisticuffs.

Each of the coinbox subscribers paid $3.00 to view that go.

Majority of feature films shown are rerun, though there's been some first run product. Station operates 60 hours a week, 30 on fee tv, 30 on free tv. Most pictures presented during past year were in the $1 and $1.25 fee range. Three however were priced at $1.50. There were "Judgement at Nuremberg," "Gypsy," and "Barrabas."

Other fare presented were in sports, college football, pro hockey, pro basketball. There was a Hildegarde tape as well as one of "The Kingsmen." There was a tape of Bolshoi Ballet, and of Gian-Carlo Menotti's "The Consul."

Other Items

The presidential bash, honoring a National Cultural Center, was spectaculared by the station as was the first live remote pickup for tollvision. Latter was a pickup from Bushnell Memorial of "Collegiate Sound," featuring various college choral groups.

At the start of the experiment, the station had trouble getting sufficiant film. Blunt talk by RKO General prexy Tom O'Neill apparently dissipated this shortage threat. Station has since had no difficulty in securing film.

One station source told VARIETY that subscribers pretty much accept what the station offers. This is in direct contradiction to a story appearing in Hartford Times, written by it's television editor Tony Davenport. He speaks of innumerable cancellations as protest to station's programming. Says the story in the Times, "While the subject of decoder returns is a touchy one, RKO is not so unrealistic as to deny its existence. There was a point a few months ago, when one official admitted there were days when 'we simply hoped we could give out more than we got back'."

"Reasons for this state of affairs, he hastened to explain, were many and complex, but unavoidably hitched to the matter of program acceptance. This was a period when subscription figures were standing still. Since then they have started to inch forward again.

WHCT, official tag for the paysee experiment, has a tie with Toronto's Telemeter setup for exchange of product. That is where station got its tape of Menotti's "The Consul" for its United States preem, having originally been shown in the Canadian city.

$10 Cut to $4 On Liston's Repeat

Philadelphia, July 9.

Stanley Warner chain here will show the closed circuit telecast of the long awaited rematch of Sonny Liston and Floyd Patterson, July 22, and notable in the decision is the sharp reduction in price and the absence of a midtown house.

Because of Liston's local origin, the first championship fight telecast commanded a $10 price in a string of eight theatres headed by the first-run Stanley, flagship of the chain. Prices for the telecast of the rematch in Las Vegas will be $4 each, including all taxes.

The fight will be seen in only three area theatres—the Logan (N. Philly); the 69th St., in suburban Upper Darby, and the Stanley, Camden, N.J.

Universal inked Robert B. Radnitz Productions to coproduction deal on "Island of the Blue Dolphins," Scott O'Dell children's classic.

British Com'l TV Riding Confusion And Dilemmas; Was $50,000,000 Tax Rap Mistake Which Everyone Bungled?

By ROGER WATKINS

London, July 9.

Out of a confused and chaotic situation, which has confounded the British commercial tv business for many months past, all the political infighting and behind the scenes maneuvering seems, at last, to be bringing forth some semblance of a pattern for the future of commercial tv in these parts.

On the commercial side, what has emerged to date is that the contractors are to be subjected to a $50,000,000 levy on net advertising income from mid-1964 (when their present franchises expire) in addition to normal taxation and a rental charge for use of transmitters. The present 11% tv ad duty is to be dropped.

A second commercial outlet has been promised — if the situation does not change radically in the meantime — which will be operational by 1966. But no firm decision has yet been made by the Government.

It is understood, though not officially voiced as yet, that the existing contractors will get first offer of the second indie web, introduction of which, it is assumed, will mean an end to the levy.

What is expected to happen is that the major contractors will have their present contracts extended so that instead of splitting their operation between weekdays and weekends, they will get a full seven-day run.

This will mean, for instance, that Associated TeleVision, which currently operates in London at the weekends, could get a full week franchise for the capital. Similarly, Associated-Rediffusion, which now has the plum Monday through Friday airtime in London, could also get a week-long contract, bringing the two stations into direct competition with one another and thus providing alternative independent tv. Responsibility for mounting the second indie web falls to the Independent Television Authority which has been also voted increased powers to administer the present outlet.

In uper tv circles, some doubt has been expressed about the likelihood of many new contenders for a commercial station franchise, if only because the present stations and BBC have staked their claim on the somewhat limited reserves of talent.

Daily Express Wants In

However, certain industryites have revealed that the Daily Express group wants an in—so no one would be too surprised if the newspaper group was involved in a merger with an existing contractor (it is doubted by trade sources that the Express would be prepared to go into a franchise alone).

Other parts of the giant jigsaw of regional areas that make up the present independent web, are scheduled for some reshaping by the ITA. Via a series of "area mergers," the ITA is expected to make fewer but larger regional areas, each with increased commercial viability. Each region will

(Continued on page 48)

ABC-TV 'Channing' Gets Major Client

ABC-TV has lined up its first major sponsor in "Channing," the hourlong dramatic series with a campus locale being produced by Revue. Brown & Williamson, through Ted Bates, bought into the show on a regularly weekly basis for 52 weeks. Scatter minutes in "Channing," have also been bought by Dodge, Heinz and Remington.

Brown & Williamson has put coin into the web's two major news shows, the Ron Cochran show at 6 p.m. and the 11 p.m. wrapup by Murphy Martin.

Remington also came into the network with a wide scatter buy. Aside from "Channing," Remington picked up minutes in "Arrest and Trial," "The Outer Limits," "McHale's Navy," "The Fugitive," "77 Sunset Strip," "Burke's Law" and "Combat."

Wm. Morris Agency's TV Sked: 27½ Hrs.

William Morris Agency will enter the fall season with a whopping 27½ hour schedule of shows of which 18 hours are in the daytime category and the remainder on the nighttime spectrum.

Seven layouts have been pacted for a five-day weekly basis during the day. The schedule on CBS includes "Andy Griffith Show," and "Real McCoys." The NBC roster has "The Danny Thomas Show" with an extra half-hour on Saturday; "The Merv Griffin Show," "Loretta Young Show," "People Will Talk," and "The Doctors."

Five of the night shows are hour sessions. They are "Burke's Law," "Outer Limits," "Jimmy Dean Show," all on ABC; Mitch Miller and Robert Taylor shows both NBC. The half-hour after dark setup includes "Joey Bishop Show," "Hollywood Story," and "Bill Dana Show." on NBC. CBS has "The Danny Thomas Show," "Andy Griffith Show," and the "Dick Van Dyke Show" and "My Favorite Martian." ABC has the "Patty Duke Show."

NBC-TV's SRO Summer Olympics ($3,000,000 Tab)

More than a year before the coverage, NBC-TV has sold out its scheduled 14½ hours of Summer Olympics to three bankrollers, for about $1,000,000 each.

Splitting the $200,000-an-hour tab three ways are Texaco, P. Lorillard and Schlitz. A couple of years ago CBS, when it had both the winter and summer games, had a hard time finding buyers, but this time around ABC also has the SRO sign up on the winter coverage from Austria.

NBC also has signed two sponsors for its Saturday 5 to 5:30 p.m. "National Football League" highlights starting again in the fall. In for a third each are Georgia Pacific, plywood manufacturer, and Monroe, auto parts.

Telstar Town Meeting Hits Last-Minute Snag; No French Simulcast

First "Town Meeting of the World," slated to be telecast today (Wed.), has run into trouble. Plans for simulcast broadcast in Europe had to be abandoned because French authorities have withdrawn the ground station at Pleumeur Bodou for use for the broadcast.

According to word received indirectly by CBS News, it was the contention of the French government that the projected "Town Meeting of the World" would be too political and controversial in nature, as a world broadcast celebrating the first anni of Telstar.

Program will be telecast by CBS-TV as scheduled.

The complex "hot switching" which would have permitted European audiences to see the broadcast live and would also have permitted the participants in the broadcast to have seen each other simultaneously, depended on the availability of both the French and Goonhilly Down, Eng., ground stations. The British ground station was to transmit the signal from Europe to Telstar 11, and the French ground station was to receive the signal from the U. S. Latter aspect of the broadcast is no longer possible with the withdrawal of the French ground station.

Tape recordings of the broadcast

(Continued on page 50)

JACK BARRY

M.C. and Executive Producer of a New Concept in TV-"LA-TODAY"—Mon.-Frl. from 10 A.M. to 4 p.m. On Paramount's Powerful "KTLA"—Channel 5 in Los Angeles

'Talent Scouts': TV's Most Durable Replacement Show

Irving Mansfield's "Talent Scouts," celebrating its 15th season on CBS-TV, now wears the crown of tv's most durable summer replacement show.

"Talent Scouts" has been off CBS' schedule only three seasons, '58, '59, '61. In 1960, Mansfield, in order to revive network interest in the series, peddled it to NBC-TV's "Ford Star Time" as a $150,000 budgeted one-shot, with a change in format. Instead of young talent being sponsored by friends, relatives et al, Mansfield arranged to have established stars in the theatrical profession bringing on the young would-be headliners.

He credits his wife, Jacqueline Susann, with the idea for the format switch which, of no minor importance, made the show more palatable to agencies looking for star names in behalf of their clients.

"Talent Scouts" teed off in 1946 as a radio stanza, starring Arthur Godfrey. In '48, series went simulcast leaping into tv while holdings its radio position. Mansfield, by then busy developing such new programs as "Jane Froman's USO Canteen" (for General Electric) and "This is Show Business," relinquished his producer-director portfolio to Jack Carney, now deceased, brother of Art Carney.

The "Ford Star Time" outing revived interest in the show, with General Foods buying it the following summer (1960) to stand in for Danny Thomas, with Sam Levenson as emcee. In summer of '61, show was not on CBS schedule, Mansfield and web's biz affairs department reaching an impasse on money.

(Continued on page 52)

Tap Mort Werner As ATAS Prexy

NBC-TV program veepee Mort Werner has been elected president of the National Academy of Television Arts & Sciences in a vote Monday (8) by the org's board of trustees. He succeeds retiring president Robert F. Lewine, who has served two terms.

Other officers named are Seymour Berns, director of the Red Skelton show, exec veepee; tv hostess Betty Furness, secretary; and George Bagnall of George Bagnall Assoc.'s, treasurer.

Veepees, representing each of the Academy's chapters, are Syd Eiges, veepee of public information at NBC, New York; James W. Beach, veepee of Foote, Cone & Belding agency, Chicago; Merv Durea, program director, WLW-C, Columbus; and Hal Metcalf, TV Guide, Phoenix. Exec veepee Seymour Berns is head of the Hollywood chapter.

Also serving as veepees are Mark Russell, exec producer, KMOX-TV, St. Louis; William Hollenbeck, KPIX, San Francisco; Lee Schulman, director of programming, KING-TV, Seattle; and Robert M. Adams, promotion director, WTOP-TV, Washington, D. C.

London Script a Liz Fiz

With regard to the sensitive area of a network's buying outside telementaries, CBS-TV, it's been learned, pacted for complete script control on the upcoming "Liz Taylor's London" hour, and reportedly has already nixed the initial script from Television Productions of America, new production firm making the Liz show.

Insisting on script control was a switch for the network from the Monaco special this spring when Grace Kelly and husband Prince Ranier, as a corporation agented by MCA, had total control. Situation reportedly created hard feelings within the CBS news and pubaffairs division, not only because it was an outside telementary, but also because of the hour's tourist-promotion aspects and the fact that the pubaffairs men had contemplated a Monaco special of their own.

Pierre Berton Sez Religioso Groups Pressured Him Out of CTV, Mag Jobs

Ottawa, July 9.

Both Maclean's mag, which fired multi-media nonconformist Pierre Berton from his $26,000-a-year job, and CTV, Canada's indie network which has not renewed his five-a-week one-hour discussion show, were heavily and widely pressured, Berton told VARIETY.

So were CFTO, Toronto—CTV's largest outlet—and radio station CHFI there, on which Berton still does a daily five-minute commentary, and its sponsor Burns & Co., one of Canada's Big Three meat packers, "but happily the latter resisted.

"Most of the pressure," said Berton, "comes from the Catholic Women's League, whose members were instructed to use every form of pressure against me, at their annual convention in Banff. But the Anglican synod was heavily against me too . . . Since I was fired from Maclean's I've had hundreds of letters praising me, even agreeing with the article I wrote. Many have been from ministers."

A few weeks after the appearance of "It's Time We Stopped Hoaxing the Kids About Sex" in May 18 issue of biweekly Maclean's publisher F. G. Brander announced the termination of the "experiment"—a term derided by Berton, who was for some years Maclean's managing editor before leaving to do a five-a-week 1,200-word column for Toronto Star, Canada's largest daily (350,000), which he quit after two years to return to Maclean's as a contributing editor, doing a regular one-pager and the odd other piece. There's little doubt that Maclean's—a firstrate 550,000-circ. biweekly published by Maclean-Hunter, Ltd. which loses money but is supported by 46 trade mags and the profitable distaff monthly Chatelaine—lost some ads because of the piece in question; and that CTV did too.

Berton's tv shows sometimes probed prostitutes, cons, et al. Although the show is officialy dead, it's being rerun for the summer on several stations including Ernie Bushnell's CJOH, Ottawa—teeing last week with one chiefly devoted to a chat with chanteuse Hildegarde, with young Negro comic bill Cosby joining them for the last quarter-hour.

Berton is also still "on about a dozen radio stations, though two were forced to cancel me because of heavy local pressure. I'll be doing a half-hour local tv show in the

(Continued on page 42)

Marlo Lewis Set As Perry Como Producer

Marlo Lewis, for the last 25 years associated with CBS-TV productions, has been signed to produce the seven Perry Como specials for Kraft on NBC-TV this coming season.

At CBS, Lewis was in charge of all comedy and variety shows, including early Steve Allen, Jack Paar and Red Buttons programs. He also was exec producer of the Jackie Gleason show.

Como also has repacted Dwight Hemion as director. He's directed the last two seasons of weekly Como shows. Back as music director will be Mitchell Ayres with Ray Charles again choral director.

CBS-TV in N.Y. Realignment Of Program Staff

Harold Graham Jr., newly-appointed v.p. of CBS-TV network programs, N. Y., has realigned the N. Y. program department of the web, with Marc Merson copping the important post of director of live programming.

Merson had been general program exec. As director of live programming, he will supervise not only regular live program series but also will continue supervision of specials.

Under the reorganization, Tom Loeb, currently supervisor of live programming, was named to the newly-created post of director of program salees, program department, N. Y. That job has been left vacant since the exiting of Jerry Leider. Robert Milford, currently director of live programming, assumes the newly-created title of director of program services. Robert Peyson, assistant production manager, is promoted to production manager.

Other new titles are assumed as follows:

James Lavenstein, now administrative manager, network program department, is appointed manager, liaison. Lillian K. Curtis, currently administrator-program personnel, is named manager, program personnel and services. Maureen McGleave, currently supervisor, network films, N. Y., assumes the title of program supervisor, network programs, N. Y.

Continuing in their present positions are: Fred Silverman, director of daytime programs; Alan Wagner, director of film programming; and Larry White, director of program development.

Cy Howard's CBS Pact

Hollywood, July 9.

Producer-creator Cy Howard has been sighted by CBS-TV to write and produce a network idea for a half-hour comedy series, for the 1964-65 season.

If the project develops into a web series, Howard will function as exec producer and story consultant on the show. Meanwhile, he is to pen the pilot script.

Deal with Howard was set by Reynolds and Hunt Stromberg Jr., veepee in charge of program development. It's a return to an old address for Howard, whose "My Friend Irma," "Life With Luigi," and "That's My Boy" series were all on CBS-TV years ago.

Jackie Cooper's 140G Wkly. Tab

Hollywood, July 9.

Deal firmed for 26 hourlong telefilms in a series starring Jackie Cooper, to be produced by his production company, for CBS-TV for the 1964-65 season, calls for a budget of approximately $140,000 per seg, believed the highest for any CBSeries.

Cooper will produce the series under banner of his Jackie Cooper Productions Inc., and UA-TV is also a partner in the venture. A test film for early showing to sponsors will be lensed before Sept. 1 in New Mexico.

Cooper will then spend six months accumulating scripts, preparing for a production start about next April. He is presently headquartered at Studio Center, will supervise the initial film there. Dramatic series takes place in New Mexico of today.

SOLO SPONSORS' LAST STAND

The Care & Feeding of Stars

Hollywood, July 9.

"We want to keep our people happy and if this will do it the expense is justified." What this spokesman had in mind was the CBS layout for a penthouse atop the web's Television City for Danny Kaye, a raised stage and garden approach to a trailer dressing room for Judy Garland. The stage reconstruction was said to cost $75,000 and the Kaye penthouse another $75,000. Network is also standing the charges for bringing out Bill Hobin's 35-foot cruiser from N. Y. He's also shipping his horse out here, with CBS likely picking up the tab. Hobin directs the Garland shows.

While it made two people happy it made many of the long-timers on the network a little miffed at such coddling. A faint chorus of "what have they done for us?" seeped out of the groundswell of resentment. Art Linkletter, for one, 18 years on the Paley network with "House Party," would like for CBS to build him a heliport so "I can get to my shows on time." The others haven't been heard from but that they will seems the common impression once the word gets around on the pampering of the new stars.

It is not likely that such loyal Columbians as Jack Benny, Arthur Godfrey, Red Skelton and Garry Moore will make any such lavish demands. Benny has his own massive stage at Revue named after him—the Jack Benny Theatre; Godfrey flies his own plane and Moore is a yachting commodore so there's no problem there.

Old timers recall that non-coddling can be disastrous, too. In the later years before tv when NBC had a corner on the top comics, NBC misjudged the temper of its prize chattel and slapped a charge on their parking. This is said to have so enraged the by-then unfunny men that the parade down the street to CBS started and before it ended Jack Benny, Amos 'n' Andy, Edgar Bergen, Burns & Allen and Red Skelton were in the CBS fold and with free parking.

For the remaining stars the network not only reserved their stalls at no fee but erected a stand with a large star bearing each one's name. Alas, it was too late. Incidentally, the press also had to pay for parking which was later rescinded when one of the aggrieved told it to CBS and the rival network agreed to reimburse the pressmen.

ONCE KINGPINS NOW A RARITY

There is no broadcast society for the preservation of the single-show sponsor, yet the creature is as close to extinction as the whooping crane.

The once-dominant species of primetime radio and videoland perished again this season by the numbers under the onslaught of costs, participations and the dominance of small-ticket advertisers who flit ilke sparrows around the nighttime spectrum.

Detroit could be the only breeding ground left. Car makers have single shows in greater number for the coming season. But then, cars this year have been selling like hot cakes, and hot cakes are a small-ticket item.

Chevy probably cued the Detroit move with its success with NBC-TV's "Bonanza" and ABC-TV's "My Three Sons." Chevy is back with its prairie family, but has dropped the urban "Sons." And Chrysler comes in with weekly sole sponsorship of NBC's Bob Hope spread. Ford, which once had Ernie Ford, now has "Hazel."

But the "image" advertiser has taken the count. This season has seen the end of U. S. Steel, Bell & Howell, Kaiser, Ralston-Purina, Nationwide Insurance, Firestone and Armstrong Cork as bankrollers of their own shows (although U. S. Steel and Armstrong alternated weeks, they still had total identification with their particular hour).

This coming season, ABC, where primetime participation buying got its momentum, is down to one loner—Consolidated Cigar has the Edie Adams-Sid Caesar split all the way.

CBS has Prudential again with "20th Century," Campbells with "Lassie" (not counting a couple of sell-offs during the season), and strong single-show holdout General Foods with Danny Thomas, Andy Griffith and Phil Silvers. Just out of prime time on Sunday, there's also Ted Mack and the amateurs for Geritol. Another early-Sunday entry, "GE College Bowl," moves to NBC.

NBC actually expands a bit in single bankrollers. Last year there was DuPont, P&G with "Car 54," Chevy with "Bonanza," Kraft with Perry Como, Ford with Hazel and Shell's Sunday golf spread. This season DuPont, Chevy and P&G are back (the latter with "Grindl" instead of "Car 54"), and Bell Telephone comes in every other week with its musical hour instead for just eight specials. Alternating with Bell is S&H Green Stamps, all the way on the Andy Williams variety show. Ford is back with "Hazel" and Kraft is in with its who-done-its. Shell is back with golf on Sunday afternoon, and the aforementioned Chrysler, which last season had "Empire," this year goes all out with Hope.

TV Networks' Perennial Real Estate Headaches On East vs. West Studio Requirements; Millions at Stake

By MURRAY HOROWITZ

Overlooked in the year-in, year-out three network scramble for talent and shows, is the season to season crisis in making proper use of network studio facilities both in the east and on the Coast, and even tougher the forecast of east-west studio needs for coming seasons.

The crisis translates itself into millions of dollars, when, for example, NBC's Burbank Studios, finding itself devoid of a single regular nighttime weekly "live" entry bid hot and heavy to be selected as the production site of two bigtime CBS entries "The Judy Garland Show" and "The Danny Kaye Show."

Jerry Lewis, for his two-hour Saturday night entry at ABC-TV, has been instrumental in adapting the El Capitan Theatre on the Coast for his show, the tv conversion being variously estimated from $500,000 to $1,000,000. What happens when such costs are written off on web profit and loss statements, if the show fails to ride more than a season, is one of the anguished questions asked in the real estate scramble.

CBS-TV has been fortunate the past few years in retaining a program mix which roughly follows a 40% N. Y., 60% Coast program origination ratio. That's nighttime. The mix also has been salted by maintaining a 35% to 40% "live" (vidtape) ratio for nighttime, the ratio greatly enhanced by CBS-TV's game and variety shows. With Miss Garland and Kaye, the variety category on the web next season will grow. Daytime tv on the web is essentially a N. Y. origination operation, although there are some Coast daytime originated shows, too.

The $15,000,000 renovation job being done in the N. Y. 57th Street CBS-TV plant will add four "live" studios, and, according to the web's programming v.p. Mike Dann, "our projection is that they will be kept busy."

ABC-TV, which up to now has been essentially a film program operation hasn't been nearly as

(Continued on page 50)

Judy Punchin'

Hollywood, July 9.

"The Judy Garland Show" which will be telecast by CBS-TV during Thanksgiving week next season, was vidtaped July 4 weekend. Guests for the Thanksgiving week show include Mel Torme, Count Bassie, Jerry Van Dyke, and Judy Henske.

It was the second Garland show vidtaped at CBS Coast studios, and again it was a complete run through, with star and guests doing the outing in one take. Doing the November show at this early date illustrates the preplanning required because of possible guestar commitments, problems arising of guestar clearances with the telecasting of other variety shows, etc.

5-Man NAB Unit Designed to 'Keep Collins In Check'

Governor LeRoy Collins, who, as prexy of the National Assn. of Broadcasters, has tried to convey the image that he wears no man's collar other than his own, has a battle on his hands, if he continues to take what influential broadcasters feel is the "high road."

That five-man exec committee, appointed without too much fanfare at the recent semi-annual meet of NAB's board of directors in Washington, has as its chief function to keep Collins in check. That's the inside word of a key board member. The exec committee's function will be "to make sure the policies of the NAB board of directors are carried out between semi-annual board meetings. In short, according to the insider, "to keep Collins in check."

According to the official bland announcement issued in Washington, the exec committee's general duties include interpreting and initiating policy, with "first priority" given to carrying out the campaign against FCC's proposed commercial time limits.

It's an open secret that broadcasters and Collins time and again have been at loggerheads, the most recent issue concerning the cigaret-cancer controversy. It's true that with time Collins has mellowed, making a stronger defense of industry practices taking a more hostile attitude against

(Continued on page 46)

Hub Robinson's NBC-TV Dickers

Longtime query: "What's happened to Hubbell Robinson?" reveals that the ex-CBS-TV programming chieftain is going back into tv production and has been negotiating with NBC-TV on a half-hour situation comedy series designed for the '64-'65 semester. It's understood that the dickers are nearing finalization.

This would be Robinson's initial fling in the area of comedy. During his two-year tenure at Revue Production (between CBS jobs), he brought in "Ford Star Time," "Thriller" and "87th Precinct." However, this time out Robinson, it's reported, will be operating on his own.

Interestingly enough, for all the years that Robinson was encamped at CBS, all the HR production efforts—as with the new situation comedy series—have flaunted the NBC banner.

H'wood Telefilm Prods. Hits Peak This Month With 48 Series Rolling

Hollywood, July 9.

Hollywood telefilm production will hit its peak in July, when 15 more series join the 33 already in production.

Series going into production this month include a number of new shows, such as "My Favorite Martian," The Bob Hope Show, "Petticoat Junction" and "Kraft Suspense Theater," in addition to return es such as "Perry Mason," "The Danny Thomas Show," "The Andy Griffith Show," "McHale's Men" and "The Joey Bishop Show."

Already in production are series such as "Twilight Zone," "Arrest and Trial," "The Robert Taylor Show," "The Great Adventure" and "Wagon Train."

Thus, with virtually every show before the cameras, the annual three-month slack period will end and the march of Hollywood's unemployed to the local office of the California State Employment Service should tail off somewhat.

With some 80% of all applications for unemployment insurance handled by the area CSES office being jobless industry workers, the Service began last April placing ads twice weekly in the tradepapers to help ease the situation. Results from outside employment sources so far have been "exceedingly encouraging" according to Irving Miller, office manager of the CSES Hollywood branch.

Offered under catchline of "Available: Capable people with entertainment industry experience" have been industry personnel of almost every description. Listed on the service's rolls include 9 the-

(Continued on page 42)

Don Foley's New Aide

John T. Curry Jr. has moved over from Grey Advertising to become director of advertising and promotion operations for ABC-TV.

He'll work under Don Foley, advertising chief for the ABC broadcast division.

At CBS-TV There's Always Room For Extra Com'l Hour

CBS-TV, by adding another hour to its daytime Saturday network schedule, has increased its potential billings by about $1,500,000 over the course of a year.

The outlook that the potential will be realized is bright, indeed, for the web has Saturday customers waiting in line, especially for the fourth quarter which encompasses the Thanksgiving-Christmas holiday period. Program changes will take effect in the fall.

What the network did, after some long investigation, was to

(Continued on page 52)

UA-TV's 'Bunky' As '64-'65 Entry

United Artists Television, busily lining up new projects for possible '64-'65 entries, has signed Michael J. Pollard for a half-hour situation comedy series. Pollard, now appearing on Broadway in "Enter Laughing," will star in the title role "Bunky."

Series, created by Joshua Shelly who also will act as producer, will be coproduced by UA-TV. David Burns, now appearing in "A Funny Thing Happened on the Way to the Forum," will also star. Setting of the situation comedy is a diner.

Sidney Zelinka, Stephen Kanfer and Jess Korman will write the pilot script; both pilot and series will be filmed in New York.

Webs 17% Unsold And Ride It

With a little more than two months to go before the kickoff of the new season and with all major advertiser buys already in the bag, there's still some $35,000,000 in minutes still rattling around as availabilities on the three television webs for the fourth quarter. That's about 17% of the theoretical three-network SRO gross of $225,000,000 for that period, mased on card rates.

So once again, the fourth quarter is adding up to a two-and-half network economy, just as it has been doing for the past couple of years. If that amount of unsold inventory appears to be an irreducible minimum, the webs have learned to live with it. Even with the $35,000,000 in minutes on their shelves, the three networks still can rack up room adequate to fancy profits on their overall schedule for the fourth quarter, dependent on the varying unsold minutes among the networks.

But it's not the unsold time in the fourth quarter that's disturbing more than one web, but the necessity of hustling renewals and new business for the first quarter of next year. In an era when 13-week participations have become the rule, the first quarter has become the rule, the first quarter has become the make-'em-or-break-'em period. Less so for CBS-TV, which still rolls with lots of longterm sponsorships, but very much so for both NBC-TV and ABC-TV were the minute deals are dominant.

The web sales staffs can't make a move about first quarter biz until the rating numbers for the new season's schedule start shaping up in November. If a web's ratings is solid, the first quarter business is a natural shoo-in. But if the rating are down for a particular web, then it's reach for the panic buttons and start those bargain sales.

ABC-TV felt the brunt of this economy with full force during the first quarter of this year. The web's fourth quarter sales last year were okay, about on a par with this year's 81% of capacity, but after the rating rout of the web's schedule, the first quarter revenues were way off. The business comeback of the web for the upcoming season is based on the sweeping overhaul of the programming lineup and demonstrates the readiness of advertisers to speculate on the ratings of new shows. But once the ratings are in, sales strictly follow the numbers.

A complicating aspect of the first quarter business is the annual exodus of the Christmas season advertisers, such as the perfumeries and glassware companies, from the network scene. Add that to the game of musical chairs played by the year-round advertisers in the first quarter and it spells ulcers for the sales boys.

SG Taps Bob Finkel For Paul Lynde Series

Hollywood, July 9.

Bob Finkel has been signed by Screen Gems to produce the pilot on its "The Paul Lynde Show."

Half-hour situation comedy pilot is being scripted by Bob Weiskopf and Fred Schiller, and goes into production in October, aimed at the 1964-65 season.

400G 'Great War' As 26-Parter On BBC-II Channel

London, July 9.

An indication of the "mammoth attractions" BBC Television wants to mount in its upcoming second outlet (due in April) came this week when news of the "most expensive documentary on television" hit the headlines.

The project, tentatively titled "The Great War," is scheduled to run into 26 half-hour episodes, at a cost of around $400,000 and deals with the 1914-18 war. It is being made in collaboration with 20th-Fox, CBC and the Australian Broadcasting Commission. Research is already underway in such places as New York, Montreal, Washington, Paris and the Balkans. And, of course, in London. It has been indicated that Russia and Jugoslavia are also prepared to cooperate with compilation of the production.

It is hoped that Sir Michael Redgrave will be the main narrator on the project which is scheduled to emerge sometime next May on the Corporation's new 625-line channel.

News of the documentary is the first concrete fact to emerge about programming on the BBC-II channel although it is known that BBC Enterprises, which does all the Corporation's program buying, is rapidly acquiring product for that outlet.

However, short of saying that he anticipates putting on at least one "big attraction" every night of the week, BBC-II program controller Michael Peacock is for the time being keeping his program buys and plans under wraps.

Brit. ATV's 11-Mo. Profit: $5,178,985

London, July 9.

Preliminary figures released on the accounts of Associated Television, the London and Midlands Independent station, show that for 12 months ended March 31, 1963 the group profit, after all charges, including tax, was $5,178,985. Figure comp..es with $6,661,953 group profits for the previous 12 months.

Final dividend of 21.25% makes, when added to the interim dividend already paid, a total of 41.25%. This is equivalent to 45% for a full year and compares with 60% paid the previous year. Company paid tax amounting to $4,317,681 ($7,368,345 last year), and there is $5,208,378 ($6,686,075) attributable to the holding company. Amount absorbed by Ordinary dividends is $3,289,585 ($4,784,850).

NBC-TV Daytime Spurt on Sales

NBC-TV reports sales for the first week in July topped the year so far in daytime sales with a total of 16 advertisers coming in for more than $8,000,000 in new and renewed business for the fourth quarter.

New business, accounting for some $3,250,000, includes Warner-Lambert, about $800,000; Miles Labs, $400,000; Dumas Milner, $720,000; Singer, $500,000; Campbell, $600,000; and Quaker Oats with the 2:25 p.m. news strip, about $175,000. Other major spenders include Kraft, Procter & Gamble, Ex-Lax and Lever Bros.

Brendel's ABC-to-CBS

As part of the extensive two-way traffic in personnel between CBS and ABC, Bill Brendel, ABC publicity staffer in charge of sports, is moving over to CBS July 22 as public relations director for CBS Sports. It's the fifth member of the ABC press department to move over to CBS in recent years, the others being Hank Warner, Sid White, Jack Fields and Ron Bonn.

The traffic in news staffers, however, has flowed in the other direction. In the last 18 months, about one dozen members of the CBS news department shifted to ABC.

U.S. to Europe: TV's New Horizons

By GEORGE ROSEN

London, July 9.

On the surface of things, or in any pre-screening of the Nielsen '63-'64 scratch sheet, you can probably name your own odds against the likelihood of the new NBC-TV "Espionage" series inflicting any considerable damage on either "Beverly Hillbillies" or "Ben Casey," against which the Herb Brodkin-incepted series will be pitted in the all too vulnerable Wednesday night 9 to 10 period next season.

Yet oddly enough, it's the selfsame "Espionage," which has just gone into production at the MGM Elstree Studios in London, coupled with another NBC-TV series, "Harry's Girls," currently shooting in the south of France, that could provide U.S. tv with a whole new set of rule books and marginal productional patterns. Strictly aside from the entertainment quotient of the 60-minute "Espionage" and the half-hour "Harry's Girls" (although they'll have to be good to prove the point in question), both shows will be watched closely by the industry for the "historic" overtones and implications.

Not since the early tv days of Sheldon Reynolds' "Foreign Intrigue" and the assorted costumes and period pieces of Hannah Weinstein ("Robin Hood," "Ivanhoe," etc.) has there been such a concentration of designed-for-U.S. production of weekly tv series going on in Europe. But whereas the Reynolds-Weinstein product belonged to a more primitive period in the tv wars and were channeled into U.S. syndication marts, both "Espionage" and "Harry's Girls," with their firm NBC commitments (the latter already lathered up with Colgate sponsorship coin) represent, along with the current "International Showtime," something of a milestone as the first U.S.-produced shows out of Europe designed for weekly network slotting.

It's true that in the past some of the U. S. production know-how has gone into some sporadic hour specials that eventually found a berth on NBC, CBS or ABC, as, for example, the Elizabeth Taylor hour special on London, now in preparation for a fall showing on CBS, or the recent "Kremlin" special on NBC. It's also true that one or two British-oriented weekly series out of the enterprising Associated Television shop, have found berths on the U.S. networks in the past. But unlike either "Espionage" or "Harry's Girls," which have an indelible U. S. production stamp (with a couple of "Brodkin Boys," exec producer Herb Hirschman and producer George Justin on the former; the Joe Stein-Billy Friedberg combo on the latter), the sale of the British shows in the U. S. were angled more toward "residual" benefits rather than making shows in Britain and Europe primarily designed for the American viewer.

Singularly enough, the upbeat activity in London by U. S. production teams ("Harry's Girls" originally was slated to shoot at Elstree Studios but was moved instead to Nice because of wrangles with British Equity over rerun fees, parity with SAG, etc., but with likelihood that after 13 weeks of shooting in France it will commence production at Elstree now that British Equity seems to have softened its tone and demands) comes at a time when the whole future of vidpix production by the British companies is at the crossroads. The certainty that a $50,000,000 tax will be imposed on the British commercial tv outfits (ATV, Associated Rediffusion, Granada, ABC-TV, etc.) has precipitated drastic budgetary curtailments, and it now looks like most of the companies will either abandon or sharply prune their film operations.

This leaves the field clear for the American boys to move in. That British Equity is receptive to the idea is evidenced by their new willingness to play ball with the producers of "Harry's Girls" and "Espionage" on such matters as working permit clearances for U. S. performers and otherwise erasing much of the red tape aspects that heretofore hindered such production.

ATV's Co-ownership

With a full appreciation of what's at stake, the Hirschmann-Justin production team on "Espionage" and the Stein-Friedberg production duo on "Harry's Girls" are determined to deliver qualitative product and thus pave the way for a "new era" of location shooting in Europe for U. S. network shows.

With this in mind, "Espionage" is going all out to establish itself as a major hour entry in the certainty that, should it make the grade, NBC will get it off the "Beverly Hillbillies"-"Ben Casey" hook and ultimately shift it to a more favorable time period. For all the fact that 30 to 40% of the NBC underwriting has already been recaptured via a co-ownership deal with British ATV in a maneuver engineered by Gerald Adler, the enterprising chief of European operations for NBC Enterprises, Hirschman, well-schooled as a "Brodkin Boy" ("Defenders, "Nurses" and a tv track record that dates back to "Studio One"), has no intention of stinting on production. It may cost less to bring in an hour production in London, compared with Hollywood costs, but not much less. For Hirschman and his producer, George Justin, have ambitious plans for the series, which will give "Espionage" a truly international flavor, utilizing the top directors, writers and performers from both sides of the Atlantic. (Most of the writing, however, will be done in the U. S.).

Pilot entry was completed about six months ago, with Steve Hill as the star and Stu Rosenberg as director. "Weakling," the first of the 26-week regular series, with a script by Arnold Perl and with Rosenberg again directing, started two weeks ago. There will be no rush jobs, each installment to take about 10 days, although on occasion two crews will be going simultaneously, either at Elstree or on location somewhere in Europe.

Hirschman is shooting high, particularly in his yen for key British directors and writers who have thus far shunned the medium. Since "Espionage" is designed as no mere cloak-and-dagger series but will come to grips with historical stories reflecting what's happening around the world and thus give the viewer "something to chew on, by making a statement each week on the world around us," Hirschman is confident he can deliver them. He's going after the John Schlessingers (director of "A Time For Loving"), a Tony Asquith (he recently finished directing the Elizabeth Taylor-Richard Burton starrer "VIP"), perhaps a Tony Richardson if available. And along with the John Gays, the Adrian Spies, the Bob Doziers, the Arnold Perls and the Ernest Kinoys on the American side, he's scouting the fresh young writing talent identified with British films and legit. Spies' "Darkest Hour" on the present day struggle for control of the new nations, is typical of the "statement" quest inherent in the Hirschman approach.

He's brought in as art director one of the best in the film biz — Wilfred Singleton ("Waltz of the Toreadors," "African Queen," "Tunes of Glory," etc.), and as editor he has John Victor Smith ("Guns of Navaronne.")

If "Beverly Hillbillies" and "Ben Casey" divvy up the Wednesday night 9 to 10 laurels and leave "Espionage" to pick up the Nielsen leftovers, it's a certainty that it won't be for lack of a sincere, honest try on the part of NBC and "Brodkin's Boys."

Blyden & His Femme Troika

Meanwhile, down at the Cote d'Azur, Larry Blyden and his three all-American cutie-pies (Dawn Nickerson, Susan Silo and Diahn Williams) who comprise the mainstays of "Harry's Girls," are hav-

(Continued on page 48)

One Touch of Vicas

Paris, July 9.

In sharp contrast to U.S. tv's conspicuous missout on the production of entertainment series on European soil (in the manner that film companies capitalize on European location shooting and studio facilities), quite the reverse applies to the networks' news-in-depth & actuality programming. In fact some of the most distinguished slice-of-life pictorializations and news-documentary specials have carried the "made-in-Europe" label, with the unique NBC European Production Unit, helmed by George Vicas, scoring some particularly notable contributions.

It was the Vicas unit, for example, that turned in the recent "Kremlin" hour tint special, perhaps one of the finest designed-for-U.S. tv shows to come out of Europe. It's a tribute to the Vicas touch that, for all the last-minute Soviet protestations and efforts to bottle up its presentation, only last week the Russian delegation at UNESCO in Paris joined with the American delegation in requesting a full-dress UNESCO showing. It's now headed for global distribution. As a landmark in the evolution of actuality programming, its reprise over the years is already assured.

Less than two years old, the Paris-berthed Vicas unit is wholly unique to U.S. broadcasting, with the man in charge enjoying the rare distinction of antonomy as — with all Europe as his oyster—he experiments with new methods of slice-of-life programming and striving for flexibility in achieving new pictorial dimensions. Almost from the start it was evident, with the production of "Fathers and Sons," the hour documentation of a then-&-now Germany. The unit achieved peak performance in "The Kremlin" and the Vicas touch is carrying over into a number of new offerings slated for airing during this summer and in the fall.

These include an already-completed unusual hour special on "Britain's Changing Guard," a probing of class distinctions and analysis of Britain's educational system to illustrate one of the basic problems that splits England today. In essence it's a commentary on the tight, tenacious hold that British class structure fastens on even the most individual of men.

In preparation is an hour color special on Paris fashions, a sort of insiders' look on how a fashion collection is born, with one of the world's leading coutouriers, Pierre Cardin, participating. This one will not even have a narrator; Vicas will let the people involved tell the story pictorially.

Also in preparation are two half-hour shows on the London and the Paris scenes of today, for incorporation in NBC's summertime "Report From—" series. And finally he's begun work on a 60-minute documentation of the French Army—from the First World War to the present, encompassing the present purge that's going on; the basic feelings of the military against the government and the emergence of the Army from a non-political instrument to its present involvement in politics stemming from the Algerian upheavals and government defiance.

Vicas gets an assist from less than a handful of people (his mainstays include John Peters as cameraman; Aram Boyajian (ex-CBS "20th Century") as chief editor; Warren Trabant as production manager, and Joe Nash, sent over from N. Y., as unit manager). Of Russian descent (speaking the language fluently), with occupational sorties in Germany, France and 485 Madison Ave., where he reported to Fred Friendly and "CBS Reports," he's thus gifted as a four-language tv impresario as he brings his varied background and knowledge into full play, enjoying not only carte blanche in scheming his own ideas, but executing them in all their detail and creation from start to finish. He hasn't had a bad one yet. In fact that "one touch of Vicas" is adding considerable lustre to the NBC slice-of-life tapestry.

Waldman Sees More Anglo-U.S. TV Coproduction

London, July 9.

There would probably be more telefilm coproduction deals between BBC and American television interests if U.S. tv'ers were more prepared to transcend established boundaries of programming. This is the considered opinion of Ronald Waldman, chieftain of BBC Television Enterprises, a department he has steered in just three years from non existence to what is estimated as BBC's profitable limb.

Waldman, who bears the ultimate responsibility for the Corporation's tv buying and selling and coproduction, indicates that the Anglo-U.S. coproduction pot is still simmering. One ingredient that is apparently keeping it off the boil is Yank producers' general reluctance to stray off the safe and narrow programmic pathways to pioneer new roads in vidfilm production.

Says Waldman: "If an American producer wants to go into coproduction with the sort of show that is being turned out all the time in America, then we are just not interested." If BBC is to be tempted into film, he says the stories at least must demand to be shot here or in Europe.

Perhaps the best example of the sort of material Waldman is after is the "Hornblower" project, which BBC made with MCA TV. Utilizing an Anglo-U.S. writer, an American director, British executive producer and crew, the show won critical acclaim on both sides of the Atlantic. Producers, too, are very proud of it. "But the American networks are scared to death of it," Waldman emphasises, "they just dare not take a risk on it."

The executive is not unsympathetic towards the American viewpoint. He readily conceeds that a U.S. web has a lot more finance riding on a coproduction that just the 50% put up for production costs. Situation is not entirely gloomy, however. Waldman can see a breakthrough coming. With "The Defenders," and to a certain extent "The Dick Powell Theatre" he sees a trend away from the hard tried formula programs.

What Waldman now hopes for is that, like Metro's "Harry's Girls," the "Hornblower" pilot will blossom into a series belatedly. Possibly when costume drama in America is less of a commercial risk.

Lotsa London In Susskind Future

David Susskind headed for London last week to lay the groundwork for the production of two 90-minute tv specials which he's hoping to sell to the networks for next season's telecasting. One show will be "The Velvet Knife," starring Peter Ustinov and Anthony Quinn, and the other will be "The Hollow Crown," a collection of readings which scored on Broadway last season and may return in the fall.

Susskind is also planning a London production of "A Thousand Clowns," which had a successful run on Broadway this year with Jason Robards as the star. Also in his plans are a Broadway production of "All In Good Time," as a vehicle for Ingrid Bergman.

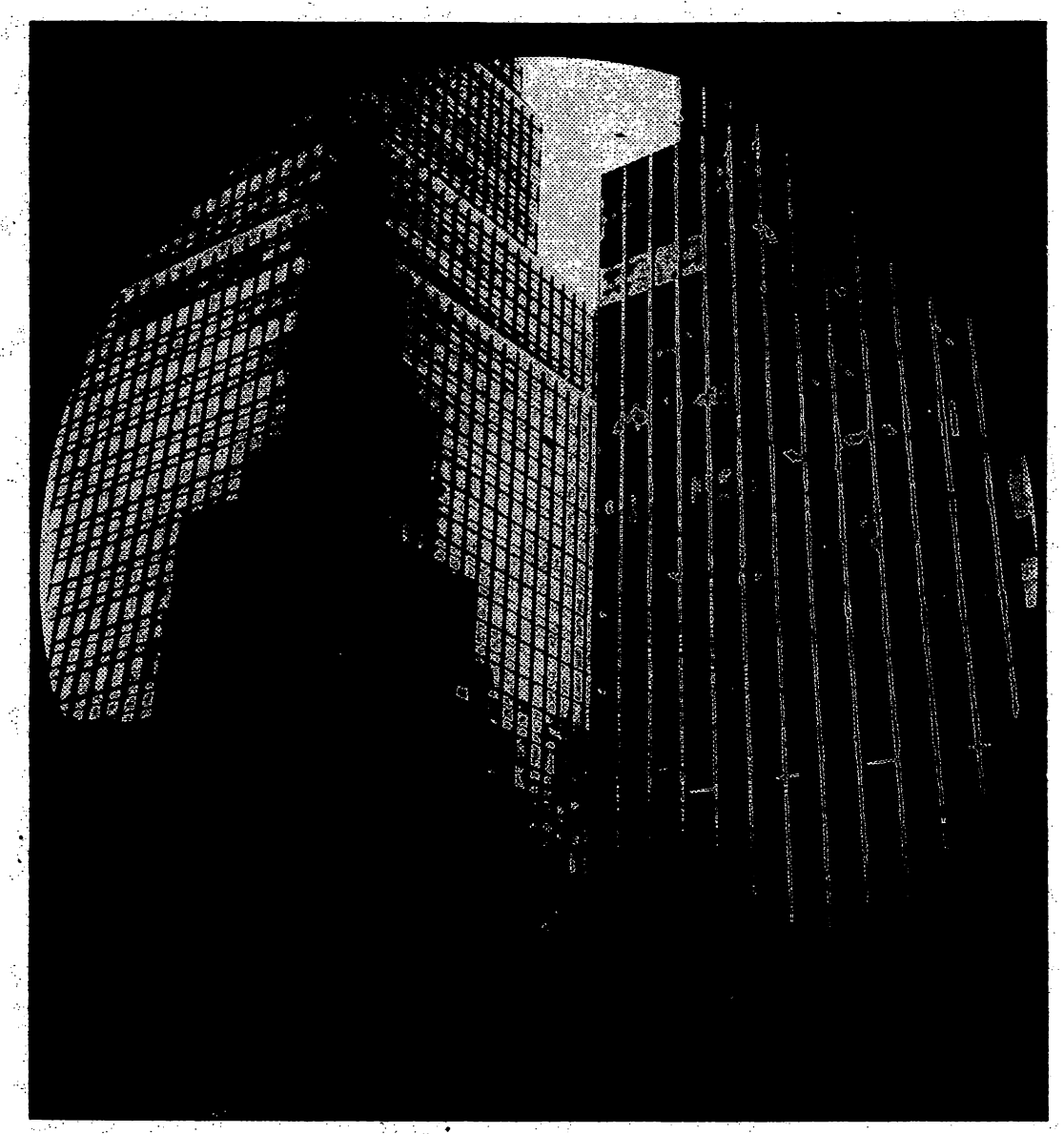
Susskind's agenda now calls for him to spend about one-third of each year in England. He's bought a London residence that formerly belonged to Mike Frankovitch, the film producer.

Cullen as Carson Sub

Bill Cullen has gotten the nod as the replacement host on the "Tonight" show for the week of July 20 when Johnny Carson goes on vacation.

Cullen, of course, is a longtimer NBCer with his "Price Is Right," but shifts over to ABC-TV with the show in the fall.

How the people of five great cities help choose their own television programs

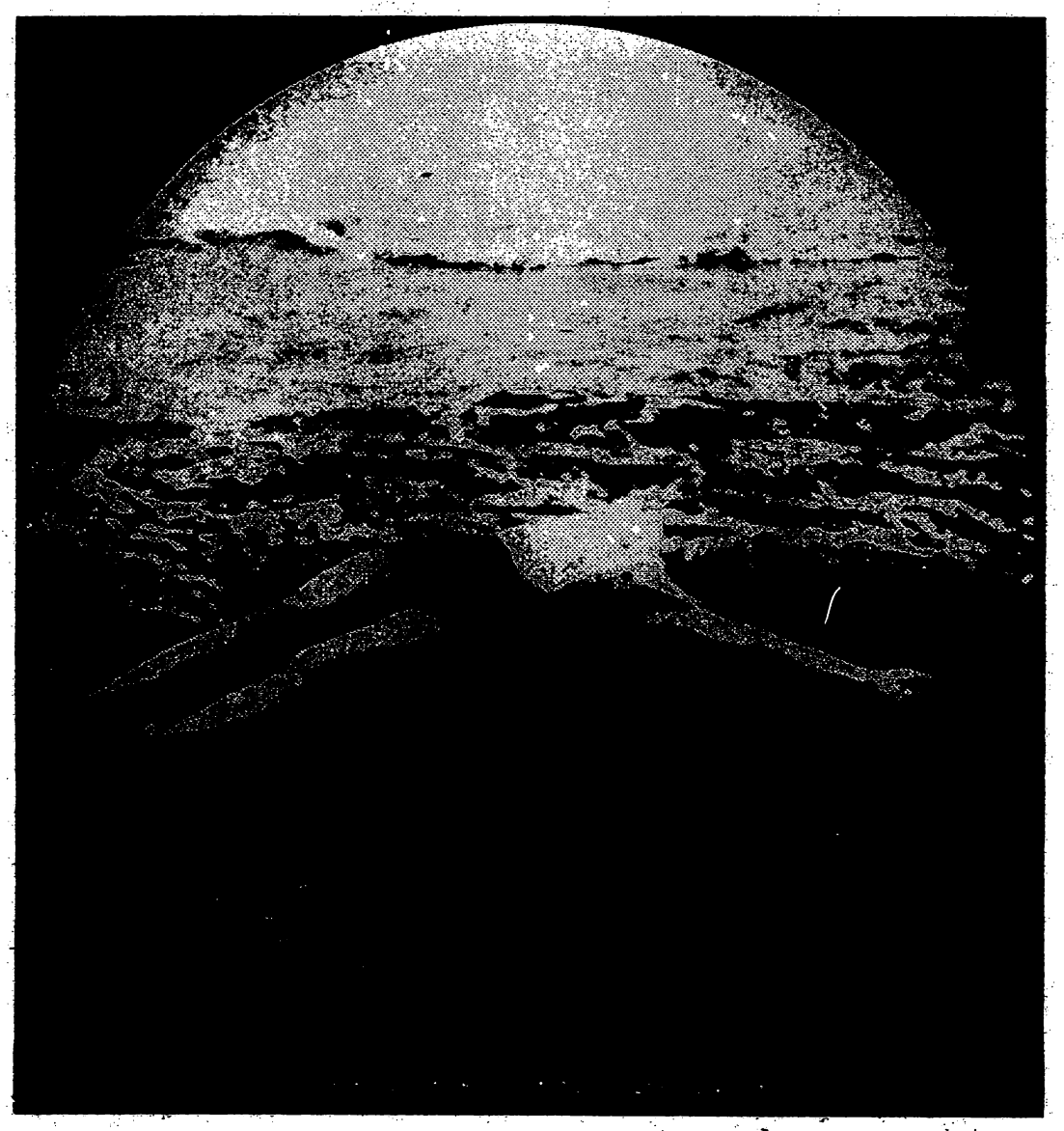


In New York, Chicago, Detroit, Los Angeles and San Francisco, the managers of the American Broadcasting Company's owned television stations go to the public and find out what each community feels it needs on television. On the following pages you will discover how the ABC owned television stations help fulfill these serious civic needs.

abc

WABC-TV NEW YORK, WBKB CHICAGO, WXYZ-TV DETROIT, KABC-TV LOS ANGELES, KGO-TV SAN FRANCISCO

"If it were within your power to save one life this summer, wouldn't you want to know how?"



A new lifesaving method, mouth-to-mouth resuscitation, already has brought many people "back from the dead." People who apparently had drowned, or were suffocated by smoke inhalation, or seemed fatally overcome by electrical shock, were returned the precious gift of life by quick and proper application of the newly-devised lifesaving method.

Anybody, young or old, could administer it—if only he knew how. Working in collaboration with the Red Cross, Station WABC-TV set about to show and tell the people of Greater New York the proper method of using mouth-to-mouth resuscitation.

Timing their efforts to the swimming season, WABC-TV made a series of 60-second, 30-second and 20-second spots—then used them in a manner unprecedented in TV. They devoted all their Public Service time for one entire week to teaching mouth-to-mouth resuscitation.

This lifesaving project is just one example of how WABC-TV works in collaboration with other community leaders to help bring about the solution to some of the problems of the city and the people it serves.

WABC-TV
NEW YORK
abc

"Every fourth man in Chicago is a Negro. What is he like? What does he feel? How can Chicagoans learn more about their neighbors?"

In meetings with WBKB, responsible citizens of Chicago had devoted much time and thought to this significant problem. Many suggestions were offered, some approved, others discarded.

Station WBKB made its contribution to the solution of this problem by producing a film called "The Fourth Man." In this television essay, they follow the journey of a colored family, the Colberts, from Louisiana to Chicago, where they feel their children will find greater opportunity for leading lives in the American tradition.

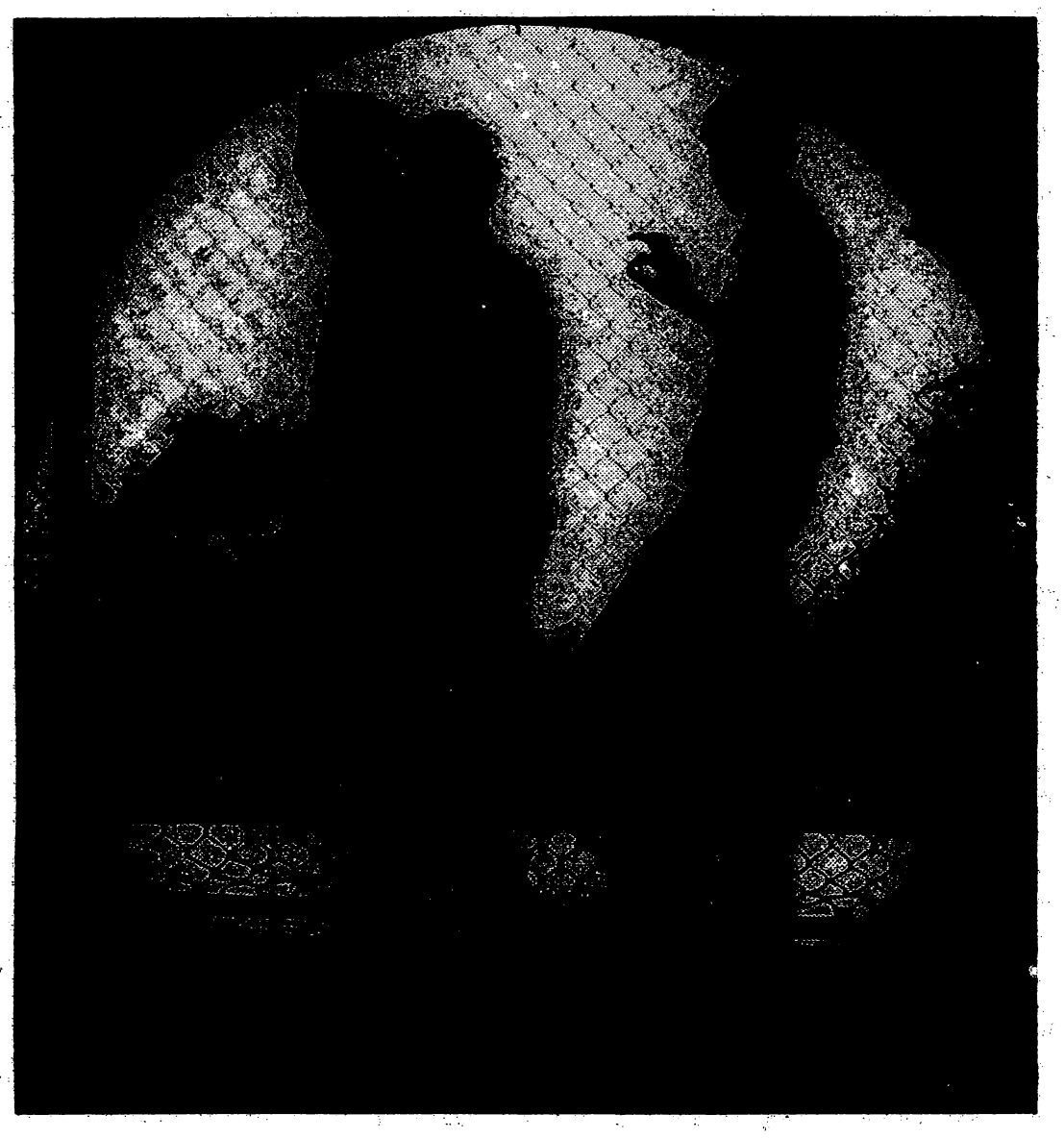
Mr. and Mrs. Colbert are college-educated schoolteachers. He is a former U.S. Marine. Both are articulate about the hopes and ambitions they have for their family in their new location. They are also aware of the problems any family faces as strangers in a new community.

This 30-minute film presents to the people of the Chicago area a straightforward social document whose sole purpose is to create an opportunity for greater understanding among its citizens. It is a good example of how Station WBKB works hand in hand with other conscientious individuals and groups in the public interest of the community.

WBKB CHICAGO

abc

"The dropout problem in Detroit schools is alarming. Can television help explain to boys and girls why they should finish school?"



Television could, indeed. And Station WXYZ-TV devised an effective format for attracting the attention of young men and women of school age. In August, just prior to a new school year, "CAREERATHON" was presented to Detroit.

The nucleus of this ninety-minute TV session was a panel of eight prominent Detroiters prepared to answer all questions about schools and careers. The icing on the cake was the setting in the form of a "Sock Hop," with WXYZ Radio Disc Jockeys presenting musically-famous guest stars to provide music and entertainment.

Two hundred teenagers attended the studio dance. Six hundred queries about school were phoned in. Their answers were heard by thousands of youngsters of school age watching the show.

Dr. Samuel Brownell, Superintendent of Detroit Public Schools, one of the panelists, attributed the decrease in dropouts directly to this promotional effort. CAREERATHON is a good example of the teamwork between WXYZ-TV and its neighbors in the Detroit area.

WXYZ-TV DETROIT abc

"The city is outgrowing the police force. We need more officers and we need them fast!"

Police Chief William H. Parker sounded the warning, and the responsible citizens of Los Angeles listened carefully to what he had to say.

Station KABC-TV went into action. Labeling its project for police recruitment "Step Forward," the station taped a series of 1-minute and 20-second spots, narrated by Jack Webb, to be saturated throughout KABC-TV's programming. Filmed on location at Police Headquarters and the Police Academy, these spots explain the need for more young policemen, and encourage qualified young men to join the force of one of America's largest cities.

KABC-TV is also using radio to spread the word. And billboards. Posters. Bus cards. And theater trailers. A half-hour documentary film. Newspaper ads. Information brochures. All of the facilities of the station are being put to work to assure the success of this campaign.

KABC-TV
LOS ANGELES
abc

"51,700 San Francisco area kids will be looking for jobs this summer. How can we help them?"

School was letting out. Fifty-one thousand, seven hundred young men and women soon would undertake the grim search for summer work. Jobs were scarce. What contribution could TV make toward helping these young people find employment?

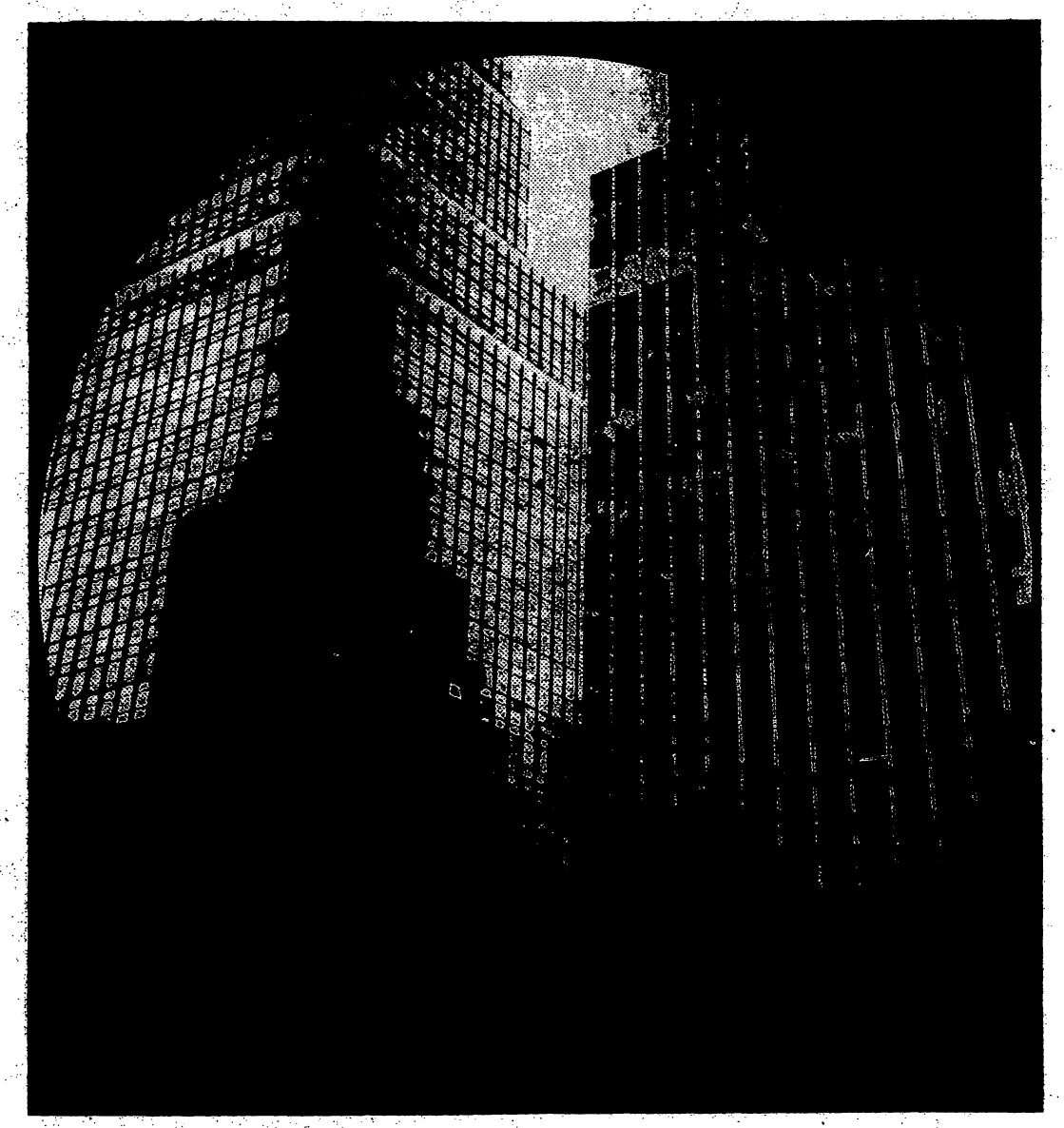
Station KGO-TV was an old hand at coping with this kind of problem. In 1961, faced with the very same community crisis, they created a project called, "Summer Jobs For Students." It produced an increase of 63% in summer employment.

In June, 1962, KGO-TV broadened the scope of its activities to meet the need. They telecast special films on the subject, put on a unique one-hour panel program, ran extensive 20- and 60-second spot appeals. The station also worked out a community-wide program with civic officials and the California State Employment Service, and enlisted the wholehearted aid of other area television stations and all other advertising media.

This effort, with KGO-TV in the lead, helped place 15,500 students in summer jobs. For the job it did the station received a special citation from the United States Secretary of Labor, Willard Wirtz, and a commendation from California Governor Edmund G. Brown.

KGO-TV
SAN FRANCISCO
abc

Five great cities breathe, live, grow, struggle with their vexing problems...



The ABC owned television stations are a vital, living part of the five great cities in which they live—and whom they serve. Like all conscientious citizens, they react when friends and neighbors call for help. To devote themselves to the common interest, to enrich the lives of the people with whom they share the metropolis, is not just part of the job. They look upon it as a full-fledged responsibility to be shared by man and his fellows—for the betterment of all.

abc

WABC-TV NEW YORK, WBKB CHICAGO, WXYZ-TV DETROIT, KABC-TV LOS ANGELES, KGO-TV SAN FRANCISCO

WNBQ, Chi, In Dramatic Comeback Via Lloyd Yoder's 'New Look' Projects

Chicago, July 9.

The station that was the focal point in the FCC public hearings here a year ago last spring, getting the brunt of it when the public had the witness stand—and the same station that took a severe pelting from the press and talent unions some five years ago when Lloyd Yoder came in as general manager and kicked off some established personalities—has of late sprouted a halo. It took a handful of new programs and a couple of years to accomplish but, like a reformed bad boy, WNBQ has finally mended its tattered image in this community.

Seen over the span from Yoder's arrival in August of 1958, WNBQ is unquestionably the most improved tv station in the Chicago market. In 1959 it was programming, along with news and some ghettoized pubaffairs shows, an indifferent kiddie stanza and a dreary teenage record hop and deemed that sufficient for a local effort. The change has been drastic since, and a station that couldn't have won fifth prize in a five-station popularity contest two years ago did all right last April when the local Emmies were handed out, winning one for each of its three nominations.

The "new look" of the NBC o&o has been shaped chiefly by "Dateline: Chicago," the most ambitious weekly series on local television here—and perhaps anywhere; by Len O'Connor, a stylized analyst of local issues whose responsible, hard-boiled 15-minute commentaries get two exposures daily; by "Artists' Showcase," an estimable cultural offering that has the field to itself in Chi now that WGN-TV has dropped "Great Music"; by "It's Academic," a packaged highschool quizdown on the order of "GE College Bowl," that is favored with an early-evening time period; and by a stepped-up news effort, quantitatively if not also qualitatively.

More Public Affairs

The station that for nearly half a decade had been assailed for hoarding prime time and for operating as a "money machine"—taking from the community without giving anything back to it, as the charges went into the public hearings—is now prgoramming as much in prime time as anybody, and more meaningfully than most.

Granted WNBQ had to be pressured into it by trade unions, politicians and civic and religious groups that had petitioned the FCC for the hearings, and by the press which never really let up after the hostile reception it gave Yoder in 1958. Still, the new look programming (which actually started before the public hearings)

(Continued on page 46)

Don't Waste a Minute

Chicago, July 9.

WNBQ wrote a special commendation to operations director Gene Janson for service above and beyond the call of duty. Of all things, he instrumented the sale of a spot announcement.

About three hours before the unscheduled NBC-TV telecast of the National Open Golf playoff on June 23, necessitated by a three-way tie in the tourney covered the day before, Janson received his routine sheet from the network and noticed a station break in the middle of the telecast with an availability for a local blurb. It struck him, from previous routine sheets, that Zenith Radio Corp. had always shown a penchant for local spot buys within sporting events.

So he phoned WNBQ salesman Joe Lutzke at home and mentioned it. Lutzke in turn called Zenith ad veepee Bob Wallace at home and promptly got a verbal order for a blurb that was already in the house. Whole transaction took about 15 minutes.

WNEW Radio's New Biz Peak

WNEW Radio, N.Y., is heading for another record-breaking gross this year, based on earnings for the first six months. The Metromedia station grossed $3,449,000 during the first half, which was 10% ahead of the comparable period last year.

Last year's total hit an alltime peak of $7,162,000. It's believed that only WOR, N.Y., the RKO General outlet, is in the same class as far as independent radio station revenue is concerned.

Quinlan's Emmy Chant: 'Just One More Chance' On Awards Participation

Chicago, July 9.

WBKB veep Sterling (Red) Quinlan, who outspokenly opposed the local Emmy Awards this year and several times has made sounds about quitting the Chi chapter of Academy of Television Arts & Sciences, informed his staff by memo last week that he's going to give the organization one more chance to come up with a meaningful awards plan.

Quinlan told the ATAS members at his station that he would "support" the awards for just one more year "in deference to the persuasive pleas" of Academy officers and his fellow station managers, but, he added, "I am not convinced they are right." He said he doubted that the organization would ever find an award plan that would not do the Academy more harm than good, but he said that because he was basically in support of the idea of a local Academy he would go along with the awards next time. He advised the WBKB members to make their own decision about renewing in ATAS.

He stated in his memo, "A strong, driving Academy could enhance our industry, but it also must have certain attractions and benefits to members to make the Academy a worthwhile venture to join and support." Obviously a pullout from the local chapter by one station would hurt the organization here, but ATAS-Chicago looks okay for at least another year.

Wave of Firings Hits Chi WBKB

Chicago, July 9.

WBKB, long considered by the local trade to have the most "comfortable" personnel atmosphere of all the broadcast shops in Chicago, has suddenly become its own opposite with a succession of firings in the last three months. The dozen or more pink slips that have been handed out since the purges began has had a nervous and demoralizing effect on the staff, which is haunted now by a probably unfounded rumor that a total of 26 are ticketed to go, one at a time.

The wave of dismissals started with the axing of Don Dillion, who had joined the station around the first of the year as executive producer. Next to go was research director Howard Shepherd, and then in approximate order operations director Don Impy, performer Bruce Newton, weatherman Warren Culbertson and most recently veteran announcers Frann Weigle and Tom Mercein. In among these firings were assorted loppings of secretaries and staffers of lesser rank.

Those who also stand and wait are not at a total loss to explain the change in atmosphere. They trace it to an internal schism between the heads of the programming and sales departments.

FCC Renews KNBR-FM

Washington, July 9.

After six months delay, FCC gave a three-year renewal to NBC o&o KNBR-FM, San Francisco.

Renewal, granted through the Broadcast Bureau is without prejudice to recommendations in the Network Study Report or pending antitrust questions concerning NBC and RCA.

KNBR-AM received license renewal May 3.

NBC Int'l Lands First Lat.-Am. Samurai' Deal

NBC International has closed the first sales in Latin America on "Samurai," the Japanese-made "eastern" which the American company has dubbed into Spanish. There are 52-weeks of half-hours in the Nipponese telefilm skein, which start this month in Mexico City in XHGC. It is the first Japanese tv live action series sold in the Americas.

Pascual, a softdrink distributed in Mexico, has bought several markets in that country, according to NBC. The large Mexican regional was perhaps the first but not the only sale on "Samurai." Other deals have been consummated in Panama and Venezuela.

NBC salesmen are now out to close deals in Peru, Argentina, Uruguay, Colombia and Puerto Rico on the unique Jap-to-U.S.-to-Latin American actioner.

Daily News Credo Helps WPIX Spark On Telementaries

Formula for a local show that logs as pubservice and still gets an audience: Start with an exploitable subject, then add a hero, a heavy and a chase. In other words, make it like a western.

That's the advice of WPIX-TV's William Cooper Jr., half of the producing team that has given the New York Daily News indie a string of telementaries that have scored most impressively in the ratings (an Adolph Hitler hour was the highest rated documentary in New York tv history, local and network).

Other half of the team, Walter Engels, describes the modus operandi with a comparison: the PIX approach against the network approach is similar to the parent Daily News approach against the New York Times or Herald-Tribune approach.

Jazz journalism on tv has got the team some critical lambastings (which troubles both), but it also has garnered not only the big audiences but wide syndication of their efforts in the U. S. and abroad.

Cooper says he's in complete sympathy with the Daily News credo based on the Abe Lincoln proclamation, "God must have loved the common man because he made so many of them." He feels the station's approach gets the subway straphanger and the taxi driver because the guy is entertained—and along the way, he's bound to inadvertently at least pick up a couple of facts.

Engels defends the simple script approach via a survey he took with his college son and school mates. He handed them a script, asking that they underline everything that they did not thoroughly understand. To the younger generation, he says, terms like "beachhead," "Fascist" "Bolshevik" etc. are Sanskrit—"We forget that a decade and a half has gone by since World War II.

Another factor in the PIX telementary success, the producers say is their independence in putting shows together. They can, and have, cut into a print that has been finished to insert up-to-the-minute film or information. A case was the story that broke around Eva Braun's sister when their Hitler telementary was ready for airing. New film was available, and WPIX grabbed it up while, as

(Continued on page 46)

STORER SYNDIE WING IN MACHTRONICS DEAL

Storer Programs Inc., production and syndication wing of the Storer group, has pacted to handle all broadcast-connected sales of Machtronics, Inc., of California, makers of the new portable vidtape recorder, MVR 15.

Made for the tv industry, the 68-pound tape unit has been ordered by all five Storer stations. Hank Davis, marketing manager of Storer Programs, will drop other duties and take over the new sales department.

NAFBRAT's 'In Spite of' Award

Chicago, July 9.

National Assn. for Better Radio and Television Broadcasting apparently can't resist grinding an axe, even in the awards it hands out. Bud and Jim Stewart, who do "Here's Geraldine" on WBKB here, may be the first recipients of a broadcasting award that contains an "in spite of" clause. Their regional NAFBRAT citation reads as follows:

"For outstanding achievement in children's programming . . . presenting educational materials in an entertaining fashion . . . they have shown a warm understanding of a child's mind . . . evidencing a sensitivity to good child development . . ." And then the kicker:

"In making this award, it is noted that this fine talent is frequently diluted by the banality of some of the cartoons added to some of the programs in which these performers participate."

'Gospel Time' Resurrects Sun. Ayem For Comm'l Sales in Local Markets

"Gospel Time," the half-hour syndicated show of the swinging Negro religioso music, may extract a loud "Hallelujah" chorus from local broadcasters, not out of any religious fervor, but in praise of the Saint of Revenues.

Like ABC-TV's sudden success with the folknik "Hootennany' in an early Saturday night time slot, the even more specialized "Gospel Time" has proved a success in that video commercial graveyard, Sunday a. m.

Given a trial last fall in six markets by Pharmaco (via N. W. Ayer agency, Philadelphia), "Gospel Time" has expanded to 28 markets within 20 weeks. Howard Schwartz, producer of the show and prexy of Allied Productions, is planning a second year's production of "Gospel," and this time he'll most likely go the station-by-station sales route rather than with a single sponsor, Pharmaco's contract, up in October, has tied up the nation for the cosmetics and drug firm.

Schwartz says "Gospel" was sold to Pharmaco on a first call by Allied Production's distributor, ICS. Deal, closed without approaching the other 25 or so companies that regularly advertise to the Negro market, gave the sponsor heavy cost concessions on a 13-week trial in six markets. After the 13-weeks, Pharmaco had option to continue the show at the producer's price and firm 52 weeks, but still with total U.S. control.

From the outset, sponsor and N. W. Ayer ordered special ratings on "Gospel," finding that among the Negro populations the show continually scored in the 50's and 60's while averaging along with the other Sunday morning offerings in the regular ratings (2's and 3's, that is).

Besides checking the show's draw with its special audience, the sponsor also was playing it by ear re the acceptance of southern stations. Said acceptance, says Schwartz, has been 100%—and the

(Continued on page 50)

Schwartz Exits WINS To Helm WABC Radio

Walter A. Schwartz, assistant general manager of WINS, N. Y., shifted over from the Westinghouse station to become v.p. and g.m. of WABC Radio, the N. Y. flagship of the ABC Radio network.

Schwartz fills the vacancy created by the recent promotion of Hal Neal Jr. to prexy of the ABC radio owned & operated stations.

NAB Pubrelations Post to John Box

Washington, July 9.

John Box Jr., exec v.p. and general manager of WIL, St. Louis, Mo. was named chairman of the 1963-64 Radio Public Relations Committee of NAB.

Other appointees to the committee are:

Carleton Brown, prexy and general manager, WTVL, Waterville, Me.; Kenneth Giddens, prexy, WKRG, Mobile; John Henzel, president and general manager, WHDL, Olean, N.Y.; Rex Howell, prexy and general manager, KREX, Grand Junction, Colo. and Jack Lee, general manager, WPRO, Providence.

Also named were: Robert Mason, prexy and general manager, WMRN, Marion, O.; Loyd Sigmon, Hollywood; and Lester Spencer, president and general manager, WKBV, Richmond, Ind.

JACK DOUGLAS PREPS AMERICANA SERIES

Hollywood, July 9.

Jack Douglas has begun production on a new, non-fiction, color series "America!" for tv for the '64 season. The documentary of 39 episodes will deal with all phases of Americana from Broadway to Hollywood, from the Great Lakes to the Gulf of Mexico.

"America!" will constitute the eighth non-fiction series to be produced by Douglas, seven of which are now in international syndication. Douglas' "The Golden Tee," 90-minute golf special, has just been acquired for distribution by CBS Films.

CBS Film Syndicate 90-Min. Golf Special

"The Golden Tee," a 90-minute special in color, on the finer points of playing golf, filmed by Jack Douglas Productions, has been acquired for domestic syndication by CBS Films.

Featuring Byron Nelson and nine other front-line pros, the special has been designed to enable televiewers to sit at home and absorb some 300-odd golf tips. Among the instructors are six U.S. Open champions, Julius Boros, Tommy Bolt, Gene Littler, Billy Casper, Lloyd Mangrum, and Nelson, as well as others.

"Golden Tee" is the first Jack Douglas-produced tv special. Previously, he had produced such series as "I Search for Adventure," "Bold Journey," and "Seven League Boots."

Crosley Steps Up 'Local Live' Tempo

Cincinnati, July 9.

Crosley Broadcasting's policy of developing and programming local talent to the hilt on its tv stations will be stepped up in the fall with the start of a new "Don Melvoin" 90-minute morning show on WLW-I, Indianapolis.

It is patterned after the weekday programs of music, vocals, games, contests and interviews of the successful shows of Ruth Lyons and Paul Dixon in Cincy, the Jimmy McClain show in Dayton and the Dean Miller show in Columbus.

James D. Shouse, board chairman, and John T. Murphy, president, told 50 Crosley execs at a three-day sales and program huddle here last week that local live tv programming is of value to communities and the industry generally.

Don Durgin, vice president of tv network sales for NBC, and Ed Bleier, ABC-TV veep and general sales manager, presented schedules of new programs for their webs.

Programs upcoming on Crosley stations were outlined by veeps and general managers George Gray, WLW-D, Dayton; John Babcock, WLW-I, Indianapolis; Walter Bartlett of WLW-C, Columbus, and James Burgess of WLW-T, Cincy.

Jack Frazier, Al Bland and Gene McPherson discussed promotional, programming and documentary films of the past year and future.

AUSSIE MART BREAKING OPEN

The Cowboy & The Kid

There's trouble on the syndication trail. MCA's salesmen, armed with "Leave It to Beaver" and a rating story, are trying to dry gulch Four Star's "Rifleman." Could be, however, that Kid Beaver will be gunned down in a crossfire of numbers.

Trouble started when a promotion piece titled "Research Finds," which MCA salesmen were circulating among station managements around the country, fell into the hands of Four Star Production execs in New York. "Research Finds" purported to be a "top 50-market study" of "Leave It to Beaver" vs. "Rifleman," or "to put it another way . . . family comedy vs. action-western. Source: ARB, March 1963."

Both the off-web properties were strong shows on ABC-TV for five years. The "Beaver" ammo was based only on the last rated ARB month. It showed that, with both shows in an 8:30 p.m. slot during the week, "Beaver" pulled a 19 rating to "Rifleman's" 13, a 27% share against a 19% share, in the top 33 New York Time markets. Breakdown also showed the top 17 central markets ("Beaver" 24 rating, "Rifleman" 17) and the top 50—"Beaver" 21, "Rifleman" 17. MCA claimed a 40% edge in "rates and shares."

There followed demographic breakdowns, showing "Beaver" ahead in all adults (10% more than "Rifleman"), young adults (40% more for "Beaver"), women (26% more), but allowing a slight edge to the Four Star property in male adults. In children (under 12), "Beaver" was shown to have three times the audience. "Beaver" is tops, the promo concluded, because he gets the whole audience.

The promo touched off an overtime, extra-help flurry of research in the Four Star Productions New York headquarters. Armed with giant tab sheets of figures, FSD veepee Len Firestone and ad-promo director Leo Gutman this week are on a "Beaver" hunt in earnest.

First off, says Firestone, MCA failed to mention that a Leonard Bernstein special preempted the regular "Beaver" competition for one of the four rated weeks during March '63, which undoubtedly gave the comedy a higher figure.

But the real clincher, Firestone feels, is in the five-year figures that his researchers came up with. ARB rates the top 50 markets three months during the year, and, over the five years, Four Star went back for comparisons of all fully rated months.

Conclusions: "Beaver" only topped "Rifleman" one time during the five years—that was the March '63 rating used in the MCA promo. Rating the November, March and June months through the five network years, "Rifleman" averaged a rating of 23.6 to "Beaver's" 18.5. This gave the cowboy a 38.4 average share to the kid's 32.4. It showed "Rifleman" to have a larger audience of men by more than 11,000,000, a virtual toss up in women (slight edge to "Beaver") and "Beaver" more kids by 50%. Says Firestone, "Rifleman" was against shows with more kid appeal then "Beaver," and the latter during earlier years was in an earlier, better kid, timeslot.

If the ARB evidence isn't enough, Nielsen's ranking sheet, available from 1960, gives "Rifleman" an average placement of 49th among all network shows against "Beaver's" average of 64th—and "Rifleman" further in a three-year rating summary averaged 19.1 against "Beaver's" 16.6—a 20% edge for the cowboy.

Jean Hendrix Does It Again

WBS-Sparked July 4 Parade Biggest Hoopla Since 'Gone With Wind' Premiere

By SAM LUCCHESE

Atlanta, July 9.

Patriotism is catching on in the Southland and WSB-TV is doing its share to encourage the badly needed movement below the Mason-Dixon Line.

Three years ago Jean Hendrix, assistant to Marcus Bartlett, general manager of the oldest television station in the South, sold officials of WSB-TV on the idea of a Fourth of July parade to stimulate a dormant love of country in the Deep South.

After much cajoling, she got a reluctant okay. To shorten a long—and delightful—story, Miss Hendrix's first (1961) parade attracted 200,000 enthusiastic onlookers. (It was the first such event in 25 years.)

This really jolted the WSB-TV bigwigs and immediately everybody wanted to get into the act. Biggest gesture came when general manager Bartlett cleared one hour of time so WSB-TV could air the

(Continued on page 52)

SG's 65 Markets On Col Post-'50s

Screen Gems has wrapped up deals with 16 more stations for the latest package of 73 post-1950 Columbia films. New sales bring the total markets carrying the films to 65.

Among the latest stations buying the package are WTCN-TV, St. Paul-Minneapolis; WMTV, Madison; WJRT, Flint; WBEN-TV, Buffalo; KTVO, Ottuma, Ia.; WXYZ-TV, Detroit; WKRC, Cincinnati; WITI - TV, Milwaukee; WITN, Washington, N.C.; WTOL-TV, Toledo; KXMC-TV, Minot, N.D.;

(Continued on page 46)

WICC'S Negro Newsman

Pittsburgh, July 9.

Regis Bobonis, for years a staffer on the Pittsburgh Post-Gazette and more recently executive editor of the Pittsburgh Courier, has joined the WIIC news department to become the first Negro ever employed as a newsman in Pitt tv.

Mal Goode, also a Pittsburgher and now with the ABC news department, did a news show here on radio with WAMO and also worked on the Courier.

Bobonis, who once served as a panelist on the station in "Focus on World Affairs," will handle general assignments.

Brit. Pix Producers Resume Campaign On Telefilm Quota

London, July 9.

British film producers, whose campaign for a quota of British telefilm have so far been fruitless, are to have yet another stab at getting some sort of protection written into the Television Bill.

The Bill is currently in its second reading stage in the House of Lords (after its passage through the House of Commons) and, according to Andrew Filson, general secretary of the Federation Of British Film Makers, the Commons were so divided on it that there is every reason to believe the Government and the Opposition would welcome another chance to make changes to the Bill.

Federation, unlike the British Film Producers Association, is no longer pushing for a legal quota.

(Continued on page 38)

MURDOCH GOES THRU CEILING

By MURRAY HOROWITZ

Australia, a key market for American program suppliers, is shaping up as a commercial battleground, the warring parties being those who want to retain the status quo and those seeking a freer market. The way the kangaroo will bounce is being conditioned on what's now going on.

Listening to the two sides in the fracas is like being in on maneuvers. Those wanting to retain the status quo represent the current tv establishment in Australia. Those wishing to upset it represent the American program suppliers, who beef about articial price ceilings, division of product, and other characteristics of a cartel.

In the midst of these lines along came a new Australian tv operator, Ruppert Murdoch, who operates stations in Adelaide and "Greater Sydney." His company News Ltd. of Australia has a tie with ABC International, which serves as his buying agent and which has a minority interest in his operation.

Before Murdoch came along the situation was described as quite comfortable for the tv establishment there. There were some maverick rumbles, but the price ceiling remained at $2,250 per hour-long episode and half for a 30-minute episode. Murdoch with two new stations to put on the air was said to have felt he couldn't go along with the gentlemen's agreement there. He flew to the U. S. and bought up about $2,500,000 worth of product, lot less than the $4,000,000 initially reported, but a king-sized buy nevertheless. He was said to have paid more than the ceiling and he also bought two runs, rather than the one-run sale traditional for Australia.

That was weeks ago. Today, Murdoch is reported to own a 23% stock interest in TCN, which would have been his competitor in Greater Sydney. (Murdoch's station is in Wallongang, which is near Sydney, which Murdoch planned to program as if Sydney was part of the market). Deal between TCN's Sir Frank Parker and Murdoch on the stock apparently has eliminated the threat of Murdoch stepping out of line. He now is described as being a friendly part of the Down Under tv establishment.

Won't Keep Quiet

The forecast is that despite the Murdoch-Parker deal, the kangaroo just won t remain quiet. Those U. S. suppliers close to the situation see the market this way. Currently, with the elimination of Murdoch as a buying force, there are three groups vying for product down under. They are the Australian Broadcasting Commission, the present commercial telecasters in principal cities, and the new licensees granted in Sydney, Melbourne, Adelaide, Brisbane, Perth and Hobart. The new licensees are commercial telecasters, too.

The number of sets in Australia is described variously ranging from 1,200,000 to 1,600,000. From the

(Continued on page 48)

'Ones' for the Money

Pittssburgh, July 9.

WIIC-TV, NBC affiliate in Pittsburgh which programs more than three hours of local-live Monday through Friday, next month observes the third anni of the daily live, hour strip, "Luncheon at the Ones," hosted by Alice Weston.

In its three years, "Ones" has racked up some impressive entertainment totals. More than 35,000 studio guests have been on hand to applaud more than 500 of the country's top entertainers guesting on camera. Besides the celeb lineup, more than 4,500 guests representing virtually every career and profession have also guested.

Show recently received a special bow from the local musicians union for featuring a different local band daily for a month.

FCC Orders WABC Radio to Share Nighttime Clear Channel With KOB

Washington, July 9.

FCC Monday (8) overrode ABC's vigorous objections and settled a 21-year-old case by requiring the web to share its New York clear channel at night with KOB, Albuquerque, N.M.

The 5-to-0 case, with two commissioners, Kenneth Cox and Lee Loevinger, not participating, marks the first time FCC has duplicated one of the 25 clear channels. The commission wants to duplicate 13 of them, but has held back at the request of House Commerce Committee Chairman Oren Harris (D-Ark.).

FCC recently wrote Harris that it wouldn't continue the clear channel moratorium any longer unless Congress itself stopped the commission.

Monday's decision means WABC, N.Y., must muzzle its 50,000 watts power at night on 770 kilocycles, cutting 702,326 people out of its primary service and 17,213,848 out of its secondary service.

FCC simultaneously gave Hubbard Broadcasting, Inc., Albuquerque (formerly KSTP, Inc.) authority to boost KOB's nighttime signal to 50,000 watts. It is also on 770 kilocycles and has been using 20,000 watts during the long fought case.

FCC rejected ABC's argument that it would be left with a N.Y. AM which was inferior to WCBS and WNBC, the clear channel stations owned by the other two webs. FCC said bringing the New Mexico station to maximum nighttime strength "will achieve a more suitable distribution of radio service."

"ABC has not demonstrated," the opinion said, "that competition among the radio networks would be substantially lessened by the requirement that WABC directionalize nighttime."

WBTM: BAD DAY AT BLACK MOUNTAIN

Greensboro, N.C., July 9.

FCC has revoked the license of Radio Station WMBT, Black Mountain, N.C.

The 500-watt daytime radio station is operated by the Mountain View Broadcasting Co., owned by Eugene and David P. Slatkin. Revocation goes into effect Aug. 25.

The commission said the Slatkins had misrepresented their financial qualifications, concealed from the commission the dissolution of the licensee partnership, made misrepresentations on numerous applications and had allowed the station to be operated by unauthorized persons.

WABC-TV's Big Pubaffairs Bid; '6 by Susskind'

WABC-TV, the ABC web's New York flagship, is making sweeping changes in its local programming this fall with a greatly expanded public affairs accent. Station, newly helmed by v.p. John O. Gilbert, has set a deal with David Susskind for the production of a minimum of six live specials covering the field of classical and contemporary drama. Similar deals with other producers along the same lines are also in the works.

WABC-TV is also introducing a late-night discussion program five nights a week. The station is also expanding its news with a series of five-minute wrapups during the morning and afternoon in addition to the complete roundups in the early and late evening. In addition, Gilbert has slotted putting on a one-hour morning service program for women. The station also will be working with local universities to present a daily college-level course of study.

Gilbert will spell out the local station's plans in New York Monday (15) to the trade at the Plaza Hotel. Similar presentations will be made by other ABC tv o&o's in Chicago, Detroit, Los Angeles and San Francisco throughout next week.

DECKS CLEARED FOR MIKE DOUGLAS SHOW

Cleveland, July 9.

Concluding a long hassle, KYW-TV, the local Westinghouse outlet, has received permission from AFTRA to syndicate the "Mike Douglas Show," a 90-minute live show telecast daily in the afternoon.

Show is due to be slotted on other Westinghouse stations soon, although no starting date has been set. KYW could not proceed with the syndication until AFTRA agreed to the waiving of some fees.

NBC's Italo Sales

Rome, July 9.

NBC has sold over $20,000 worth of programs to RAI-TV, the Italian telenet. Among items included are the Dick Powell series and several documentaries.

Deal was signed here by NBC v.p. George A. Graham and Lane Blackwell, company program sales topper in London, and is the result of negotiations conducted with Italo web by NBC Italo rep Mrs. Isa Chiesa, who is credited by company spokesman with spurring sales of NBC product in this area "some 100%" since she was named to post.

While here, NBC officials were also honored with an official luncheon thrown by RAI-TV g.m. Ettore Bernabei.

WNEW-TV Dickers Herridge Series

Robert Herridge and WNEW-TV, N.Y., are in the midst of negotiations on an hourlong series for next season, the working title of which is "Theatre of Man."

Herridge, producer - director-writer, has been associated in the past with such ventures as WCBS-TV's "Camera Three," "Robert Herridge Theatre," a syndicated effort done in conjunction with CBS Films, and the "Telephone Hour." More recently he has formed a partnership with Bob Carrington and under the Herridge-Carrington banner, they are engaged in projects in tv, legit and films.

Herridge, asked about his forthcoming project with WNEW-TV, said they would be human dramas, drawn from world literature, fact and fancy, pertinent to our times. First outing for the project, as envisioned by Herridge, would be "Requiem for John Brown."

Trio Buys L.I. Daytimer, String of Weekly Papers

Three New York businessmen, with backgrounds in show biz and advertising, have taken over radio station WBIC, in Islip, L.I., and a chain of eight weekly newspapers in Suffolk County. The group consists of Irving Maidman, realtor and theatre owner; Gerald T. Arthur, former senior v.p. of Donahue & Coe; and Wilson B. Stringer, v.p. of Rowe-Stanford Advertising. They are the principal stockholders in Meridian Media Inc. and Sunrise Press Inc., through which they took over the new properties.

WBIC is a 250-watter which operates daylight only. The newspapers were bought from the estate of Kingsland Macy, late leader of the Republican Party.

That Fine, Fine Line

We're talking about the slender, shadowy line that separates illusion from reality.

Nowhere on television is it drawn finer than on NBC-TV's "Du Pont Show of the Week."

For here is a weekly series that does both the fictional play ("The Forgery") and the drama-documentary ("Comedian Backstage"); and such is the artistry applied in both categories that the program's make-believe has the complete conviction of reality...and its slice-of-life documentaries the impact of exciting fiction.

Half of Du Pont's 14 color dramas next season will be coming from the Directors Company, the Franklin Schaffner-Fielder Cook partnership which contributed such successes to this year's series as "Big Deal in Laredo" and "The Outpost." Already completed for the Fall is "The Takers" (see photo), a tale-of-intrigue in which Walter Matthau and Shirley Knight try to relieve Claude

Rains of nearly $2,000,000 in jewels.

Another seven plays in color will be the responsibility of David Susskind's Talent Associates-Paramount, Ltd. As long-time producer of the earlier, "Du Pont Show of the Month," Susskind served up such first-rate attractions as "The Bridge of San Luis Rey" and "Ethan Frome."

As for the half-dozen drama-documentaries, they'll again be guided by Irving Gitlin, executive producer of NBC News' Creative Projects. Among the unit's most provocative works this season were "Fire Rescue" and "Police Emergency." On next season's agenda: studies of such diverse quarry-chasers as a big-game hunter in Africa and an aspirant for the "Miss America" crown.

Thus shuttling between fact and fiction, next season's "Du Pont Show of the Week" will offer a total of 30 broadcasts (including ten repeats). Once again, meeting its own high standards will be its biggest challenge; for its record is one of the most enviable in all television. Now, *that's* a reality.

NBC

Look to NBC for the best combination of news, information and entertainment.

As Blurberies Come & Go, VPI Finds a Winning '63 Formula —On Other Madison Ave. Fronts

By BILL GREELEY

Into the commercial film business they come and go like no other branch of the television industry. Robert Lawrence Productions, Niles, Transfilm and Filmways are companies out of existence that were doing big volume at one time in the last few years.

Over - expansion has doomed some—the big studios, other facilities and staffs that slack times wouldn't support. Government nebnosing of one agency-blurbery relationship eventually folded another. The movement of hot producers and directors from shop to shop has shelled others.

As of now a hot riser on the scene is VPI Productions, and president (and holder of controlling stock) George Tomkins wants to keep it that way. Company's rise in its four years has primarily been due to the cornering of talent. Its continued success may well be due to diversification.

VPI, which will double the gross this year to $4,000,000 now ranks second only to MPO, so far a staunch survivor on this liquid scene. This year's boom followed a reorganization shortly after Tomkins took over with what the prez calls "people assets" in the form of an increase from one to seven directors and the formation of several subsidiaries.

Latest subsid is VPI of California. The Coast branch, which has a 10-year lease on new facilities at 1515 N. Western Ave., Hollywood, landed $250,000 in business in its first month of operation, Tomkins says.

Another new subsidiary, Video Prints, New York, reportedly will do from $300,000 to $500,000 this year in blurb print distribution.

Video Programs, headed by Thomas Naud Jr. (producer and packager of tv shows and feature films), produced Buick's "Hole In One" golf tourney recently on NBC-TV and has made a pilot with the network, "Let's Make Music," a quiz that may make the web's daytime schedule. "Hole In One," Tomkins says, will most likely be back, maybe via Buick again or maybe another sponsor and maybe as many as four times next year (show has a merchandising tie-in with the audience). Video Programs has yet another golf show in the works, a contest between pros, with syndication a possibility.

Feature films are another thing under discussion. Dick Feldman and Naud will head a subsidiary called Variety Pictures.

With all the extra activity, concentration will still be on commercials (VPI won 20 awards at this year's American Television Commercials Festival). In blurb production, Tomkins says, the trend is currently away from the three-way bid and also away from the fixed storyboard, touted in VARIETY by an agency exec recently.

Rather than bid or come in with a totally preconceived blurb, says Tomkins, the agencies like to pick their production talent, call them in and huddle on ways to improve the initial idea. The idea man, the creative producer and director, is the man now in demand, he says. Art, animation and print design folk are getting more into the act, and, says the prexy, agencies are currently hot for still photographers, because they believe the still boys can give a blurb composition and creative class.

Petry's Tint Take

Edward Petry & Co. reppery has questionaired its tv station list on color facilities with the conclusion that there is a breakthrough imminent in the use of spot tv tint facilities.

Questionnaire was pretested among 14 media execs and tv-radio veepees from top ad agencies with their suggestions incorporated into the survey.

Study showed that of Petry's 32 stations virtually all are equipped to telecast network color and 17 are equipped to telecast color film. Four can handle color tape locally and five are equipped to produce live color shows. There are an estimated 666,000 color sets in Petry's markets.

Currently only three stations charge extra for telecasting color blurbs. Fifteen can produce color commercials, and, of these, two have additional charges for production in color (others will quote charges on request).

Twelve stations have regular local color programs available for participations are full sponsorship.

Petry, per suggestion of the agency execs, is making the questionnaire available to TvB for a wider survey.

PG's Realignment

Cincinnati, July 9.

A realignment of responsibilities within the Proctor & Gamble general advertising department creates two new divisions and brings promotions for four executives, effective July 15.

Paul Huth, director of media, becomes manager of the broadcasting and media division, responsible for tv programming and media buying.

Joseph Beech Jr. will head the tv commercial production and art and package design activities. He has been advertising manager of the toilet goods division.

Russell L. Condit, associate manager of media broadcasting, succeeds Huth as director of media.

William R. Gurganus, manager of the advertising production division, will transfer to the P&G international division for the European Common Market, preparatory to assuming a major management position in Germany.

JWT IN REVAMP OF B'CAST DIVISION

J. Walter Thompson agency has organized a new broadcasting department under new veepee-director of broadcasting William Hylan, who recently moved over from CBS-TV. William R. Wilgus, veepee and manager of the Hollywood office, has been named associate director of the newly-organized department. He's been on a New York-Coast shuttle recently, and Hylan says he will continue to work out of both offices.

Robert Buchanan, formerly a tv account supervisor, has been promoted to manager of the broadcast department. John Ball, also formerly a tv account super, is upped to director of programs.

Ruth Jones, formerly head broadcast buyer in the agency's media department, becomes head of all network and station relations, including supervision of spot and network buying for both radio and tv.

London Agencies

London, July 9.

Dorland Advertising prepping a major video campaign for Valor Co.'s large range of oil and electric heaters. Supported by press followups, drive will initiate in the London and Southern areas of the country with 30-second spots . . . Leading British agencies are currently mulling prospects of entering commercials into the newly introduced spot category of the Cork International Film Festival, scheduled for September . . . Shares in C. Mitchell & Co. agency—reputedly one of the largest in the world—have been acquired by a group comprising such business giants as Arthur D. Harris, Hugh Fenton, John Cresswell and Alastair Macpherson . . . Gillian Norton now handling all casting for the London limb of the Young & Rubicam agency . . . Southern Television has lined up several clients for experiments in the use of the seven-minute commercial as pioneered by TWW with Olive Oil . . . TAM reduced cost of its schedule of commercials by 10% Sked news costs subscribers $756 per annum.

Granny Inc.

Hollywood, July 9.

Playing "Granny" in "Beverly Hillbillies" has led Irene Ryan to form her own corporation, Renay Enterprises. The corporation will handle her heavy schedule of fair, rodeo, nitery and other p.a. commitments.

Currently headlined in Camdentown, Mo., Miss Ryan already has played eight outdoor dates this summer, and five more are scheduled this fall.

Revue Operates at Peak Production As 11 Series Roll

Hollywood, July 9.

Revue studios reached production peak for this year this week, with nine series in production. A 10th series goes into production in mid-month, and an 11th in August. Revue is the leading telefilm plant with its 11 series, with Screen Gems next with seven, MGM-TV third with six.

Already in production for the 1963-64 season at Revue are "Wagon Train," "The Virginian," "Arrest and Trial," "The Alfred Hitchcock Hour," "The Jack Benny Show," "Channing," the Bob Hope anthology series for Chrysler, and "Kraft Suspense Theatre." "McHale's Navy" resumes production July 15, and "Challenge Golf" resumes production Aug 2.

No production start has been set for "Destry," which has been ordered by ABC-TV, but isn't due to air until either mid-season next semester, or the 1964-65 season.

Avert Last-Minute Strike in Canada

Toronto, July 9.

A threatened trans-Canadian strike of some 2,100 members against the Canadian Broadcasting Corp. was called off yesterday (Mon.) by the Assn. of Canadian Television & Radio Artists. Move was made by the union although 90% of the membership had previously voted for a strike.

Dennis Sweeting, the union prexy, said that the membership is asking, not for a pay hike, but for security provisions. Despite austerity asked by the Canadian Parliament, the state-owned CBC has matched the performers' 1959 level of $3,600,000 and agreed to contribute the equivalent of 2% of the actors' gross salaries to an insurance fund. The last agreement with CBC expired June 30.

Wolper's 7 on the Strip

Hollywood, July 9.

Due to increased tv activity, Wolper Productions has resumed its physical expansion program. The company's administrative offices and production facilities now will be housed in seven separate buildings along Sunset Strip in Hollywood.

Organization recently leased considerable space in two more office buildings and additional suites in another building previously annexed by David L. Wolper. All of the six annexes are adjacent or in the immediate vicinity of Wolper's main headquarters along Sunset Boulevard. Wolper hopes to centralize his production facilities and staff next year under one roof instead of utilizing subsidiary buildings.

Brit. Telefilm Quota

Continued from page 35

Rather, it wants a government agreement with the Independent Television Authority and the BBC that they will screen not less than 30% British vidfilms.

The BFPA on the other hand is working out a plan of campaign to lobby peers in order to secure a definite obligation, i.e. legislation.

TV-Radio Production Centres

IN NEW YORK

Bennet H. Korn, Metropolitan Broadcasting Television prexy, has been named a member of the 14-man all-industry Rating Council of the National Assn. of Broadcasters . . . **Marian Carr** is appearing in "The Doctors" on NBC-TV today (Wed.) . . . **Lee Goodman**, formerly of Filmways, has joined Sarra, tv film commercial producers, as v.p. in charge of production . . . **Art Browne**, news desk editor of the Armed Services Network, sparking formation of a Broadcast Softball League . . . **Steve Strassberg**, director of ABC Press Information, headed for the Hamptons for three weeks in the sun . . . WABC-TV throwing a cocktailery at the Plaza to introduce its fall programming schedule.

Arthur Lubin, producer-director of CBS-TV's "Mr. Ed," and assistant director **Ira Stewart**, have returned from a global trip . . . Maestro-restaurateur **Bernie Mann** to guest on WOR-TV's "Joe Franklin Show" tomorrow (Thurs.) . . . **Sid Fruchter**, formerly station manager of the Conert Network's New York outlet, WNCN-FM, has been named exec assistant to prexy of Promotional Services, Inc. Fruchter will serve in sales and station relations for the media consultant firm . . . **Bob Maxwell**, who has a daily WCBS program and also does radio and tv commercials, has signed with the Agency for Performing Arts . . . KXXX Radio, Colby, Kan., and KUEN Radio, Wenatchee, Wash., join CBS Radio, effective Monday (15) . . . **Dan Petrie** has left for Coast to direct "A Day in the Life of Ivan Denisovich," slated for NBC's "Bob Hope Anthology Hour." . . . **Dave Vaile**, ex-KNX Radio newsman who is a crew member on a yacht in the Trans-Pacific Yacht Race, is supplying CBS Radio's "Worldwide Sports" with running reports on the progress of the race by Coast Guard ship-to-shore radio. Race started July 4 from San Pedro, Calif., and concludes in about another week at Honolulu.

Ex-New York policeman **Barney Martin**, featured on the Gleason show this past season, flew to the Coast last week for a role in the feature pic, "Soldier in the Rain" . . . Gleason staffer **Olivia Van Norden** slated to wed Godfrey Truslow July 20 at Dark Harbor, Me. She's niece of **Dian Merrill** . . . **Florence Monroe**, tv supervisor for the New York City Board of Education's Bureau of radio and tv, named president of the New York City branch, American Women in Radio & Television . . . Vet singer **Frank Parker** tours Soviet this month with KYW, Cleveland, along to take pictures of the junket for airing upon his return . . . WPIX-TV cited by New York City Hall for work in behalf of the city's Community Service Project . . . **Roger Gimbel** has been named producer of the upcoming CBS-TV special starring **Robert Goulet** . . . **Patty Duke's** new tv series starts production this week with all shooting, inside and out, in New York . . . **Angela Martin** and her puppets will do a return on the **Joe Franklin** "Memory Lane" strip on WOR-TV Friday (12).

IN HOLLYWOOD

First casualty of the new Metromedia regime at KTTV is **Tom Duggan**. Took too many AWOL's, which is why former KCOP manager **Al Flanagan** decided that life was too short for such shenanigans . . . **Sheldon Leonard** has taken personal charge of the **Bill Dana** show and this should step up client interest, which has been non-existent. **Don Adams**, whose comedics will be utilized on the Dana show, may spinoff to his own series . . . **Shel Stuart**, program supervisor at Foote, Cone & Belding, moved up as manager of the agency's broadcast department . . . **Howard Wheeler**, manager of KGB, San Diego, named to board of directors of Cal. Broadcasters Assn. repping district 5 . . . KRHM's **Bob Cowan** won the nod as radio's voice of Disneyland. He does a nightly stint from the Crescendo boite . . . **Merrill Heatter** (he's Gabe's nephew) and **Robert Quigley**, who fielded the new game show, "People Will Talk," will have seven sponsors rest of the way after leading off with none . . . **Bennet Korn**, who heads up Metromedia's tv operation, looked over the KTTV layout and liked what he saw. The personnel he called "a very fine bunch" . . . **Walter Schwimmer**, who makes his presence felt in a large way, stormed into town with his new sports show, "Let's Go To the Races." Shoppers pick up their "racing cards" at super markets and winners can pocket as much as $2.500. Horse races, which were filmed at Sunshine Park, Tampa, are run off on a tv station . . . **Arthur Lubin**, producer of "Mr. Ed," set up facilities in Japan for production of three segments in the fall. The talking horse will also be stabled on a Hong Kong station.

IN CHICAGO

Lee Phillip starts a new quarter-hour femme show on a regional CBS-TV network (40 midwest stations) in September, with Pillsbury sponsoring . . . **Mort Sahl**, playing a regular date at Mister Kelly's, is doubling as WIND's guest deejay this week as one of **Dick Williamson's** summer replacements Station has recently added **Phyllis Diller, Les Paul, Jim Backus** and **George Jessel** to the summer promotion . . . **Carole March**, WBBM Radio staff vocalist, is enceinte . . . **Larry Roberts**, who's been with several San Francisco stations including **Frank Atlass'** KKHI, has joined WBKB-TV as a new staff announcer . . . **Penny Weisman**, daughter of Foote, Cone & Belding's public relations veepee, **Al Weisman**, is turning out press releases for educational station WTTW during her summer vacation from the U. of Missouri . . . **Jim** and **Bud Stewart**, WBKB performers, returned to Africa for a month to complete the shooting of their new syndication series, "Safari" Their sons, Jeb and Chris, will also take part . . . **Norm Ross**, who came back from Oxford for his father's funeral in 1953 and then agreed to take over Norman Ross Sr.'s "Olson Travel Hour" on WMAQ, has now notched 10 years in broadcasting . . . NBC veep **Lloyd Yoder** has been elected viceprez of the Rotary Club of Chicago . . . **Pat Sheridan** was switched from his nighttime slots on WBBM Radio to new daytime berths on weekends

IN LONDON . . .

TWW cameras to cover the Llangollen International Musical Eisteddfod in July for the first time. Hitherto show has been exclusively telecast on BBC . . . Southern Television bringing back its showcase for amateur talent "Home Grown" for a summer run . . . **Pete Murray** takes over from **Brian Matshew** as compere of ABC Television's top pop show "Thank Your Lucky Stars" . . . Historian **A. J. P. Taylor** competed with himself on the two British video outlets when Granada Television aired his "Men Of Our Time" segment on Mussolini and BBC screened his lecture on Alexander II . . . Big drum beating by **Cassius Clay**, who whipped British heavyweight boxer **Henry Cooper**, swept BBC's "Sportsview" segment carrying the fight to fourth place in the TAM top 20 listing . . . BBC launches "a new approach to sport" this week where entertainers such as **Tommy Steele** are invited to talk about a favorite sport with a distinguised player . . . New comedy with **Sid James** bows on BBC tonight (Wed.) called "Taxi." Series is edited by **Ted Willis** . . . As part of its program to promote 625 line television, Pye mounted closed circuit telecoverage of the Henley Royal Regatta

IN WASHINGTON

Against strong competition in the category in all the hubbub and yak-yak of a bigtime political rally, **Efrem Zimbalist Jr.** was generally conceded the distinction of having made the most bizarre statement of the night at the July the Fourth Draft-Goldwater Rally here. His winning line: "Wouldn't it be wonderful if every day was (sic)

(Continued on page 50)

AM RATINGS: BROKEN CRUTCH

2d Thoughts on '1st Impression'

Hollywood, July 9.

"Your First Impression," the Monty Hall-Art Stark daily daytime panel show on NBC-TV, is shifting to New York July 29 to tape a month's shows—20 programs in all. What appeared originally to be a simple move for a one-set daytime show, however, became a tremendously complicated affair with logistical problems equalling that of roadshowing a multi-set Broadway musical.

Hall, exec producer of "Impression" since it started on NBC-TV out of the Burbank studios 18 months ago, has been working on the move back East for four months. Once the obvious problems of setting up offices and housing for the staff—12 production personnel—were squared away, things really got complicated.

First physical problem involved the show's isolation booth. It's about three times the size used on any other show. When shipping arrangements were completed, it was found that no elevator in the RCA Building in New York was large enough to accommodate the booth. A new one is being built in the East.

Another massive problem arose with the program's photo files. Five different star still pix are used on each show. Hall's files, totalling 5,000 pix, are now being crated—and will have to be air freighted back to Hollywood when production resumes on the West Coast.

Several of the show's personnel already have had to make special trips to New York. Mary Markham, who books the guest stars, had to detour via New York from Denmark, to start lining up not only guesters but potential panelists. So far, she and Hall have been offered 100 names as panelists. From this total, Hall must select the 12 the show will use, which means he'll be auditioning round the clock for a week after he gets to New York.

In addition, Wes Kenney, show's director, is flying East to set up the crew, facilities, lighting and audio, as well as o-o'ing the set and new isolation booth.

Biggest headache, though, came from an unexpected source—the dressing rooms. In Burbank, an elaborate system has been worked out so that mystery celebs are "smuggled" in and kept hidden behind locked doors so that panelists can't spot them, even by chance. After a series of complicated maneuvers, the New York setup was resolved with dressing rooms for panelists on one floor; guesters on another, and, similarly, makeup rooms on different floors. It'll be a real musical-dressing room deal.

In addition to exec producer Hall, "Impression" troupe doing the L.A. to N.Y. back to L.A. routine includes M.C. Bill Leyden, Steve Hatos, producer; Nat Ligerman, associate producer; Kenny; Mary Markham; Hank Kovall, Steffi Sidney and Jerita Ingle, production assistants; Ivan Ditmars, ork leader; Wendell Niles, announcer; Jack Watson, NBC unit manager and several of his aides.

The four weeks' shows will be taped in three weeks, first one airing Aug. 12, troupe returning to California Aug. 24.

Republican Solon Prods Advertisers To Fight 'Federal-Slanted' TV Shows

Los Angeles, July 9.

"Advertising is under the gun in Washington and your very profession itself is threatened." This warning was sounded last week by Rep. Bob Wilson, chairman of Republican congressional committee, to admen and women from 11 western states in convention at the Ambassador hotel. He further cautioned the delegates to watch the word "regulate." Now before Congress, he added, are 175 bills to regulate advertising.

"I warn you against not solely a political party but a group of people who want unlimited power," Wilson reminded. "They are running rampant today under the guise of backing so-called public interest projects. Live wolves wearing sheepskins, the brain-trusters are masquerading under public interest camouflage while attacking those institutions that promote free choice.

"We now see a rash of Federally-slanted television programs. Robert Taylor will star in an opus glorifying the Departments of Health, Education & Welfare. Probably called 'Dr. Celebreeze.' A series on the State Department is in the works. Pictorialization of a book glorifying the administration's last campaign is due. The new head of

(Continued on page 44)

'Boy's Town' Going TV

MGM-TV is developing an hour-long telefilm series based on its 1938 release, "Boys' Town," which starred Spencer Tracy and Mickey Rooney.

Studio is planning the project for the 1964-65 season, and has held discussions with the networks on the venture. It deals with the home founded near Omaha by the late Father Flanagan, of course.

FCC Asks Broader Powers in Moving On Transfers, CPs

Washington, July 9.

FCC asked Congress to give it broader powers in reviewing applications for sales or transfers of broadcasts or construction permits.

Commission asked for deletion of the 1952 Congressional amendments to the Communications Act which prevented it from considering the "public interest" when acting on transfer applications. The amendments were designed to prevent the "Avco" practice whereby transfers applications were virtually open to all bidders during FCC consideration.

Avering it doesnt' want to return to Avco procedures, FCC said it should be given wider latitude in reviewing transfer applications.

The present practice, however, FCC said allows a broadcast owner to pick his successor. This runs counter to general "public interest" provisions used in FCC determinations of general license and renewal applications.

Commission, in its message to Congress, cited an example of how the new powers might be used if granted. It said it should at least have the discretion to "consider"

(Continued on page 46)

Greer Garson's 20th-TV Series

Hollywood, July 9.

Greer Garson will hostess a 20th-Fox TV documentary series if current negotiations with documentary toppers Malvin Wald and Jesse Sandler are finalized. Miss Garson would also do interviews on the proposed program. It would be a half-hour series, about great women.

Miss Garson and 20th-TV's documentary brass are also discussing the possibility of her starring in a 90-min. spec, and Wald and Sandler are now in negotiations with the networks on this project.

MEANINGLESS TO MOST AGENCIES

Chicago, July 9.

Will Pulse, Hooper and other radio rating services gain from A. C. Nielsen's withdrawal from the local radio research field?

Probably not. In fact, it appears more likely now that they'll suffer from it because Nielsen's quitting has had the effect of confirming what many agencies and advertisers have felt for a long time, namely that present audience research techniques are inadequate and the surveys virtually meaningless. The numbers may have been arrived at honestly, but they're simply not projectible when it comes to automobile or transistorized listening.

Foote, Cone & Belding, one of the major and more progressive ad agencies, is convinced now that all available radio ratings are worthless and has put it in the form of a ukase to all its time buyers to desist from buying spot radio by the numbers. Says Edward M. Stern, veepee and media director of FC&B, Chicago, "We've been telling our time buyers for some time that a lot of bad numbers is no better than no numbers—and probably worse. But now we're policing their use of ratings more vigorously, to the extreme of giving serious thought to terminating the employment of those who persist in using this kind of data."

Stern says the agency will be buying radio pretty much on its own judgment henceforth, off of such factors as a station's general programming, its coverage area, kilowatt power, location on the dial, commercial practices and intangibles like the quality of its newscasts and the meaning of the station to the community.

"If you do not have quantitative data to work with," he says, "you have to work more with qualitative values. We're not closing the door to the possibility of a new radio service that can be meaningful, but from the looks of things any radio buying in the future is going to depend to a great extent on intangibles—and particularly on the tone and type of programming the station uses seven days a week. From that we can draw some conclusions as to the kind of audience the station attracts, since we're no longer interested in the unreliable audience composition data the rating services give out."

Stern points out that this is not a new scheme of radio buying but really only a return to the old scheme that was used before audience research came into being. He indicates that the agency has also adopted a more cautious attitude with local television ratings and "will buy spot tv with the same eye to the qualitative factors." He said the agency would encourage radio stations to submit tapes sampling their programming, so that the time buyers can get to know the stations firsthand.

"We welcome all the help a station can give us in determining our buys," Stern says, "but unfortunately a station's own audience research is usually not acceptable. I suppose we might be influenced somewhat by such things as mail pull and the old Ma Perkins' seed offers that seem to show some proof of audience. The 'coupon pull' is certainly not the

(Continued on page 50)

RUKEYSER TAPPED TO SUCCEED ELLIS MOORE

Merryle (Bud) Rukeyser Jr., formerly director of program publicity, has been named director of press and publicity for NBC, replacing Ellis Moore, who has resigned after 11 years over policy differences.

Rukeyser has been with NBC since 1958, joining the press department as a staff writer from Young & Rubicam where he was in the tv publicity department. Before Y&R, he was with INS and the Albany Times-Union as a reporter.

Network Radio Doing So Well Ex-Affils Are Now Asking Back; ABC's Two-Year 120% Sales Hike

Whatever the sponsor-agency response to radio ratings (see adjoining story), network radio is riding the crest of a resurgence of advertising interest and while it remains less than an affluent medium, the wave of relative prosperity appears to be growing.

It's not only clients, old and new, who have rediscovered network radio as the "new medium buy," but stations across the country which once were flip about affil allegiance now are climbing aboard the web bandwagon. For them, it's a case of good biz, good relations with the FCC and a network schedule of news, pubaffairs and special events which can't be duplicated on the local level.

ABC Radio reports that with only one week gone in July, third quarter of '63 is already ABC Radio's best quarter in many years. In a little more than two years, ABC Radio's sales volume has increased by 120%.

CBS Radio reports that sales volume for the month of June was the highest in six years. Less than 20% of the network programming commercial time available is unsold at this time, a record CBS Radio status of eight years.

NBC Radio reports that sales revenues from advertisers in the first half of '63 were about 10% higher than those of '62—previously the web's best year since NBC Radio program format change in 1960. From April 5, 1963—the fifth day of the web's second quarter—to June 26, NBC Radio chalked up $2,658,774 in new and renewal business from 25 advertisers.

Other signs of the times are these:

CBS Radio instituted a rate hike effective June 1, of about 10%.

ABC Radio, which instituted a rate hike last January, expects another rate hike to be made next January.

Then there are the boom-boom impressions created by such men as Bob Pauley, ABC Radio prexy, as he speaks of his network. Pauley hails the Harris hearings in Washington as showing the fallacies of the rating services. (ABC Radio cancelled Nielsen and subscribed to the Sindlinger service). ABC Radio's prexy feels the upsurge in advertising interest is "only the beginning."

CBS Radio prexy Arthur Hull Hayes feels that no rating service really "gives a true picture" of the radio audience. Hayes is sticking with Nielsen, though, adding that "Sindlinger hasn't sold me as yet." He hopes that the NAB and RAB will do something to correct the rating situation. As to biz he feels there's nothing to diminish the upward curve, if all present indications prove out.

Hayes, Pauley, et al. in radio networking speak of the declining novelty of tv, the wearing off of glamour in the tv medium, the rediscovery of radio networking, making radio networking the shiek new medium to buy. Clients, ad agencies are now in fashion buying radio networks, was the way it was summed up by network execs.

Wasteland Revisited

Chicago, July 9.

A number of viewers called each night to complain when NBC-TV preempted the first 15 minutes of the "Tonight" show to cover President Kennedy's travels in Europe.

On the fifth night, WNBQ received a call from an irate Chicago viewer who said, "Haven't you heard? Newton Minow is gone. Give us back the wasteland."

Henry Defends Webs' Coverage On Civil Rights

Washington, July 9.

Letter writers to FCC complain in the largest number about the "amount, kind and timing" of commercials, according to FCC Chairman E. William Henry.

Added Henry: "Surprisingly enough I have found since I have been getting the chairman's mail, they resent canned laughter, which is a surprising thing. They resent loud commercials, and they resent extremes in violence and things like that."

Henry made the comment in a Sunday (7) appearance on ABC's "Issues and Answers" when he was interviewed by Bob Fleming, the web's Washington news bureau chief, and Bob Clark, an ABC correspondent. Other points made by Henry:

—He rejected the complaints of Dixie members of Congress that the nets have slanted coverage of civil rights stories against Southern whites. "I think," said the official from Memphis, "their (the webs) coverage has been full and what I have seen . . . has been fair."

—Asked about broadcast editorials, he observed: "I think it is very good that they (radio-tv stations) take positions on issues of public importance and knead and mold public opinion."

—Henry immediately picked up Fleming's suggestion that educational tv needs a new name, since the currently used tag isn't, figuratively speaking, very sexy. ("Some of us really don't want to be educated in the evening hours," observed newsman Fleming.) Said Henry: "I think it (a new moniker) might help. I think certainly they (educational tv promoters) need some more showmanship. They need after all to get an audience."

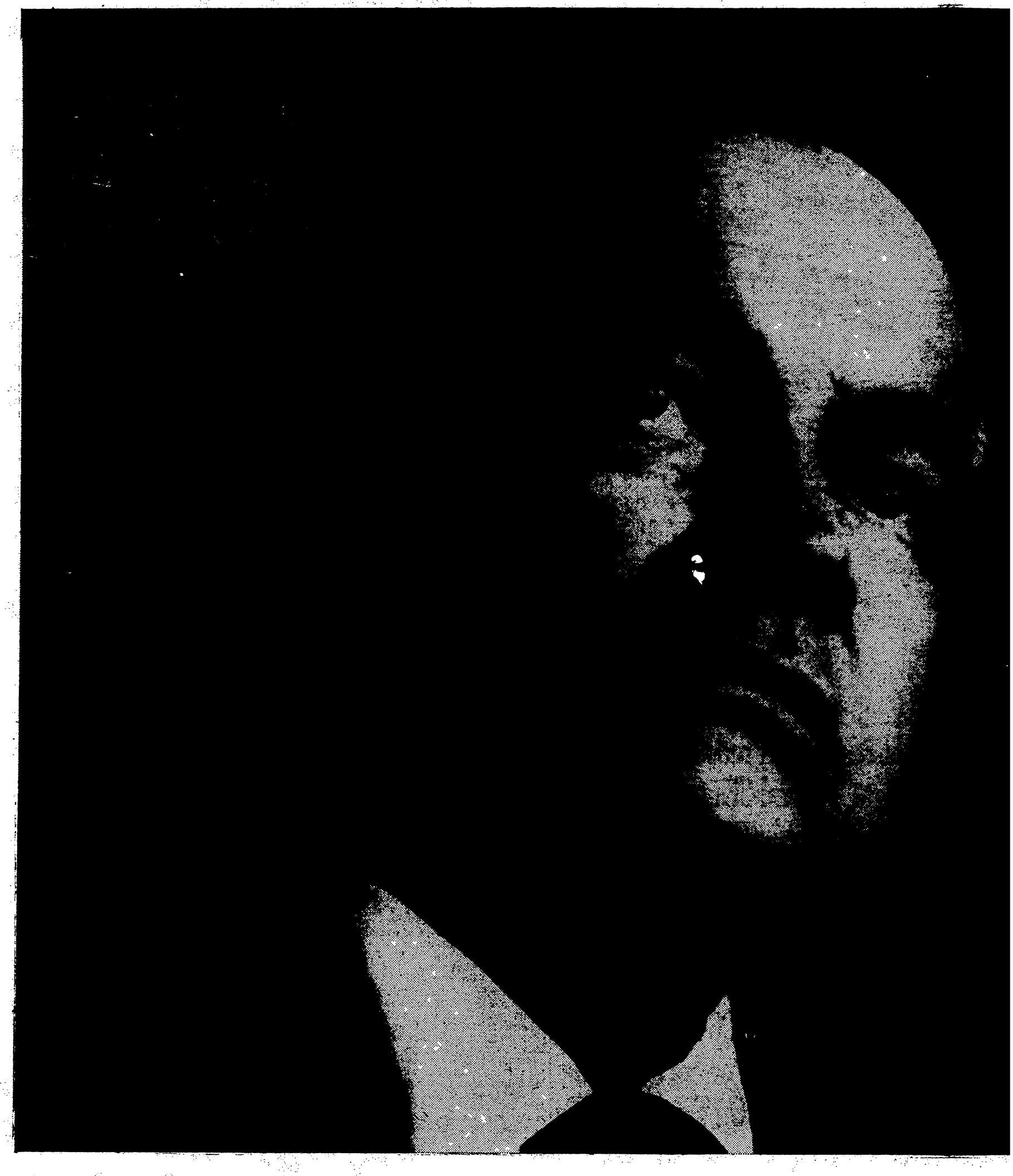
—On programming: "I think those whose tastes are in the majority are really over-programmed . . . I think the Commission, all seven of us, agree that the broadcasters have got to serve all substantial segments of the viewing public, not just those whose tastes happen to be in the majority and that there are certain types of public interest programs discussing important issues of the day, controversial issues of the day, a even entertainment types which are not profitable, and yet do serve the public interest, and therefore must be put on, but certainly not all the time—not even most of the time, but some of the time."

—What, asked Fleming, does he expect network programming to be 10 years from now? Answered Henry: ". . . There will be more stations and therefore more choices available to the public . . . We have recently done away with option time . . . and there have been some dire predictions that this is going to put the networks out of business . . . I think the networks 10 years from now will continue to be strong and be stronger."

SLF's $350,000 For NBC Specials

Savings & Loan Foundation, which bankrolled NBC-TV's documentary, "U. S. Route 1," will bankroll two more of the web's one-hour telementaries.

Like "Route," both shows will deal with Americana. First, titled "The American Spectacle," will be produced by "Route" producer Lou Hazam. Second, "The Red, White & Blue," will be produced by Don Hyatt. S&LF investment is close to $350,000.



Harlequin-and-Host

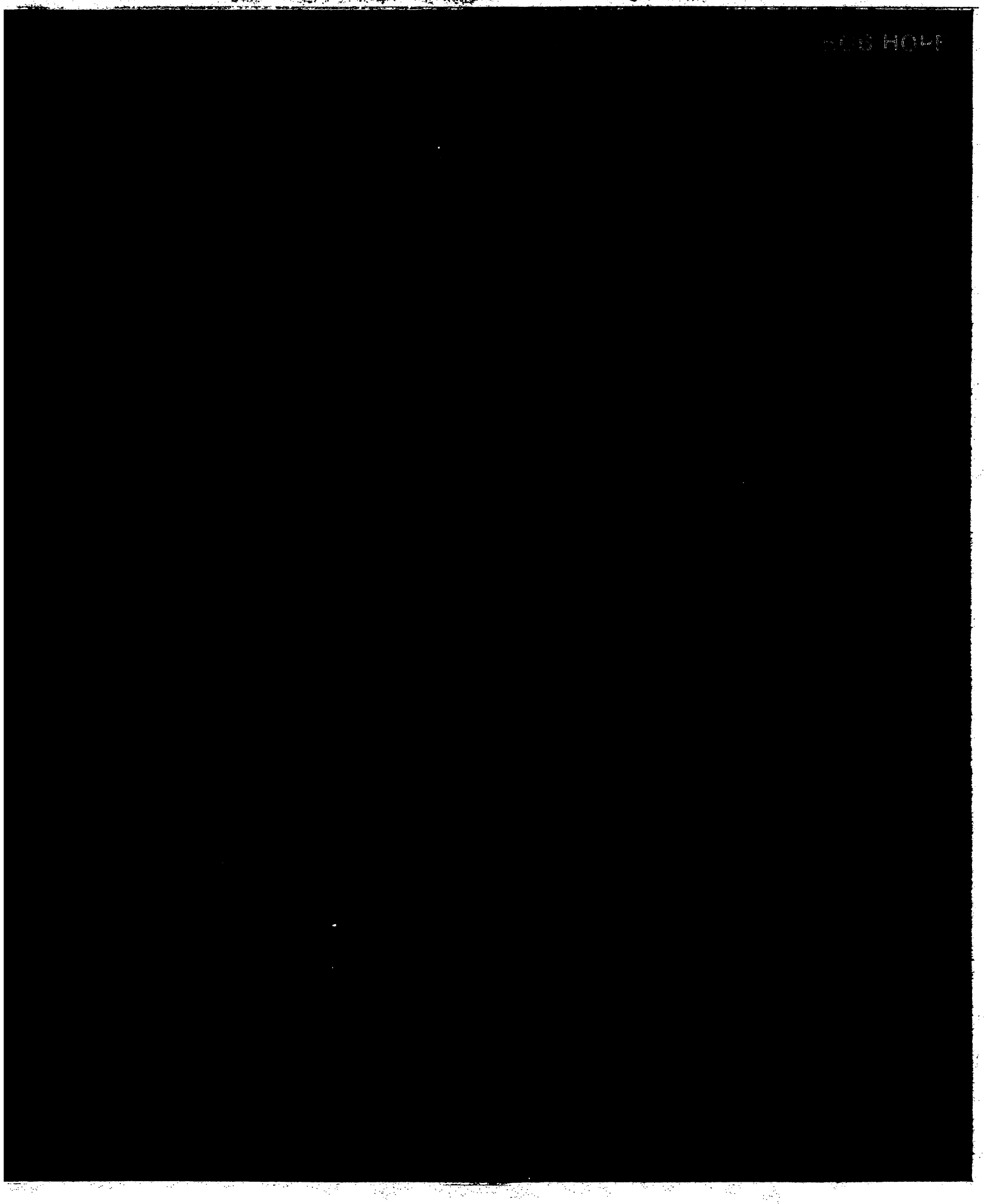
Quickly, now, which has more facets—the Hope Diamond or the Hope Robert?

It's no contest, really. And viewers soon will be seeing still another side of the fellow who's already distinguished himself as a comedian, singer, golfer, political analyst, camp-follower and Crosby-detractor.

For next season Robert will be host of NBC-TV's brand-new drama series, "Bob Hope Presents the Chrysler Theatre."

Not that he has any intention of deserting the variety programs with which he's so warmly identified. Fact is he'll be doing five of *these* next season, along with two comedy-dramas in which he'll star and a 90-minute Christmas special. These eight programs are grouped under the title, "Chrysler Presents a Bob Hope Special."

Even at this stage in its preparation, the "Chrysler Theatre" shapes up as one of next sea-



son's outstanding drama series.

One of its presentations will star Jason Robards, Jr., in "One Day In the Life of Ivan Denisovich," an adaptation of Alexander Solzhenitsyn's best-selling novel. For Robards, the performance will mark a first appearance on film for television.

Another of its plays will be Rod Serling's "A Killing at Sundial," the author's first television script in three years this side of "The Twilight Zone." Melvyn Douglas, Angie Dickinson and Stuart Whitman will head the cast.

Obviously, Host Hope will be in pretty good company. We'd say the Chrysler programs will be in pretty good company, too, for they'll be part of a schedule that ranges from established favorites like "The Virginian" and "Sing Along with Mitch" to showroom-fresh entries like the "Mr. Novak" dramas and Imogene Coca's "Grindl." It takes no telescopic lens to foresee a banner NBC-TV season.

NBC

Look to NBC for the best combination of news, information and entertainment.

VARIETY-ARB SYNDICATION CHART

VARIETY's *weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week five different markets are covered.*

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY *Coupled with the rating performance of the top 10 network shows, on the local level, the* VARIETY-ARB *charts are designed to reflect the rating tastes of virtually every market in the U.S.*

LOS ANGELES

STATIONS: KNXT, KNBC, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY PERIOD: APRIL 19 - MAY 16, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Andy Griffith	KNXT	862,900	35
2.	Dick Van Dyke	KNXT	862,800	34
3.	Beverly Hillbillies	KNXT	830,400	33
4.	Bonanza	KNBC	795,400	31
5.	Candid Camera	KNXT	778,800	30
6.	Red Skelton	KNXT	756,800	31
7.	Defenders	KNXT	719,900	28
8.	Perry Mason	KNXT	703,500	27
9.	Ben Casey	KABC	648,400	27
10.	Dr. Kildare	KNBC	631,800	25

RK.	Top Syndicated Shows	Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Sea Hunt	(Sat. 7:00)	KNXT	Economee	473,700	19
2.	Death Valley Days	(Wed. 7:00)	KNBC	US Borax	424,300	18
3.	Across 7 Seas	(Tues. 7:00)	KNBC	Crosby Prod.	286,200	11
4.	Champ Bowling	(Sun. 5:30)	KHJ	Schwimmer	186,200	8
5.	Hennesey	(Fri. 7:00)	KNBC	NBC Films	181,800	7
6.	Huckleberry Hound	(Tues. 7:00)	KTTV	Screen Gems	179,200	8
6.	New Breed	(Sat. 9:30)	KABC	ABC Films	179,200	8
7.	People Are Funny	(Mon.-Fri. 7:00)	KHJ	NBC Films	166,800	6
8.	Third Man	(Fri. 10:30)	KABC	NTA	163,800	7
9.	Quick Draw McGraw	(Mon. 7:00)	KTTV	Screen Gems	150,200	6

Top Competition	Sta.	Total Homes
Fight of the Week	KABC	381,100
Big News; Cronkite	KNXT	304,400
Big News; Cronkite	KNXT	300,500
G.E. College Bowl	KNXT	214,900
20th Century	KNXT	360,800
Big News; Cronkite	KNXT	319,500
Big News; Cronkite	KNXT	308,500
Have Gun Will Travel	KNXT	356,200
Gunsmoke	KNXT	328,900
Big News; Cronkite	KNXT	304,300
Jack Paar	KNBC	538,100
Golden Voyage	KNBC	327,600

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY PERIOD: APRIL 19 - MAY 16, 1963.

1.	Candid Camera	WBBM	834,900	38
2.	Andy Griffith	WBBM	831,800	39
3.	What's My Line	WBBM	830,300	39
4.	Bonanza	WNBQ	738,800	34
5.	Jack Paar	WNBQ	723,800	35
6.	Gunsmoke	WBBM	706,400	33
7.	Jackie Gleason	WBBM	705,300	34
8.	Garry Moore	WBBM	691,100	33
9.	Ben Casey	WBKB	684,800	33
10.	Red Skelton	WBBM	668,400	31

	Top Syndicated Shows	Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Mike Hammer	(Tues. 9:30)	WGN	MCA	262,100	12
2.	Mr. Lucky	(Fri. 9:30)	WBKB	Official	230,100	11
3.	Biography	(Sun. 9:30)	WGN	Official	208,900	10
4.	Maverick/Baseball	(Thurs. 9:00)	WGN	Warner Bros.	186,400	9
5.	Yogi Bear	(Tues. 6:00)	WGN	Screen Gems	182,200	8
6.	Thriller	(Fri. 8:30)	WGN	MCA	178,100	8
7.	Wild Cargo/Baseball	(Thurs. 7:30)	WGN	Lakeside	172,900	8
8.	One Step Beyond	(Fri. 8:00)	WGN	ABC Films	164,100	8
9.	M-Squad	(Fri. 9:30)	WGN	MCA	161,300	7
10.	Rocky & Friends	(Wed., Fri. 6:00)	WGN	PAT	160,000	8

	Top Competition	Sta.	Total Homes
	Garry Moore	WBBM	755,800
	Jack Paar	WNBQ	739,200
	What's My Line	WBBM	830,300
	A. Williams; News Spec.	WNBQ	589,200
	News; Wea; Hunt-Brink.	WNBQ	294,000
	Price Is Right	WNBQ	464,900
	Jack Paar	WNBQ	648,400
	Dr. Kildare; Astro	WNBQ	442,400
	Sing With Mitch	WNBQ	523,600
	Jack Paar	WNBQ	739,200
	News; Wea; Hunt-Briak.	WNBQ	257,300

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY PERIOD: APRIL 19 - MAY 16, 1963.

1.	Jackie Gleason	WHDH	565,100	34
2.	Dr. Kildare/Recovery	WBZ	534,400	36
3.	Candid Camera	WHDH	495,400	32
4.	Hazel	WBZ	491,300	35
5.	Sing With Mitch	WBZ	470,500	30
6.	Skelton/Baseball	WHDH	462,400	30
7.	Lucy Show	WHDH	450,000	29
8.	Ed Sullivan	WHDH	448,000	29
9.	I've Got A Secret	WHDH	444,900	26
10.	Dick Van Dyke	WHDH	444,400	25

	Top Syndicated Shows	Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Dragnet	(Tues. 7:00)	WBZ	MCA	251,000	19
2.	Wyatt Earp/Astro	(Thurs. 7:00)	WBZ	ABC Films	237,400	16
3.	Death Valley Days	(Wed. 7:00)	WBZ	US Borax	229,900	16
4.	M-Squad	(Fri. 10:30)	WNAC	MCA	224,900	14
5.	Biography	(Mon. 7:00)	WBZ	Official	208,800	14
6.	Brave Stallion	(Fri. 7:00)	WBZ	ITC	207,100	13
7.	Ripcord	(Sat. 7:00)	WHDH	UA-TV	193,700	9
8.	Rescue 8	(Fri. 7:00)	WNAC	Screen Gems	185,700	14
9.	Checkmate	(Sat. 5:30)	WBZ	MCA	183,300	13
10.	W. Point/Baseball/Sci.	(Sat. 4:30)	WHDH	Economee	172,000	12

	Top Competition	Sta.	Total Homes
	Cronkite; News; Wea.	WHDH	137,500
	Cronkite; CBS News	WHDH	162,100
	Cronkite; News; Wea.	WHDH	137,500
	Jack Paar	WBZ	370,900
	Cronkite; News; Wea.	WHDH	171,600
	Rescue 8	WNAC	185,700
	Highway Patrol	WBZ	203,400
	Brave Stallion	WBZ	207,100
	Race; Baseball; Derby	WHDH	138,400
	Wide World Sports	WNAC	116,200
	Pro Bowlers; Hootanny	WNAC	92,100

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY PERIOD: APRIL 19 - MAY 16, 1963.

1.	Candid Camera	WMAR	231,000	42
2.	Beverly Hillbillies	WMAR	215,900	38
3.	Andy Griffith	WMAR	205,300	39
4.	Red Skelton	WMAR	194,900	37
5.	Bonanza	WBAL	184,000	33
6.	Ed Sullivan	WMAR	177,900	29
7.	Jackie Gleason	WMAR	175,700	32
8.	Jack Paar/Baseball	WBAL	174,200	35
9.	Garry Moore	WMAR	172,900	35
10.	What's My Line	WMAR	170,000	33

	Top Syndicated Shows	Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	M-Squad	(Fri. 10:30)	WJZ	MCA	82,200	15
2.	Best of Groucho	(Mon.-Fri. 6:00)	WMAR	NBC Films	75,000	14
3.	Death Valley/Astro	(Thurs. 8:00)	WBAL	US Borax	66,500	12
4.	Divorce Court	(Sat. 8:00)	WMAR	Storer	65,200	11
5.	Yogi Bear/Astro	(Thurs. 7:30)	WBAL	Screen Gems	54,300	11
6.	Mickey Mouse Club	(Mon.-Fri. 5:00)	WBAL	Buena Vista	49,800	10
7.	Whirlybirds/Sports	(Wed. 6:30)	WMAR	CBS Films	44,800	7
8.	Hennesey	(Sat. 7:00)	WMAR	NBC Films	43,400	8
9.	San Fran Beat/Sports	(Tues. 6:30)	WMAR	CBS Films	42,400	8
9.	St. Trooper/Cronkite	(Thurs. 6:30)	WMAR	MCA	42,400	7

	Top Competition	Sta.	Total Homes
	Jack Paar; Baseball	WBAL	179,800
	530 Shows; News	WBAL	55,200
	Perry Mason	WMAR	122,800
	Wrestling; Pinbusters	WBAL	81,700
	Ozzie & Harriet; Astro	WJZ	58,400
	Buddy Dean	WJZ	83,400
	Early Show	WJZ	56,500
	Pinbusters	WBAL	113,800
	Early Show	WJZ	63,800
	Rpt; Spt; Hunt-Brink	WBAL	47,000

ATLANTA

STATIONS: WSB, WAGA, WAII. SURVEY PERIOD: APRIL 19 - MAY 16, 1963.

1.	Beverly Hillbillies	WAGA	288,100	54
2.	Bonanza	WAGA	201,000	40
3.	Dick Van Dyke	WAGA	177,000	35
4.	Andy Griffith/BB	WAGA	160,000	27
5.	Red Skelton	WAGA	156,300	28
6.	Candid Camera	WAGA	154,400	30
7.	I've Got A Secret/BB	WAGA	149,600	26
8.	Dr. Kildare	WSB	147,100	32
9.	Ed Sullivan	WAGA	144,600	27
10.	Hazel	WSB	144,200	31

	Top Syndicated Shows	Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Ripcord/Recovery	(Thurs. 7:00)	WSB	UA-TV	123,800	26
2.	Death Valley Days	(Mon. 7:00)	WSB	US Borax	94,000	19
3.	Hennessey	(Tues. 7:00)	WSB	NBC Films	93,700	15
4.	Whirlybirds	(Wed. 7:00)	WSB	CBS Films	92,900	18
5.	Third Man/ Baseball	(Fri. 8:00)	WAGA	NTA	85,000	19
6.	Amos N Andy	(Mon.-Fri. 6:30)	WAGA	CBS Films	84,400	16
7.	Huck Hound/Astro	(Thurs. 6:00)	WSB	Screen Gems	82,400	16
8.	Peter Gunn	(Fri. 10:30)	WAII	Official	72,960	13
9.	Yogi Bear	(Mon. 6:00)	WSB	Screen Gems	70,500	14
10.	Quick Draw McGraw	(Tues. 6:00)	WSB	Screen Gems	66,900	13

	Top Competition	Sta.	Total Homes
	Biography; Astro	WAGA	47,300
	P. Silvers; Inside BB	WAGA	66,300
	Deputy	WAGA	58,800
	Rebel	WAGA	47,100
	Internat'l Showtime	WSB	129,700
	Wea; Hunt-Brink; Astro	WSB	104,600
	News; Astro Recovery	WAGA	59,900
	Jack Paar	WSB	75,800
	Panorama News	WAGA	71,900
	Panorama News	WAGA	62,400

H'wood's Peak Production

Continued from page 25

atre managers; 23 directors (which includes drama coaches, casting directors, legit directors; 9 radio announcers; 32 production managers (including various types of production ahsistants); 18 booking agents; several publicists and even a few producers, as well as clerical personnel.

Unrepresented in listings are such groups as the actors and writers, who are not required to place themselves on Service Rolls when they file for unemployment insurance, as others must.

Miller notes that greatest number of people placed has been in the clerical classifications, though he states that "a few" from other areas have found work through the service. He cites recent example of a legit director signing on to helm summer camp little theatre presentations and of a film director who found work with an armed forces lensing unit.

Often, according to Miller, Service staffers attempt to re-route erstwhile industry workers into other fields. He admits, however, that this is not often successful because "most would rather work a third of the year in showbusiness at good pay than a full year elsewhere at reduced rates.

Miller expresses hope that as Service listings become more known throughout the industry, an increased number of workers may be placed. He adds that Service is in constant touch with other U. S. areas and hopes to spot local workers in other locales, if, of course, they are agreeable.

'Kin' Wins Reprise

"A Kin To Win," Canada's first home participation tv show which debuted in 1961, is returning this fall on CFCF-TV, Montreal.

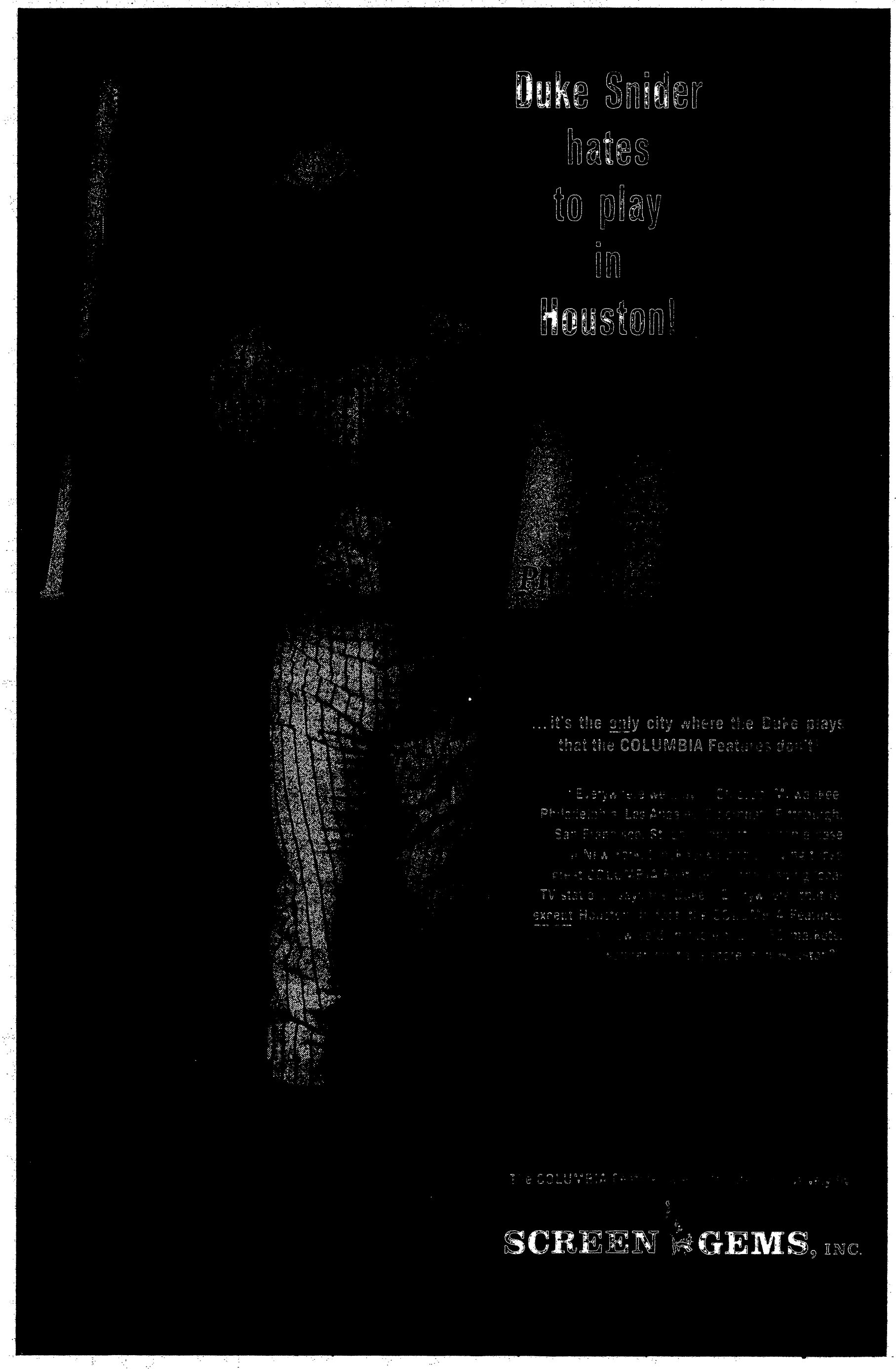
E. Roger Muir, head of Merritt Enterprises which packages the show, said a U.S. version is now being readied. Sylvia Train Ltd. of Toronto handles syndication throughout Canada.

Canada's Pierre Berton

Continued from page 24

fall, on a syndicated basis, I think most of the stations that carried the network show will pick it up. I expect to have about 25 to 50 radio stations by the end of the year. No other plans except a couple of books." (He's had half-a-dozen published, including "Klondike Fever"—he was born in the Yukon—on which the Ziv tv series was based.) Berton has left for Hungary doing some freelance pieces for Toronto Star. With him is Hungarian-born tv cartoonist George Feyer.

Berton's controversial article teed by noting that nearly half the new outpatients in Ontario psychiatric hospitals are under 16, and quoted a psychiatrist as attributing it to "the stress on sex in our culture . . . but the official morality is based on postponement. All early sexual experiences for this reason, are surreptitious and associated with shame." Berton wrote, " . . . teenage sex is here to stay, and we adults have been helping build the kind of society in which it flourishes . . . We have managed to equate sexiness with popularity. And we have sold the package to the kids for straight commercial gain."


Duke Snider
hates
to play
in
Houston!
...it's the only city where the Duke plays
that the COLUMBIA Features don't!
SCREEN GEMS, INC.

WASHINGTON — A CITY IN TROUBLE
With Robert MacNeil, narrator
Producer: Jim Karayn
Director: Frank Slingland
Writers: Karayn, MacNeil
120 Mins., Thurs.-Fri., 10 p.m.
WRC-TV, Washington (tape)

This two-part documentary, shown in 60-minute segments on two different nights, was noteworthy for its courage. For the show, produced by NBC news for its Washington o.&o., trod where Angels fear, in the nitroglycerine-jellied world of Washington race tensions.

Its chief drawback may have been that it merely carried coals to Newcastle-on-Potomac which is already too painfully aware of its unique problems in this area. The show would have been a better network bet, for the information, education and edification of the rest of the country. Word is, it may yet be aired nationally, so the objection is a tenuous one.

For all of that, the documentary was well done. The product of enormous research and preparation, it at least put a frightening can of worms in perspective. Technically, the show was first rate except for a tendency to be overtalky which, however, did not detract from its overall polish and impact.

Part One looked at D.C.'s considerable race problem; Part Two set out after solutions. The former was somewhat more interesting as well as being the better done of the two.

The shows looked at all facets of the problem: in the only city in which they are the majority, Negroes are hemmed in by job, housing, educational and sociological barriers. In the shadow of the Capital they are denied, discriminated against and ghettoized. Compounding the problem is the fact the District of Columbia is administered by an impotent government hamstrung principally by Congressional committees which are manned primarily by Southerners.

This was all etched in picture essays backed by taut narrative and by interviews strategically spaced. Interestingly, the one note of moderation was struck by a "typical" Negro chosen to reflect his people in Washington. Interviewed leaders usually tend to extremes.

Part Two, featuring much the same cast of characters, was highlighted by a panel of two senators, one House member, an Urban League official and a Washington Board of Trade (Chamber of Commerce) leader debating whether or not the District should have self-government.

Although the debate got nowhere, it was lively. Otherwise, Part Two touched on the positives of the situation which reside mostly in the army of those trying to do something about the Negro's lot. The summation was on a hopeful note.

THE PRESIDENT'S JOURNEY
With Frank McGee, Peter Hackes, Sander, Vanocur, Robert Abernethy
Producer: Chet Hagan
Director: Robert Priault
60 Mins.; Fri. 7:30 p.m.
PARTICIPATING
NBC-TV (color film)

On top of the heavy television coverage of President Kennedy's recent trip to Europe, NBC News delivered this excellent one-hour report on the journey itself and its political significance. Highlights of the President's speeches abroad were interspersed among the more informal shots of JFK and of the European crowds that turned out to greet him.

The President's visit to the Berlin wall and his subsequent impassioned address to West Berliners was dramatically accented. On a less factional note, the show gave detailed coverage of the President's trip to his ancestral home in Ireland. Also interesting were the closeup shots of JFK and the new Pope.

During the show's final quarter, Frank McGee moderated a discussion of the President's trip by three other NBC correspondents, Sander Vanocur, Robert Abernethy and Peter Hackes. They threw a sharp spotlight on the underlying struggle between Kennedy and de Gaulle and also made some interesting observations on the European trip's impact on the crucial 1964 Presidential elections.

Herm.

TALENT SCOUTS
With Merv Griffin, Harry Sosnik Orch, others
Producer: Irving Mansfield
Director: Grey Lockwood
Writer: George Foster
60 Mins., Tues., 8:30 p.m.
CBS-TV from N.Y.

"Talent Scouts" has been on the television spectrum since virtually the inception of the medium. It had its genesis with Arthur Godfrey and since then various emcees have kept it alive. Its current status is as a one-hour summer replacement and it should do well on the hot-weather circuits.

Its staying power as a 60-minute session will have to depend on the type of talent the scouts bring over. On the initial layout, the searching party of names were not too adventurous. They stayed mainly on the tried and true paths. It was a safe and frequently attractive show, although the zest of the unorthodox was lacking.

There are three major ingredients from which this show can draw. Of course, the talent is the main item, the interviews with the scouts is another, and there can be times when emcee Merv Griffin can assert himself. However, his opportunities are rather limited because of the time element. He did inject himself affably during the interviews and did bring out some interesting facets of the names during these briefies.

A rather distinguished party brought up the acts. They comprised Vaughn Meader, who was an act on last year's opening show; Hugh O'Brian, Lauren Bacall, Liza Minelli, Jean Pierre Aumont, and George Maharis. Latter even talked briefly about his difficulties before and since he left "Route 66." The acts were of good calibre and fairly safe subjects since nearly all have been in New York cafes previously. The Big Three, a big girl flanked by two big boys did well in folk-styled tunes; Ronnie Martin, a brother of comedian Corbett Monica, who has been at the Bon Soir, also impressed as a low-pressure zany, and Michael Allen scored with a nervous type of scat singing.

Liza Minelli, daughter of Judy Garland and director Vincent Minelli, now appearing in "Little Mary Sunshine" brought over Tracy Everitt, a modern song and dance man who showed a highly disciplined dance routine and sang "[illegible]" displayed [illegible] of comedy [illegible] the Blue [illegible] modern [illegible] Maharis [illegible] Theresa [illegible] who sang [illegible] additional [illegible] hour's stand [illegible] that during [illegible] performers can

Jose.

TV Followup Comment

DuPont Show of the Week

A surprisingly good dramatic outing for "DuPont Show of the Week" was telecast Sunday (7) the tail-end of an uneven dramatic season for this showcase. Tabbed as an Associated Rediffusion co-production, the slick ironic drama starred Jack Hawkins and Pamela Brown, two pros who can get the most out of a line and a situation.

With producer-director Fielder Cook at the helm, the Berkley Mather teleplay, titled "To Bury Caesar," sustained suspense and interest over its 60-minute span. The teleplay had this fascination: it dealt with the life of a British member of parliament, and its theme of infidelity and double dealing among the high and mighty is a rarity on tv. It's to be wondered if any teleplay about such themes focused on a member of Congress could ever be made and telecast today by an American network.

While the Mather teleplay was slick and suspenseful, it didn't have the dimensions and depths that would make it a memorable outing. Nothing, for example, was given of the m.p.'s political position, whether he had any, or what he was, or represented. Yet, the story line had his considered four times for a cabinet post, a post which he never received because of unjust whispers about a wartime incidence of cowardice.

The story line confined itself to his and his wife's ambitions, his wife's nasty infidelity and the double-dealing of her journalist lover. The focus was narrow, but within that focus, it came off well and it was well played. Leading strong support were costars Nigel Davenport, Ken Griffith, and the other players.

Horo.

Ladies of the Press

In contrast to a recent "Ladies of the Press" program when the panel interviewed themselves when they had no guest, this WOR-TV, N.Y., half-hour airer came up with heavyweight champ Floyd Patterson in its Friday (5) session.

Obviously a timely guest, Patterson proved articulate in handling queries from the panel which included Joan Cook of the Times, the Herald Trib's Harriet Stix and the AP's Joy Miller. Most of the session naturally concerned integration.

Patterson said he went to Birmingham when he read about dogs attacking Negroes. "Being a Negro," he said, "I felt it was my fight too." New York, he added, is heaven compared to Birmingham of Mississippi.

Patterson's title match with Sonny Liston in Las Vegas July 22 was duly noted. Withal, this was one of the more absorbing programs of "LOP." Producer Clifford Evans deftly moderated.

Gilb.

Foreign TV Reviews

[illegible]
With John Barrie, William Gaunt, Christopher Guinee, Joe Ritchie, Howard Lang, Jean Trend, John Richmond, George Day, Hazel Coppen, Freddie Fowler, Peter Halliday, Hilda Barry, others
Producer: Jack Williams
Director: Christopher Morahan
Writer: Ted Willis
60 Mins., Sat., 10 p.m.
Associated TeleVision, from London

At a time when Granada Television has introduced two successful Victorian dramatic skeins across the commercial network, Associated TeleVision has come up with one, too. And like its predecessors, this series also is in the click category.

Devised by veteran scripter Ted Willis, the series deals with the earliest days of scientific crime detection and is centered round a rather eccentric but purposeful police sergeant who is consistently fighting "the authorities" in pioneering new methods of snaring the villain.

Hinged on a rather cliched plot involving the murder of a husband by his wife's lover (who in this case was the family doctor) the storyline was nonetheless polished and professional and unwound naturally.

But what tipped the balance to take the segment caught out of the routine class was the glorious helping of Victorian atmosphere, largely attributable to designer Tom Lingwood's sets. From hansom cab and shady drinking parlor to the clothes and the niceties of Victorian etiquet, the program had all the signs of a genuine antique

Nothwithstanding the flopperoo role he played in another police series, John Barrie (Cork) came over admirably as the cop as dedicated as Sherlock Holmes but about twice as human.

William Gaunt, who plays Cork's young and inexperienced assistant, made the best out of a role that offered him little to do in this initialler. Doubtless the role will be developed as the series of 13 progresses, but meantime he provided an adequate foil to the lead.

While there were no standout performances among the many supporting characters, director Christopher Morahan extracted some solid portrayals and the overall presentation of the segment made prospects for the series look good.

Camera direction, for instance, was right up front. With deft use of closeup during story climaxes, Morahan also kept the yarn moving over its few barren narrative

(Continued on page 52)

SUMMER POP CONCERTS
With Cleveland Summer Orchestra, Louis Lane conducting; Vronsky & Babin; Eunis Podis; Ernest Kardos; Paul Bedford, host.
Producer-Director: Don Rumbaugh
120 Mins., Sat., 9 p.m.
CENTRAL NATIONAL BANK
KYW-TV, Cleveland (live)
(Fuller and Smith & Ross)

On the anniversary of the 25th season of the Cleveland Pops, KYW-TV brought to the area a pleasant, summer evening of relaxation as a four-camera team, capably handled by Don Rumbaugh, captured the light and graceful melodies of a predominately Strauss night.

Conductor Louis Lane at his best-his youthful, gracious and deft leadership came through to the television audience with an impact that should help the Pops in ticket sales for the remainder of an ambitious anniversary year. As guests, the concert presented the husband-wife pianist team of Vronsky and Babin whose rendition of Mozart's Concerto For Two Pianos was a highpoint of their evening's work. It marked their first showing with the Summer group, and the success of their work should reflect additional appearances by this team long known to the Cleveland scene.

Paul Bedford did the narrating and attempted to capture the leisure tone of the evening with his seat at the front of the stage. Unfortunately, members of the audience blocked him, and hurt rather than made for atmosphere. Two interviews also were done—one live with Vronsky and Babin just before the program began, and this was effective. However, the taped session with Lane, Eunis Podis, pianist, and Ernest Kardos, concertmaster, failed to capture the spirit of gayety that prevails at a summer Pops.

Perhaps a visit to the audience; to the waitress who sold the refreshments or even an intermission interview in the corridor would have carried to the home audience a truer reflection of the lightness and relaxed tempo that has become part of the series.

The station's art work in program identification along with the considerate use in commercials by Central National helped make the entire program a credit to telecasting. Significantly, the fact that it was done live didn't hamper the attendance as a substantial crowd of 5,523.

Mark.

TREASURE CHEST
With [illegible] others
Producer: Bob Barry
Director: [illegible]
60 Mins.; Thurs., 12:30 p.m.
KSTP-TV, Minneapolis-St. Paul

[illegible] the most successful locally produced tv show, Stan [illegible] KSTP-TV "Treasure Chest" is going into its eighth [illegible] profitable year for the Twin Cities NBC affiliate.

Never waiting for cosponsorship or a packed studio, this five-days-a-week daytime audience participation program on this occasion was sans its regular color, the reason being it was doing the first of a two-day remote in Anoka, a Minneapolis suburb. But even without color it was replete with its customary lively action, fun and entertainment for an extra large turnout in the suburb's school gymnasium which seats many more than the studio.

Much of "Treasure Chest's" appeal can be credited to topdrawer producer Kenn Barry, director Bob Sears and personable Jim Hutton who has plenty on the ball when it comes to emceeing and handling people. All are station staffers.

For this remote, Barry had on stage with him such Anoka dignitaries as its mayor, school superintendent, Chamber of Commerce president and postmaster to play some of the games with the feminine contestants enlisted from the audience.

Games and contests are of a sort to evoke plenty of laughter and winners receive silver dollars and other prizes. There's never a dearth of voluntary gal stage participants. For one of his stage stunts Hutton had a feminine trio acting and otherwise performing.

On this show, too, was Sparky the Seal from St. Paul's Como Park Zoo. The animal's tricks won much applause. Also present was the Vikings' star pass catching end Jerry Reichow to handle footballs tossed him by some of the gal audience participants.

As always, it was 40 minutes that undoubtedly gave its audience a goodly measure of pleasure.

Rees.

YOUR FUNNY, FUNNY FILMS
With George Fenneman
Producer: Albert Z. Freedman
Director: Loring d'Eusseau
30 Mins.; Mon., 8:30 p.m.
PROCTER & GAMBLE
ABC-TV, from H'wood
(Compton)

"Your Funny, Funny Films" has one slight difficulty—the films ain't so funny. This summer replacement for "The Rifleman" is based on the interesting idea of showcasing amateur-made films, but the material on the preem did not have enough surprise and humor to carry a half-hour prime-time stanza, even in the summer time.

George Fenneman registered as an ebullient host with a good repertoire of wisecracks to sustain his assignment. He brought on the amateur movie-makers with brief intros before rolling the films. One reel was a typical home movie about a baby and a gooey cake, but how cute can you get? Another reel was an attempt to tell a story of some American soldiers fighting the Japanese on Guam. It was totally inept yet not so inept as to be funny. The best sequence was a 40-year old home movie made in England. This had what the other films lacked—a sense of style.

If this show would venture into a more experimental area of amateur movies, it undoubtedly could come up with some arresting curiosities, but the kickoff indicated a determination to stick closely to the conventional type of home-made movies, as if Americans were not already bored stiff by the films made by their neighbors.

Herm.

A DAY ON THE MOON
With John Wingate, moderator; others
Producer-Writer: Stanley Friedman
Director: Ralph Giffen
60 Mins., Tues., 9 p.m.
PARTICIPATING
WOR-TV, N.Y. (film, tape)

A documentary on lunar travel for an indie station is an ambitious project. RKO General's WOR-TV, N.Y., an indie with group station backing, in "A Day On the Moon," might have carried it off much better had it sliced its program to half an hour.

The show, hosted by John Wingate, didn't have sufficient footage or pictorial excitement, for the full 60-minute span. To the credit of producer-writer Stanley Friedman, he assembled some fascinating clips on what a trip to the moon would be like. He also had quite a number of experts, most of whom were articulate and to the point.

Without sufficient supporting footage, though, the hour tended to resemble a lecture rather than a good documentary. Not helping the situation at all were what seemed to be countless commercials in the show. With tighter editing it could have been a "look-at-us" example of what an indie station could do with its own resources on a big question.

Horo.

Republican Solon

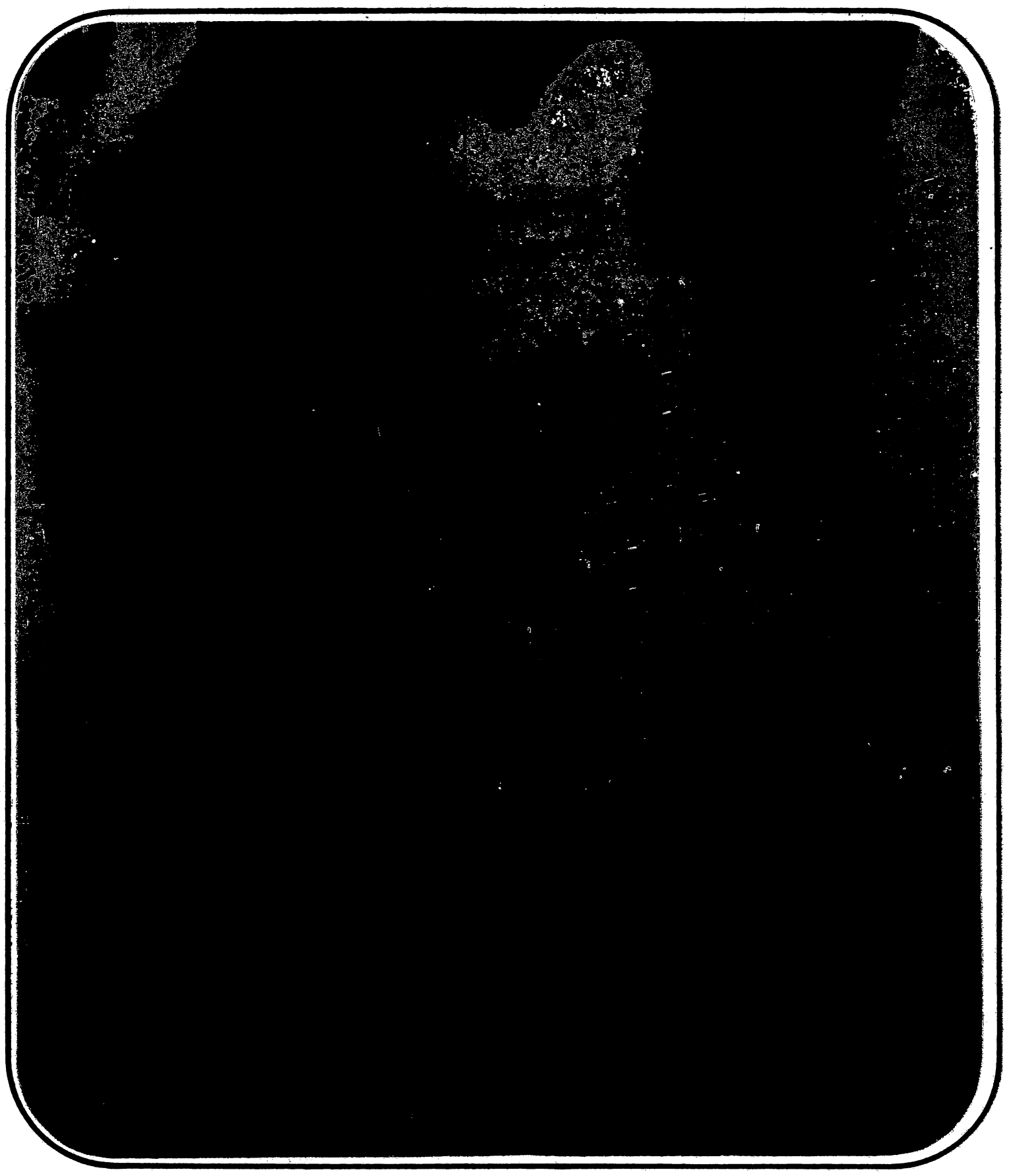
Continued from page 39

the FCC, William Henry, who is even fuzzier-minded that Newton Minow, has stated he wants more public service time. This means that the government propaganda mills will be turning out spots and films at a furious clip. You know what happens at renewal time for licenses to those who do not choose to cooperate.

"Now I don't believe you in the advertising field are going to watch your livelihoods being taken away without a fight. As a former advertising man I know that in the past we have hesitated to fight what we know in our hearts are unfair and destructive governmental attacks on advertising. We must expose the efforts of those who serve self-interest under the flimsy guise of correcting imaginary ills and evils.

"You've got to get a little angry with people. You've been accused of stirring up the natives with artificial wants. Such people would put medicine back to the era of tobacco-juice poultices and bat wing compresses. You have to prove big brother Arthur Schlesinger, Jr. wrong. He says capitalists, and that includes anyone who believes in private property, are too stupid to fight, that they will go down without a protest. You just have to stop being good guys and become defenders of your own future."

RETURN OF THE FLY



STARRING VINCENT PRICE

VOL.7—"FILMS OF THE 50's"—NOW FOR TV

FIFTY OF THE FINEST FEATURE MOTION PICTURES FROM SEVEN ARTS

SEVEN ARTS "FILMS OF THE 50's"—MONEY MAKERS OF THE 60's

VOLUME SEVEN

SEVEN ARTS

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 200 Park Avenue 972-7777
CHICAGO: 4630 Estes, Lincolnwood, Ill. ORchard 4-4105
DALLAS: 5641 Charleston Drive ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7[illegible]

For list of TV stations programming Seven Arts "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

5-Man NAB Unit

Continued from page 25

what the industry considers FCC harassments.

It's even true that the more laise faire elements of the industry were given a setback by the NAB board of directors supporting Collins. At the recent Washington meet, NAB board nixed a proposal by its own code board that it water down code provisions regarding commercial time limitations on tv. The move was motivated by the FCC's proposal to adopt the NAB code provisions regarding commercial time limitations. Thinking of the more rugged individualist broadcasters was if the FCC wants to make the self - regulating commercial time provisions law, then water down these self-regulating provisions until they become meaningless and thereby defeat the FCC takeover move. NAB's board of directors, with the support of Collins, nixed that manuever.

Yet, there's a whole string of suspicions still dividing many influential broadcasters and Collins, even those broadeasters who go along with him on some issues. The string started when NAB prexy Collins and then FCC chairman Minow echoed each other on the "vast wastelands" of tv and it drew its biggest bead recently when Collins stated that as a matter of conscience broadcasters should examine cigaret tv commercials and their appeal to the young. (NAB board of directors now is hoping the tobacco industry will draw new tv commercial guidelines for cigaret advertising, thereby getting broadcasters off the hook. Such a move would take the issue away, or at least minimize the issue, for the NAB code boys.)

The five-man committee which is slated to watch over Collins, acknowledged to be no easy task, is composed of the chairman of the joint board and the chairmen and vice chairmen of the radio and tv board. The five are: William B. Quarton, chairman of the joint tv-radio NAB board, James Russell, chairman of the tv board; Glenn Marshall, vice-chairman of the tv board; Ben Strouse, chairman of the radio board; and Dick Chapin, vice chairman of the radio board.

WPIX

Continued from page 34

Cooper put it, one of the networks was checking the possibility of a deal with some third vice president.

Engels and Cooper are busy with fall production, with some interesting, exploitable subjects in blueprint. One is the story of Mussolini's last day, a fictionalized film version that was shot with the people who tracked him down on the actual locations made a few days after his slaying. The film, salted away for all the years since its making, turned up when the team was researching the recent documentary on the Italian dictator. Another project in the works is the story of a Siberian prison camp as illustrated and told by an escaped prisoner. Still another will cover exploration of the South Pole then and now.

Not all of the Engels-Cooper efforts have been hits. There was "The Sleeping Giant," an investigation of South America today. No hero, no heavy, no chase.

Col Post-'50s

Continued from page 35

WILX, Jackson, Mich.; WBIR-TV, Knoxville, KXLY-TV, Spokane; KNXT, Los Angeles; and KIVA, Yuma.

Screen Gems also made eight more sales on the post-1948 Columbia package of 210 Columbia features, bringing the total up to 132 on this group. Most recent markets buying this package are WSAU-TV, Wausau, Wisc.; WMT-TV, Cedar Rapids; WTAF-TV, Marion, Ind.; WINR-TV, Binghamton; WTOL-TV, Toledo; WTTV, Indianapolis; KIFI-TV, Idaho Falls; and KREX-TV, Grand Junction, Colo.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

San Francisco

● STATIONS: KTVU, KRON, KPIX, KGO.
● SURVEY DATES: APRIL 19 - MAY 16, 1963.

KRON

Total Area Homes: 151,100
Metro Rating: 14
Share of Audience: 23

MONDAYS 7:30-9:30
Program: MONDAY NIGHT MOVIES

Apr. 22 **"THE BARBARIAN AND THE GEISHA"**
John Wayne, Sam Jaffe
1958, 20th Century-Fox, 20th Century-Fox TV

Apr. 29 **"THE HUNTERS"**
Robert Mitchum, Robert Wagner, Richard Egan
1958, 20th Century-Fox, 20th Century-Fox TV

May 6 **"HARRY BLACK AND THE TIGER"**
Stewart Granger, Barbara Rush
1958, 20th Century-Fox, 20th Century-Fox TV

May 13 **"THE MUDLARK"**
Alec Guinness, Irene Dunne
1951, 20th Century-Fox, 20th Century-Fox TV

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
To Tell Truth 7:30-8:00	KPIX 223,800
I've Got a Secret 8:00-8:30	KPIX 250,700
Lucy Show 8:30-9:00	KPIX 291,300
Danny Thomas 9:00-9:30	KPIX 259,200

KGO

Total Area Homes: 124,200
Metro Rating: 12
Share of Audience: 35

TUESDAYS 5:00-7:00
Program: BIG SHOW

Apr. 23 **"KING DINOSAUR"**
Bill Bryant, Wanda Curtis
1955, Medallion

Apr. 30 **"ROCKETSHIP XM"**
Lloyd Bridges, Osa Massen
1950, Lippert Prod., Medallion

May 7 **"SON OF FRANKENSTEIN"**
Basil Rathbone, Boris Karloff
1939, Universal, Screen Gems

May 14 **"PROJECT MOONBASE"**
Donna Martel, Ross Ford
1953, Medallion

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Early Show 5:00-5:30	KPIX 80,700
Mickey Mouse 5:30-6:00	KTVU 86,200
6:00 News; Huntley-Brinkley 6:00-6:30	KRON 169,300
Death Valley Days 6:30-7:00	KRON 141,500

KGO

Total Area Homes: 96,500
Metro Rating: 8
Share of Audience: 25

WEDNESDAYS 5:00-6:00
Program: BIG SHOW

Apr. 24 **"BOWERY BOYS MEET THE MONSTERS"**
Bowery Boys
1954, Allied Artists, Allied Artists TV

May 1 **"DIG THAT URANIUM"**
Bowery Boys
1956, Allied Artists, Allied Artists TV

May 8 **"JAIL BUSTERS"**
Bowery Boys
1955, Allied Artists, Allied Artists TV

May 15 **"SPY CHASERS"**
Bowery Boys
1955, Allied Artists, Allied Artists TV

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-5:30	KTVU 83,600
Mickey Mouse 5:30-6:00	KTVU 99,200
6:00 News; Huntley-Brinkley 6:00-6:30	KRON 155,200
Big News; Cronkite 6:30-7:00	KPIX 121,000

KPIX

Total Area Homes: 93,700
Metro Rating: 8
Share of Audience: 30

THURSDAYS 5:00-6:00
Program: EARLY SHOW

Apr. 25 **"THE MAN IS ARMED"**
Dane Clark
1956, Republic, Hollywood TV Service

May 2 **"AIN'T NO TIME FOR GLORY"**
Barry Sullivan, Gene Barry
1957, Columbia, Screen Gems

May 9 **"TARZAN'S NEW YORK ADVENTURE"**
Johnny Weissmuller, Maureen O'Hara
1936, PRI, Banner

May 16 **"THE WEAPON"**
Lizabeth Scott, Steve Cochran

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Big Show 5:00-6:00	KGO 91,700

KPIX

Total Area Homes: 96,800
Metro Rating: 8
Share of Audience: 26

FRIDAYS 5:00-6:00
Program: EARLY SHOW

Apr. 19 **"TOUGHEST GUN IN THE WEST"**
George Montgomery, Jim Davis
1958, (British), UAA

Apr. 26 **"SINGAPORE"**
Ava Gardner, Fred MacMurray
1947, Universal, Screen Gems

May 3 **"BLACK BART"**
Yvonne DeCarlo, Dan Duryea
1948, Universal, Screen Gems

May 10 **"THE SWORDSMAN"**
Larry Parks
1948, Columbia, Screen Gems

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-5:30	KTVU 102,600
Mickey Mouse 5:30-6:00	KTVU 134,900

(Continued on page 52)

WNBQ

Continued from page 34

goes well beyond the minimum effort, the sop, that would have sufficed to call off the dogs. And even more important than the change in programming has been the change in station attitude. It seems to enjoy the new role it's assumed in the community.

No matter how you look at it, "Dateline: Chicago" is a remarkable undertaking for a local tv station. It's a tall order even for a network, with considerably better resources, to deliver a provocative documentary every week. While seldom excellent, the "Dateline" opuses are usually good and nearly always worthwhile. One installment, "One Palace: FOB Chicago," dealing with the Versailles exhibit at the Art Institute, recently copped an Ohio State award; others have received lesser accolades, and collectively they've reaped a good press, something WNBQ has badly needed for several years. Most of the installments have been sponsored, and, incidentally, they're in addition to news specials and a few other prime time documentaries the station preempts prime time for over the season.

While he does not speak for the station as the editorialists do, Len O'Connor's commentaries probably have more wallop, and carry more believability, than the sum of all the station editorials (tv and radio) in the market. A veteran newsman of the stripe who won't be bulled or bullied, O'Connor has waged a personal war on civic corruption in all its forms and has taken on some tough and sacred customers. Not a sensationalist, a scandal-monger nor a witch-hunter but a reputable reporter, O'Connor has added immeasurably to the station's news stature in this niche and to its service of the community.

'Artists' Showcase'

"Artists' Showcase" has obvious image values, both cultural and benevolent, being a longhair Sunday afternoon series that gives exposure to young professional soloists and, additionally makes use of WNBQ's firstrate concert orchestra batoned by Joseph Gallichio. Hosted by former opera singer Louis Sudler, who's now a prominent businessman, it's classy fare in spades. Also strictly in the do-gooder category is "It's Academic," reflecting the wholesome side of the teenage generation.

As for the progress in news, WNBQ's regularly scheduled output has been increased about 50% since Yoder came in as steward. Furthermore, Dorsey Connors, one of the casualties of Yoder's early programming raids, was reinstated a couple years ago with a new 15-minute femme format on weekdays; and Jack Eigen has been on with a video version of his nightly WMAQ interview show Sundays at midnight since just before the FCC hearings. Religious programs have been shifted to choicer Sunday timeslots within the past year, and "City Desk," a sort of local edition of "Meet the Press," is notching its 12th year on the station.

The Chicago NBC station still lacks the showman's flair—that knack for the fresh and inventive entertainment format it was famous for during Jules Herbuveaux's stewardship—but it has come a long way from those two doses per day of "Bingo at Home" in 1958, and an even longer way from the indifferent kidshow and the dreary record hop of the following year.

FCC Asks Power

Continued from page 39

the application of an educational group applying for a commercial station up for transfer in a market with several other commercial outlets.

FCC said it wants to use the sought-for powers in exceptional, not general, transfer cases.

Commissioner Robert Bartley submitted a separate statement requesting an amendment giving FCC far ranging scope in reviewing transfer applications.

Bartley said the aim of his proposed amendment is to prevent a "derogation of service as a result of the 'buying and selling' of broadcast stations."

He said a transfer should be approved to the person who will provide improved service.

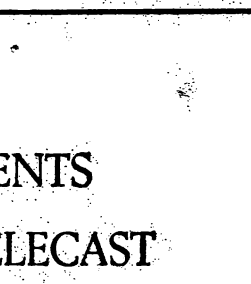
DAVID L. WOLPER has created A SERIES OF SPECIAL EVENTS
...UNIQUE PRESENTATIONS for LOCAL and REGIONAL TELECAST

SIX MAJOR ONE-HOUR SPECIALS

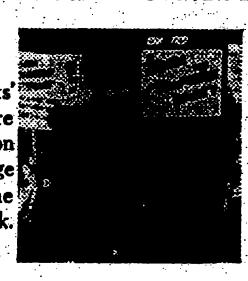
from the studios of WOLPER PRODUCTIONS, INC.
David L. Wolper, Executive Producer
Marshall Flaum, Producer-Director
Alan Landsburg, Producer-Director

THESE SPECIALS DOCUMENT THE STORY OF
OUR CENTURY IN ACTION...
THE CONFLICT AND ACHIEVEMENT, THE TRIUMPHS
AND TRAGEDIES THAT SHAPED OUR MODERN WORLD

"THE AMERICAN WOMAN IN THE 20th CENTURY"



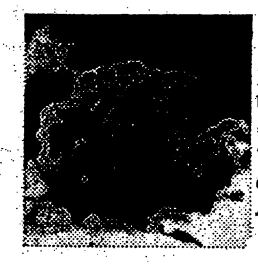
a stirring, amusing report on the emancipation of the "Weaker Sex."



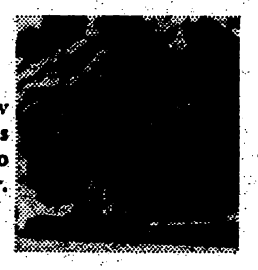
the Leftists' adventure in subversion and espionage and the counterattack.

"THE RISE AND FALL OF AMERICAN COMMUNISM"

"TEN SECONDS THAT SHOOK THE WORLD"



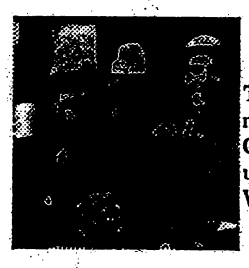
Man's entire Universe changes when the "Enola Gay" drops the first A-Bomb.



a Nippon-view of the events that led to Pearl Harbor.

"DECEMBER 7- THE DAY OF INFAMY"

"THE YANKS ARE COMING"



The United States makes a Grand Entrance upon the World Stage.

...Europe's diplomatic "plague-spot" breeds 3-score years of catastrophe and fear.

"BERLIN: KAISER TO KHRUSHCHEV"

RICHARD BASEHART Host-Narrator

Among those who share our pride in bringing these important programs to the TV audience are:

LIBERTY MUTUAL INSURANCE COMPANY in 26 cities including New York, Los Angeles, Chicago, Detroit, Philadelphia, San Francisco, Washington, D.C., Atlanta, St. Louis, Milwaukee, Baltimore, Rochester, N.Y., Houston, Tampa, Springfield, Mass., Buffalo, and other cities.
FELS AND COMPANY in New York and Chicago
PUBLIC SERVICE COMPANY OF COLORADO in Denver
HEINRICH CHEVROLET in Rochester, N.Y.
EAST OHIO GAS COMPANY in Cleveland-Akron and Youngstown
UNION AND NEW HAVEN TRUST COMPANY in New Haven
FIRST NATIONAL BANK OF BOSTON in Boston
FIRST NATIONAL BANK OF DALLAS in Dallas
PITTSBURGH NATIONAL BANK in Pittsburgh
BLUE CROSS/BLUE SHIELD in Jacksonville and Orlando
MCALPIN'S DEPARTMENT STORES in Cincinnati

UNITED ARTISTS TELEVISION

UNITED ARTISTS TELEVISION, INC. 555 Madison Avenue New York 22, N. Y.

5-Man NAB Unit

Continued from page 25

what the industry considers FCC harassments.

It's even true that the more laise faire elements of the industry were given a setback by the NAB board of directors supporting Collins. At the recent Washington meet, NAB board nixed a proposal by its own code board that it water down code provisions regarding commercial time limitations on tv. The move was motivated by the FCC's proposal to adopt the NAB code provisions regarding commercial time limitations. Thinking of the more rugged individualist broadcasters was if the FCC wants to make the self - regulating commercial time provisions law, then water down these self-regulating provisions until they become meaningless and thereby defeat the FCC takeover move. NAB's board of directors, with the support of Collins, nixed that manuever.

Yet, there's a whole string of suspicions still dividing many influential broadcasters and Collins, even those broadcasters who go along with him on some issues. The string started when NAB prexy Collins and then FCC chairman Minow echoed each other on the "vast wastelands" of tv and it drew its biggest bead recently when Collins stated that as a matter of conscience broadcasters should examine cigaret tv commercials and their appeal to the young. (NAB board of directors now is hoping the tobacco industry will draw new tv commercial guidelines for cigaret advertising, thereby getting broadcasters off the hook. Such a move would take the issue away, or at least minimize the issue, for the NAB code boys.)

The five-man committee which is slated to watch over Collins, acknowledged to be no easy task, is composed of the chairman of the joint board and the chairmen and vice chairmen of the radio and tv board. The five are: William B. Quarton, chairman of the joint tv-radio NAB board, James Russell, chairman of the tv board; Glenn Marshall, vice-chairman of the tv board; Ben Strouse, chairman of the radio board; and Dick Chapin, vice chairman of the radio board.

WPIX

Continued from page 34

Cooper put it, one of the networks was checking the possibility of a deal with some third vice president.

Engels and Cooper are busy with fall production, with some interesting, exploitable subjects in blueprint. One is the story of Mussolini's last day, a fictionalized film version that was shot with the people who tracked him down on the actual locations made a few days after his slaying. The film, salted away for all the years since its making, turned up when the team was researching the recent documentary on the Italian dictator. Another project in the works is the story of a Siberian prison camp as illustrated and told by an escaped prisoner. Still another will cover exploration of the South Pole then and now.

Not all of the Engels-Cooper efforts have been hits. There was "The Sleeping Giant," an investigation of South America today. No hero, no heavy, no chase.

Col Post-'50s

Continued from page 35

WILX, Jackson, Mich.; WBIR-TV, Knoxville, KXLY-TV, Spokane; KNXT, Los Angeles; and KIVA, Yuma.

Screen Gems also made eight more sales on the post-1948 Columbia package of 210 Columbia features, bringing the total up to 132 on this group. Most recent markets buying this package are WSAU-TV, Wausau, Wisc.; WMT-TV, Cedar Rapids; WTAF-TV, Marion, Ind.; WINR-TV, Binghamton; WTOL-TV, Toledo; WTTV, Indianapolis; KIFI-TV, Idaho Falls; and KREX-TV, Grand Junction, Colo.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

San Francisco ● STATIONS: KTVU, KRON, KPIX, KGO.
● SURVEY DATES: APRIL 19 - MAY 16, 1963.

KRON

Total Area Homes: 151,100
Metro Rating: 14
Share of Audience: 23

MONDAYS 7:30-9:30
Program: MONDAY NIGHT MOVIES

Apr. 22 "THE BARBARIAN AND THE GEISHA"
John Wayne, Sam Jaffe
1958, 20th Century-Fox, 20th Century-Fox TV

Apr. 29 "THE HUNTERS"
Robert Mitchum, Robert Wagner, Richard Egan
1958, 20th Century-Fox, 20th Century-Fox TV

May 6 "HARRY BLACK AND THE TIGER"
Stewart Granger, Barbara Rush
1958, 20th Century-Fox, 20th Century-Fox TV

May 13 "THE MUDLARK"
Alec Guinness, Irene Dunne
1951, 20th Century-Fox, 20th Century-Fox TV

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
To Tell Truth 7:30-8:00	KPIX 223,800
I've Got a Secret 8:00-8:30	KPIX 250,700
Lucy Show 8:30-9:00	KPIX 291,300
Danny Thomas 9:00-9:30	KPIX 259,200

KGO

Total Area Homes: 124,200
Metro Rating: 12
Share of Audience: 35

TUESDAYS 5:00-7:00
Program: BIG SHOW

Apr. 23 "KING DINOSAUR"
Bill Bryant, Wanda Curtis
1955, Medallion

Apr. 30 "ROCKETSHIP XM"
Lloyd Bridges, Osa Massen
1950, Lippert Prod., Medallion

May 7 "SON OF FRANKENSTEIN"
Basil Rathbone, Boris Karloff
1939, Universal, Screen Gems

May 14 "PROJECT MOONBASE"
Donna Martel, Ross Ford
1953, Medallion

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Early Show 5:00-5:30	KPIX 80,700
Mickey Mouse 5:30-6:00	KTVU 86,200
6:00 News; Huntley-Brinkley 6:00-6:30	KRON 169,300
Death Valley Days 6:30-7:00	KRON 141,500

KGO

Total Area Homes: 96,500
Metro Rating: 8
Share of Audience: 25

WEDNESDAYS 5:00-6:00
Program: BIG SHOW

Apr. 24 "BOWERY BOYS MEET THE MONSTERS"
Bowery Boys
1954, Allied Artists, Allied Artists TV

May 1 "DIG THAT URANIUM"
Bowery Boys
1956, Allied Artists, Allied Artists TV

May 8 "JAIL BUSTERS"
Bowery Boys
1955, Allied Artists, Allied Artists TV

May 15 "SPY CHASERS"
Bowery Boys
1955, Allied Artists, Allied Artists TV

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-5:30	KTVU 83,600
Mickey Mouse 5:30-6:00	KTVU 99,200
6:00 News; Huntley-Brinkley 6:00-6:30	KRON 155,200
Big News; Cronkite 6:30-7:00	KPIX 121,000

KPIX

Total Area Homes: 93,700
Metro Rating: 8
Share of Audience: 30

THURSDAYS 5:00-6:00
Program: EARLY SHOW

Apr. 25 "THE MAN IS ARMED"
Dane Clark
1956, Republic, Hollywood TV Service

May 2 "AIN'T NO TIME FOR GLORY"
Barry Sullivan, Gene Barry
1957, Columbia, Screen Gems

May 9 "TARZAN'S NEW YORK ADVENTURE"
Johnny Weissmuller, Maureen O'Hara
1936, PRI, Banner

May 16 "THE WEAPON"
Lizabeth Scott, Steve Cochran

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Big Show 5:00-6:00	KGO 91,700

KPIX

Total Area Homes: 96,800
Metro Rating: 8
Share of Audience: 26

FRIDAYS 5:00-6:00
Program: EARLY SHOW

Apr. 19 "TOUGHEST GUN IN THE WEST"
George Montgomery, Jim Davis
1958, (British), UAA

Apr. 26 "SINGAPORE"
Ava Gardner, Fred MacMurray
1947, Universal, Screen Gems

May 3 "BLACK BART"
Yvonne DeCarlo, Dan Duryea
1948, Universal, Screen Gems

May 10 "THE SWORDSMAN"
Larry Parks
1948, Columbia, Screen Gems

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-5:30	KTVU 102,600
Mickey Mouse 5:30-6:00	KTVU 134,900

(Continued on page 52)

WNBQ

Continued from page 34

goes well beyond the minimum effort, the sop, that would have sufficed to call off the dogs. And even more important than the change in programming has been the change in station attitude. It seems to enjoy the new role it's assumed in the community.

No matter how you look at it, "Dateline: Chicago" is a remarkable undertaking for a local tv station. It's a tall order even for a network, with considerably better resources, to deliver a provocative documentary every week. While seldom excellent, the "Dateline" opuses are usually good and nearly always worthwhile. One installment, "One Palace: FOB Chicago," dealing with the Versailles exhibit at the Art Institute, recently copped an Ohio State award; others have received lesser accolades, and collectively they've reaped a good press, something WNBQ has badly needed for several years. Most of the installments have been sponsored, and, incidentally, they're in addition to news specials and a few other prime time documentaries the station preempts prime time for over the season.

While he does not speak for the station as the editorialists do, Len O'Connor's commentaries probably have more wallop, and carry more believability, than the sum of all the station editorials (tv and radio) in the market. A veteran newsman of the stripe who won't be bulled or bullied, O'Connor has waged a personal war on civic corruption in all its forms and has taken on some tough and sacred customers. Not a sensationalist, a scandal-monger nor a witch-hunter but a reputable reporter, O'Connor has added immeasurably to the station's news stature in this niche and to its service of the community.

'Artists' Showcase'

"Artists' Showcase" has obvious image values, both cultural and benevolent, being a longhair Sunday afternoon series that gives exposure to young professional soloists and, additionally makes use of WNBQ's firstrate concert orchestra batoned by Joseph Gallichio. Hosted by former opera singer Louis Sudler, who's now a prominent businessman, it's classy fare in spades. Also strictly in the do-gooder category is "It's Academic," reflecting the wholesome side of the teenage generation.

As for the progress in news, WNBQ's regularly scheduled output has been increased about 50% since Yoder came in as steward. Furthermore, Dorsey Connors, one of the casualties of Yoder's early programming raids, was reinstated a couple years ago with a new 15-minute femme format on weekdays; and Jack Eigen has been on with a video version of his nightly WMAQ interview show Sundays at midnight since just before the FCC hearings. Religious programs have been shifted to choicer Sunday timeslots within the past year, and "City Desk," a sort of local edition of "Meet the Press," is notching its 12th year on the station.

The Chicago NBC station still lacks the showman's flair—that knack for the fresh and inventive entertainment format it was famous for during Jules Herbuveaux's stewardship—but it has come a long way from those two doses per day of "Bingo at Home" in 1958, and an even longer way from the indifferent kidshow and the dreary record hop of the following year.

FCC Asks Power

Continued from page 39

the application of an educational group applying for a commercial station up for transfer in a market with several other commercial outlets.

FCC said it wants to use the sought-for powers in exceptional, not general, transfer cases.

Commissioner Robert Bartley submitted a separate statement requesting an amendment giving FCC far ranging scope in reviewing transfer applications.

Bartley said the aim of his proposed amendment is to prevent a "derogation of service as a result of the 'buying and selling' of broadcast stations."

He said a transfer should be approved to the person who will provide improved service.

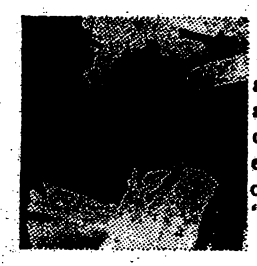
DAVID L. WOLPER has created A SERIES OF SPECIAL EVENTS
...UNIQUE PRESENTATIONS for LOCAL and REGIONAL TELECAST

SIX MAJOR ONE-HOUR SPECIALS

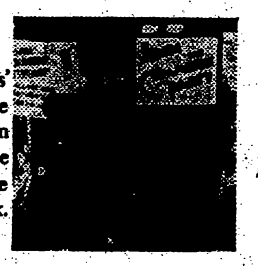
from the studios of WOLPER PRODUCTIONS, INC.
David L. Wolper, Executive Producer
Marshall Flaum, Producer-Director
Alan Landsburg, Producer-Director

THESE SPECIALS DOCUMENT THE STORY OF
OUR CENTURY IN ACTION...
THE CONFLICT AND ACHIEVEMENT, THE TRIUMPHS
AND TRAGEDIES THAT SHAPED OUR MODERN WORLD

"THE AMERICAN WOMAN IN THE 20th CENTURY"



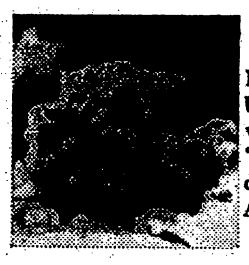
a stirring, amusing report on the emancipation of the "Weaker Sex."



the Leftists' adventure in subversion and espionage and the counterattack.

"THE RISE AND FALL OF AMERICAN COMMUNISM"

"TEN SECONDS THAT SHOOK THE WORLD"

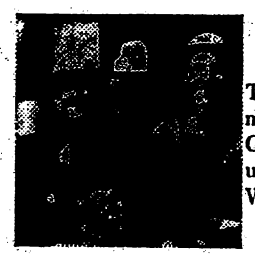


Man's entire Universe changes when the "Enola Gay" drops the first A-Bomb.

a Nippon-view of the events that led to Pearl Harbor.

"DECEMBER 7- THE DAY OF INFAMY"

THE YANKS ARE COMING"



The United States makes a Grand Entrance upon the World Stage.

...Europe's diplomatic "plague-spot" breeds 3-score years of catastrophe and fear.

"BERLIN: KAISER TO KHRUSHCHEV"

RICHARD BASEHART Host-Narrator

Among those who share our pride in bringing these important programs to the TV audience are:

LIBERTY MUTUAL INSURANCE COMPANY in 26 cities including New York, Los Angeles, Chicago, Detroit, Philadelphia, San Francisco, Washington, D.C., Atlanta, St. Louis, Milwaukee, Baltimore, Rochester, N.Y., Houston, Tampa, Springfield, Mass., Buffalo, and other cities.
FELS AND COMPANY in New York and Chicago
PUBLIC SERVICE COMPANY OF COLORADO in Denver
HEINRICH CHEVROLET in Rochester, N.Y.
EAST OHIO GAS COMPANY in Cleveland-Akron and Youngstown
UNION AND NEW HAVEN TRUST COMPANY in New Haven
FIRST NATIONAL BANK OF BOSTON in Boston
FIRST NATIONAL BANK OF DALLAS in Dallas
PITTSBURGH NATIONAL BANK in Pittsburgh
BLUE CROSS/BLUE SHIELD in Jacksonville and Orlando
MCALPIN'S DEPARTMENT STORES in Cincinnati

UNITED ARTISTS TELEVISION

UNITED ARTISTS TELEVISION, INC. 555 Madison Avenue New York 22, N. Y.

Radio Reviews

THE UNFINISHED AMERICAN REVOLUTION
With Mark Olds
Producer: Bert Cowlan
Director: Don Luftig
Writer: Phillip S. Gelb
30 Mins., Thurs., 11:30 p.m.
WINS, New York

While the orientation of broadcasting's news coverage has most certainly shown segregationists in a bad light, neither the networks nor many local stations (so far as is known from this view point) have actually taken an editorial stand. Group W's WINS Radio in New York did just that in this "documentary editorial" aired three times, with the final broadcast next Sunday (14) at 10 p.m.

WINS general manager Mark Olds narrated, interspersing his comments with excerpts from President Kennedy's forthright integration speech, and highly dramatic interviews with Negroes who have been deeply involved in the various demonstrations, jailings etc. Olds capped the half-hour with a strong plea for understanding and sacrafice on the part of all citizens, "because, sure enough, this unfinished revolution; the revolution of justice and equality and dignity for every man, woman and child without regard to color or creed, the revolution that a world that wants to survive has been waiting for, this revolution is here with us—here and now. It may cause me some concern and even discomfort; it may make me, personally, worried and uncomfortable for a while—but I too will change a little, and act, and risk something. Unless you are willing to say something like this, then the American revolution is a lost cause."

Using the President's speech as a peg, Olds segued into interviews and pickups covering situations in Harlem, Nashville, Danville (Va.) and other centres of the Negro struggle. Point was made doubly forceful by the selection of very articulate and sincere Negroes who were able to vividly communicate their courage. Production and direction brought the whole off with dramatic impact sans sensationalism. *Bill.*

HOSPITAL IMMUNITY CONTROVERSY
With Bill Tompkins, Bill Hampton, guests
Producer: Art Schreiber
Director: Dick Orkin
45 Mins.: Thurs. 10:15 p.m.
KYW, Cleveland

One of the key issues being argued in the closing days of the Ohio Legislature is the bill to give immunity from suits to non-profit hospitals. Approved by the House it is now Senate Bill 66, and has caused many a pulse-beating argument between lawyers, nurses, doctors—and all others affected. KYW's news department, in a 45-minute presentation, talked to many in an effort to bring to the public the pros and cons.

Ably-written and narrated by Bill Tompkins, the up-to-the-minute stanza tied together many interviews conducted by Bill Hampton in his talks with attorneys represented hospitals who spoke for the bill; attorneys who have brought suit for negligence; lobbyists for the nurses; Blue Cross, etc. It all was professionally done and made for good listening.

Generally proponents said immunity would mean lower hospital costs; less fear by the medical fraternity; better administration by hospitals, etc. Opponents debuked any cost saving by hospitals let alone passing it on to the public; less assurance that the public would not become a party-be-damned customer; permit greater hospital negligence, etc.

Tompkins traced the story of Ohio's history in the immunity fight, even to the case in which immunity was banned. It would have been effective if the individual involved, or his family could have been interviewed. It also might have added to the stanza if patients now in hospitals, or having just been hospitalized could have lent their views, or perhaps a cross-section of the public could have been sounded out.

The station made it a point to stress it would present the facts, and not its own views. Perhaps, since KYW does editorialize, it could have taken—upon completion of the documentary—an editorial position; one that could have lent station authority and summation to the program. *Mark.*

THE NICE KIDS
With Mayor Cowger, County Judge Marlow Cook
Producer-Director: Jim Caldwell
45 Mins., Thurs., 10:45 p.m.
WAVE, Louisville

First of a two-part documentary on Louisville area teenagers and juves, produced by WAVE News and Special Events, and in preparation over a period of weeks, this show digested source material from a recent questionnaire sent to a cross-section of more than 150 Louisville civic leaders, who were asked to list what they considered to be the area's most pressing problems. One of the problems mentioned most often was juvenile and teen-age behavior.

Youthful Mayor Cowger and County Judge Cook, a U. of Louisville sociologist, a high school principal, youth employment officials, and a number of teenagers had a lively discussion of the subject. Facts brought out were that while old time criminal delinquency is on the wane, irresponsible vandalism is increasing at a terrific rate. Local instances of juves damaging statues in parks; beer-drinking parties by teen-agers in the parks, and other disorderly conduct has the adults worried. Most agreed that teenagers now have less responsibility, and parents were given a share of criticism for shirking parental duties in being too busy to provide necessary discipline for their active offspring.

Comments from adults and teen-agers provided no answer to the problem, but this frank and honest airing should stimulate thinking on the subject, and in this respect considerable good should result.

Jim Caldwell, WAVE staffer, who is also a member of the State Legislature, deserves kudos for the research and spade work in gathering facts about one of today's problems and calling for sober thought and constructive corrective measures. *Wied.*

So Much Business CBS Has to Create Fresh Business Affairs Units

A new unit, called business affairs-sales, has been formed within the business affairs department of CBS-TV, which is topped by Salvatore J. Iannucci Jr., v.p.-business affairs.

Function of the new unit, to be supervised by Bernard S. Krause, director of business affairs, is designed to consolidate contract functions which in the past have been divided between network sales and business affairs.

Previously, Iannucci explained, there were two separate contract negotiations, one for program sponsorship, which was handled by business affairs, and one for facilities, handled by network sales. Under the new plan only a single negotiation for each sponsorship will be needed.

Krause announced the appointment of Richard N. Burns and Anthony G. O'Malley as assistant directors, business affairs-sales.

Britain's Barbara Windsor Nixed as Carson Guestar

Barbara Windsor returned to London and her regular BBC-TV series, "The Rag Game," without taping the Johnny Carson videoshow as scheduled last Wednesday (3) on behalf of "Sparrows Can't Sing," upcoming Carthage-Janus Films coproduction which Joan Littlewood directed in England. The American Federation of Television & Radio Artists refused to okay the guest-shot under its restrictive regulations against foreign videotalent.

Miss Windsor and her agent, Peter Charlesworth, came to the U.S. on a quickie crash program of interviews—press and radio—in behalf of the film, in which she appears. AFTRA okayed the AM interviews but regarded the Carson-NBC'er as violation of "work permit" regulations.

Rhone Joins Filmways

Hollywood, July 9.

John Rhone, who has been assistant to exec producer Harry Ackerman at Screen Gems, has joined Filmways as production assistant to producer Dick Wesson on the new series, "Petticoat Junction," which stars Bea Benaderet.

Rhone was also associate producer on SG's "Dennis the Menace."

British Com'l TV

Continued from page 24

also eventually have two stations vieing for ad coin on a seven day basis.

The indie outlet is also scheduled to face the new competition of BBC's second network, which bows in April next year. This web, a prime time only project at the moment, will be on 625-lines and in the UHF waveband. It will start in London only, spreading to other highly populated areas by degrees and therefore coming into competition first with the major stations on the commercial network.

With this broad pattern now apparent and the new Television Bill through the Report stage, the shouting is dying down. And it has become obvious that despite the upcoming levy the present contractors are anticipating being in the tv biz long after '64. Certainly, they are beginning to relax after a long period of uncertainty and muddle.

For not even at the inception of the commercial web—which politically speaking, "came in the back door" and right against the tide of Parliamentary opinion—was there as much varied thinking and conflict of interest. Nor was there ever such thrust and parry between the industry and the government. And the fact that all this has been underscored by a seeming lack of understanding in political circles of how the tv business works has faced the British commercial tv executive with confusion and anxiety.

It is genuinely believed by experienced executives in top trade circles, that the imposition of the levy on advertising coin was brought in by mistake. It is being said by some observers that by some error the levy plan was announced before full approval of Tory Party top brassers had been attained and before its ramifications such as a cut-back in programming budget, were fully realized.

The idea of the levy—which was supposed to be a parallel in the tv business to the film world's "entertainments tax"—was immediately seized upon and strongly supported by Laborites who have been needling the Government about the "excessive profits" garnered by the big independents. But in this instance, Labor MPs and the show biz unions, who together brought an end to the old entertainment tax, were diametrically opposed. Unions, like the rest of the industry, are united against the levy. Nevertheless, the government felt it could not now back down on this issue.

Faced with a levy which, as they thought, would cripple them, the major contractors (not noted, incidentally, for their close cooperation) hastily produced some figures which illustrated their "impossible position" to the Postmaster General. Move later proved a major mistake.

The Minister, who tore the statistics to shreds because the companies had calculated that they would be levied on gross advertising receipts (which meant they would pay duty on 15% agency commission, i.e. money they never received) began to mistrust the contractors, sources reveal. Meantime, the PMG received representations from the advertisers who indicated that they would be prepared to spend around $300,000,000 or more on television advertising thereby throwing up enough revenue to finance two commercial webs.

It is reported that Bevins misinterpreted this and told the admen that if they intended to spend this type of coin on tv, they could do so on the existing channel. And in the light of this, the levy, he calculated, should stay.

But when the admen later pointed out that the big clients were interested in prime time exposure and that one channel with ad time restrictions could not handle the volume of business as envisaged, the minister was sceptical.

On top of this clamoring for more tv from the independents, etc., BBC found itself in a position where it is having to borrow money from the City (around $30,000,000) to launch its second network which, inside sources reveal, it would have preferred to delay.

BBC still does not know how its additional airtime is to be financed other than the government recognition of its duty to make funds available. BBC's suggested $6 hike in the set-license fee does not set well with a government facing an election in the not too distant future.

But while BBC was angling for a delay, other powerful influences in the picture, namely the electronic interests, (i.e. set manufacturers) have mounted so much pressure for the early introduction of a 625-line channel, in order to boom their flagging business, that the Corporation has been forced to come across with the April '64 starting date.

By the same token, the electronics lobby is now thrusting for another commercial web (on 625 lines) earlier than 1966 as promised. And it is pushing forward the introduction of color video—more expense for BBC— in the same drive to stimulate new buying of receivers.

Illustrative of some of the complexities involved in the electronics lobby alone is the fact that Pye Electronics, part owner of ATV, is in fact largely instrumental in speeding up additional BBC competition.

Further complicating the issue, is the fact that the contractors speak with many voices. For instance ATV is for a second indie web and Associated-Rediffusion against it—which means the Government is not dealing with a coordinated industry, save, of course, against levy.

Ironically, it is on this factor—which apparently was a mistake—that it has stood firm.

U.S. to Europe: TV's New Horizons

Continued from page 28

fing themselves a ball in the sun as production moves along on the initial 13 weeks of the Metro series that's headed for the Friday night 9:30 to 10 period on NBC. If there's anything that approximates a "having your cake and eating it too" situation—this is it. For seldom has a series taken shape under such ideal circumstances and working conditions. Seven of the 30-minute shows are already in the can. There's a Tues.-Wed.-Thurs.-Fri. shooting schedule (including the location shooting in and around Nice, Cannes, Juan-les-Pins and the hillside towns and villages. (Most of the first 13 will be localled on the Riviera).

For the second 13-week cycle, the cast and crew will move either to Metro's Elstree studios in London or to Paris as the jumping off places for location shooting in different capitals of Europe.

With the current berthing of "Harry's Girls" in Nice, Metro by a strange coincidence has come full cycle on use of the Studio de la Victorine facilities there. Years ago, when the pix industry was still growing up, M-G-M was responsible for the building of the Nice studios and it was there that Rex Ingram shot "Four Horsemen of the Apocalypse." Though long since abandoned by Metro, many French pix producers have since been utilizing the compact facilities (nine features were turned out in the past year), and now Metro, via its television subsidiary, has recaptured it as the official home of "Harry's Girls."

When Joe Stein, Billy Friedberg and their bilingual crew depart in late August, the studio is slated for razing. Because of its proximity to Nice Airport, those arriving and departing planes zoom too close to the sound stages for comfort.

Meanwhile, the boys and gals are living the good life, even though an arduous one (seldom less than 12 hours a day). Nobody's had time to go in the water (except for occasions when Blyden's femme troika is being put through the inevitable bikini routine or funning it up on a rented yacht for publicity stills or a Life mag layout). Certainly the "travails" of shooting on the Riviera are of a variety that's easy to take.

It's strictly a pro operation, a compact unit (about 20 in all) of Americans, Frenchmen and Englishmen whose know-how and artistic merit transcend any language barrier. Stein as exec producer and Friedberg as producer are, of course, showmen from way back, well versed in the fine arts of tv making. Since both have earned their stripes many times over as writers, they're also doubling as script supervisors (writers are recruited on a freelance basis with such stalwarts as Wedlock & Snyder, Will Glickman, Leo Solomon, Syd Zilenka, Tony Webster, Lawrence & Maggie Williams, et al, sending them over from the J.S.)

Longtime Hollywood pro Dick Kinon checked out of Four Star (where he last worked on "Ensign O'Toole") to take over directorial reins on "Harry's Girls." On deck as associate producer is Teddy Joseph, an Englishman with a pix career spanning "African Queen" (for Sam Spiegel), to "Cleopatra" (both the early days in London and the "Egypt period"). For cameraman, "Harry's Girls" has one of the best in France—Marcel Grignon, perhaps best known for his Bardot pictures. Sascha Kominka heads up the French unit (rank & file crew members are card holders in the French pix industry).

The outdoor commissary at Victorine studio is strictly out of a Renoir painting. Yet oddly enough, because Stein & Friedberg adhere to a French shooting schedule (12.30 to 7:30 without a break, unless the crew and cast are out on location) the commissary is used by just about everybody but the "Harry's Girls" company. Daily some 100 people from Cannes, Nice, Monte Carlo and environs beat a path to the studio. Perhaps today, they say, they will use me as an extra. All day long they sit around the commissary sipping an aperitif and chatting. Ex-models in various stages of dress and undress, real estate agents in quest of a few extra dollars—"Harry's Girls" attracts them all. Few are chosen. (There is more concern about finding featured performers for individual segments and flynig them down from Paris or London.) But to watch them congregate daily and head for the commissary has become one of the unusual spectacles.

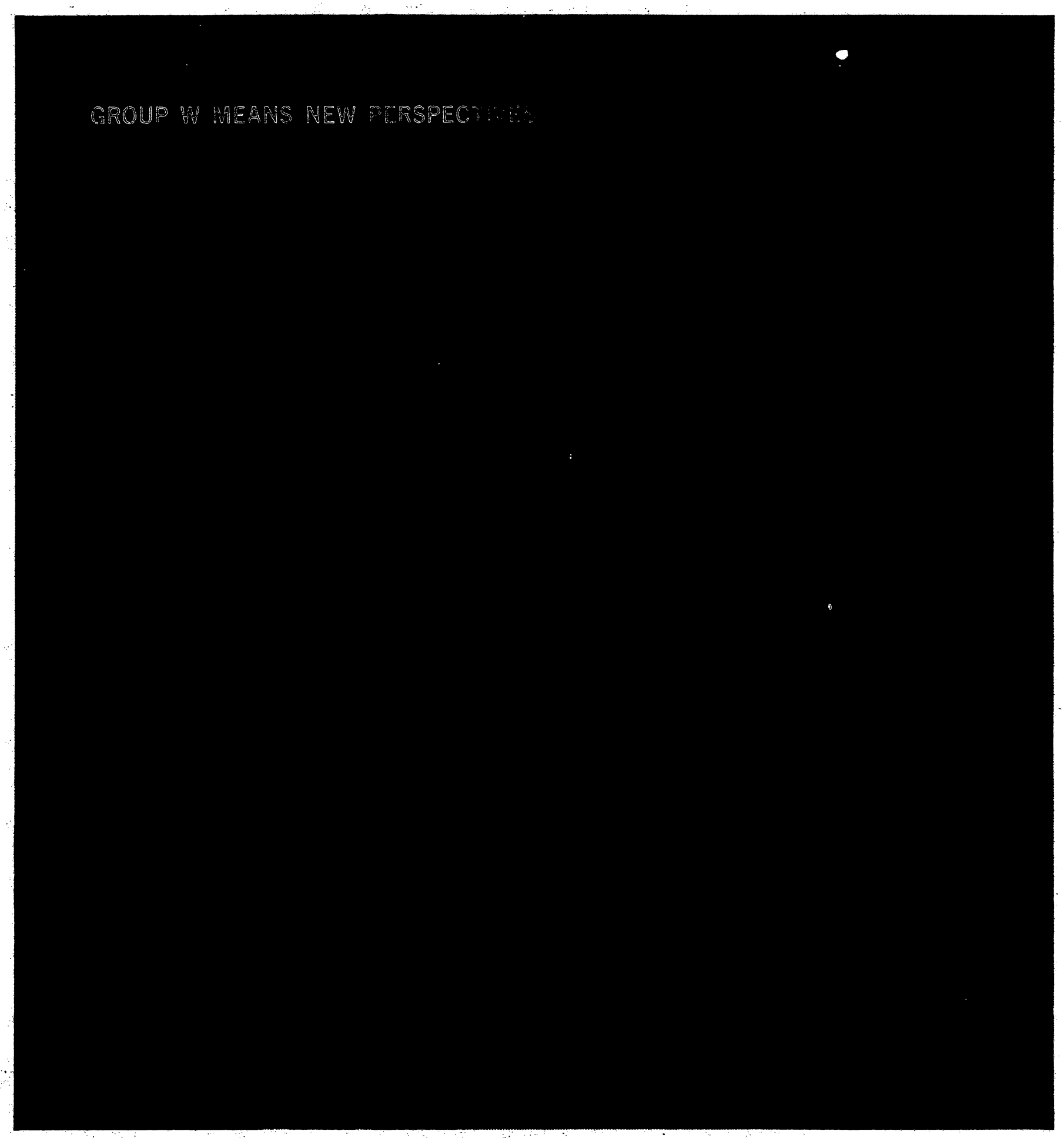
One day an American showed up in the crowd. He turned out to be George Laboda, the Colgate tv factotum who watches how the sponsor's bucks are being spent. He was so enthused with what he saw, it took a bit of doing to get him winging back to the States. He was all for joining the commissary contingent—a sort of lone American in "Cannes 100."

Aussie Mart

Continued from page 35

viewpoint of what is secured for programming against what is secured from advertisers for time charges is said to be out of line in Australia. The market uses primarily American product for its programming.

With new stations coming on the air, with the competitive air growing sharper, the cozy price and program allocations of years past just won't go in the future, according to the forecast of American exporters. The kangaroo will bounce, but good, is their prediction.



AMERICA: THE ARTIST'S EYE

A series of cameo films blending history and art. Fifteen programs for television tracing America's growth through its art. A Group W-Westinghouse Broadcasting Company-project. Dramatically narrated by Fredric March and Florence Eldridge.

In one program we watch a bare-knuckle prizefight through the eyes of American Primitive George Hayes. In another we share modern artist John Marin's view of "Tunk Mountain." "America: The Artist's Eye" is more than stunning visual sequences. It's a service to television audiences. To our national museums. To a greater understanding of our country's heritage.

Produced by the combined talent and resources of Group W, "America: The Artist's Eye" represents a Group effort to bring enlightened television to the public. And the Group W stations are in the position to do just that. They have creative manpower, management, and financial resources greater than the individual station. They have the local flexibility no network can match. These resources represent an opportunity as well as a responsibility to serve their communities in ways neither individual stations nor networks are capable of doing.

With programs like "America: The Artist's Eye," Group W demonstrates the ability of the broadcasting Group to develop new areas of responsible programming.

GROUP W

WESTINGHOUSE BROADCASTING COMPANY

WBZ · WBZ-TV BOSTON · WINS NEW YORK · WJZ-TV BALTIMORE · KYW·KYW-TV CLEVELAND
KDKA · KDKA-TV PITTSBURGH · WIND CHICAGO · WOWO FORT WAYNE · KPIX SAN FRANCISCO

From The Production Centres

Continued from page 26

Independence Day? When **Barry Goldwater** is elected, it will be." (Quipped a wit in the press section: "If that happens, it won't be long until everybody has run out of firecrackers.") **Chill Wills** made the appeal for the 9,000 there to drop checks or cash into buckets and washtubs passed around. **Walter Brennan's** speech was so brief, he was given an encore to say more. **William Lundigan** opened the rally . . . **Albert L. Harmon**, member of WTTG-TV's engineering staff since 1947, has been named chief engineer of the Metropolitan Broadcasting station . . . **John F. Walsh** has been shifted from N. Y. to Washington by NBC to be manager of the web's D. C.-based unit managers, a new post here created because of stepped up activity of NBC in the Washington area . . . WWDC's "**Steve Allison** Show" has shifted its origination to Maury's Hide-a-Way Restaurant in the city's historic market district, as of Monday (8).

IN BOSTON . . .

WBZ-TV cowboy personality **Rex Trailer** using own helicopter to fly highway safety film to local drive in theatres on behalf of the state police summer safe driving campaign . . . WBZ-TV grabbed exclusive interview Friday (5) with Cardinal Cushing following his return from Rome . . . Mass. United Prison Assn. using WBZ-TV's "Assignment: Prison," to "educate public on needs and programs of correction." Half-hour film features newsman **Jim Jensen** in an unusual depiction of what happens to a man between the time he is arrested and imprisoned.

IN SAN FRANCISCO . . .

Bay Area Publicity Club handed out Silver Spindle awards to four local broadcasters at a recent awards banquet. Prizes went to KCBS radio for documentary "The Pelton Story," based on an underprivileged area's fight against juvenile delinquency; KNBR radio for "San Francisco Story," 13-year-old historical series; KTVU (Channel 2) for two-part documentary on sister cities in Japan, "Bridge to the Orient"; and KRON-TV (Channel 4) for "Assignment Four" documentary series . . . "Assignment Four" also won a citation—first ever given—from State Attorney General Stanley Most for its program "Junkie," a study of drug addiction . . . KGO radio (ABC) kicking off a $500,000 promo campaign . . . Two new talk shows on the local air; **Jim Dunbar** (from New Orleans) daytime on KGO; **Al Douglas** (from Chicago and Grand Rapids) on KCBS with words and music . . . KTVU to carry 12th Annual Shrine All-Star football game Aug. 1—first time it's ever been televised . . . **Royce Johnson** (late of KVOD Denver) joins KGO as writer-producer of the **Owen Spann** Show . . . Jazz pianist **Joe Sullivan** improvised a music track for "Who's Enchanted?", documentary on Enchanted Hills summer camp for blind children. Film was written and edited by The Chronicle's **Jim Peterson**, produced by S. F. State College, had its first public showing on KRON-TV.

IN PHILADELPHIA . . .

WIBG deejay **Hy Lit**, in association with former record manufacturer Alan Sussell (Jamie), has opened a teenage night club (no liquor) in Sommers Point, N.J. It will be operated on the principle of a record hop, with visiting celebs, etc. . . . WRCV public affairs director **Frank Hall** is narrator for the series of eight free opera concerts presented in parks and playgrounds by the Little Lyric Co. . . . **Charles Lee**, vice dean of the Annenberg School of Communications, has edited a new University of Pennsylvania Press volume, "The State of the Nation: Retrospect and Prospect" CBS president **Frank Stanton** is a contributor—a chapter on tv . . . **Larry K. Justice** takes over as production director of WIBG, replacing **John Mahan** who resigned to join Epic Records . . . WCAU giving a coctail party at the Treadway Inn to welcome **Arthur Godfrey** to County Fair Day (10) . . . **David Kaigler** leaves WTUX where he is general exec in sales, promotion and continuity to take charge of WHYY's Wilmington facilities. He has been associated with WCAU-TV, WFIL-TV, WPFH and WILM . . . WFIL-TV airing a 10-minute "Tonight at Liberty Park" session, consisting tof tapes of two of the day's races. Sports director **Les Keiter** hosts.

IN MINNEAPOLIS . . .

Scripters of CBS' daytime serial "Search for Tomorrow" wrote a heart attack into the plot last year so that actor **Terry O'Sullivan** who plays Arthur Tate could appear in a legit offering at the Old Log Theatre, suburban Minneapolis strawhatter. Now Tate has "suffered a relapse" and O'Sullivan is back in town for two weeks to star in the Old Log's production of "Seven Year Itch." Sullivan, incidentally, is on his honeymoon this visit . . . Former network tv producer-director **Dave Brown**, now a fulltime businessman and part-time nitery entertainer, playing return engagement at the White House, suburban Minneapolis bistro, this frame . . . Director **Douglas Campbell** of the Tyrone Guthrie Theatre will discuss his production of "Death of a Salesman" on WLOL's weekly series, "Backstage at the Guthrie Theatre," Monday (15). The **Arthur Miller** drama opens the following night . . . KSTP-TV and Radio owner **Stan Hubbard** was principal speaker at the Metropolitan Sheriff's Assn. meeting here last month. Hubbard told of his study of radio and communications problems in the Miami, Fla. area . . . Time-Life's WTCN-TV carried a documentary before the July 4 weekend warning viewers on water and boating hazards. Show written and narrated by newsman **Bob Landon** was titled "Land of the Deadly Waters." . . . WTCN-TV program manager **Mort Rosenman** became a papa for the fourth time last month.

IN ST. LOUIS . . .

Robert Horton and wife, Marilynn, booked for a round of p.a.'s on tv-radio interview shows. Horton is starring in the current Muny Opera production, "Brigadoon," and Mrs. H. sings a leading distaff role . . . **Lee Cavanagh** joined KMOX-TV's announcing staff, replacing **Ed Brown** who moved to WPRO-TV in Providence, R.I. as manager of news. Cavanagh will host the station's Saturday night "Frankly Speaking" public affairs series . . . KMOX-TV also added freelance cameraman **Cliff James** to its staff roster . . . WIL radio deejay **Gary Stevens** recently married to Peggy Kerwin of Webster Groves, Mo. . . . Comedian **Davey Bold** will replace **Jim Burke** as host of KSD-TV's "Tonight in St. Louis" series while the latter vacations starting Wednesday (17). Bold owns and operates a bistro in St. Louis' Gaslight Square nightclub district . . . A newscast on KSD radio was instrumental in discovery of two small girls—missing more than 20 hours from their North St. Louis County home.

IN PITTSBURGH . . .

KDKA has scheduled "Headache in Haiti," an on-the-spot documentary in five parts, on its nightly "Program PM" . . . **Bill Hinds** is producing, along with **Ray Stewart**, a series of 15-minute religious telecasts on WIIC. Show will be seen each Sunday at 4:15 . . . A service station employee, listening to KDKA, found the description of his next customer to be that of an escaping robber. He turned in the alarm that resulted in the man's capture . . **Chuck Brinkman**, KQV's night man, will be the emcee for the **Dick Clark** show when the tourer hits the Mosque on July 22 . . . **Jack E. Leonard**, now at the Holiday House, pacted for week's showing on KDKA-TV's "John Reed King" show . . . **Bill Burns**, who has the highest ratings in town on his news show, rapped the game of baseball on "The World Tonight" last week by saying its slow and old-fashioned. He said while basketball and football have modernized and speeded up the game, baseball remains dated and still using old ideas and even still wearing "the bloomers it started out with."

IN CLEVELAND . . .

WJW-TV's sports director **John Fitzgerald** hosting station's annual Junior Olympics series . . . **Shirley Fishman** handling the **Dick Clark** show skedded for Music Hall on July 20. He's heard on WHK . . . **Dan E. Ballou** named program manager WDOK . . . **Frank Leslie**, ex-WKBK, added to WHK news department . . . **Ed Hersch**, one-time Army American Forces staff, now with WHK news . . . WCLV, FM outlet, rebroadcasting "Portrait of a Genius" originally on WERE . . . **Louis Lane**, conductor of Cleveland Summer Pops, pacted by Higbee for series of six hourlong Friday 8 p.m. stanzas on WJW . . . **Tom Griffiths**, KYW's all-night deejay, seeing top talented teenagers for Stan Kenton Music Clinic at Michigan State . . . KYW-TV group touring Russia for taping and interviews include **Pat Trese**, news director; **Bill Jorgensen**, newscaster; **Tom Belts**, photographer, and **Frank Paker**. Tour also includes 40 residents.

ABC Option Time Stand: Reverse It

Washington, July 9.

If FCC decides to let its option time decision stand, it should at least give webs, stations and advertisers a longer transition period, ABC said.

In asking reconsideration of option time nixing, the network told FCC it should reverse its decision.

The web argued the decision "inadequately" evaluated "the very grave consequences that would result" to ABC. Net said the combination of defections in some markets and lack of affils in others would have a far more serious effect on it than on the other webs.

ABC gave a long economic and philosophic dissertion on the benefits of option time saying the concept has "rendered commendable service to the industry and public for over 20 years."

Its nixing, the web continued, would result in poorer entertainment shows and less pubaffairs programming.

As for giving networks and others affected more time to adjust to the decision, ABC said in similar instances when established practices were overturned, FCC granted longer transition periods.

'Gospel Time'

Continued from page 34

show has been produced in Southern stations, sometimes with mixed choirs (with full union support, "Gospel' uses amateur choirs with professional singing groups). Only negative reaction, says the producer, has been a smattering of crank letters from white supremacists, charging station managements with turning their facilities over to Negro entertainment. Station, sponsor and producer have ignored the missives.

In 28 Markets

Show now is seen Sunday mornings in New York, Chicago, Washington, Memphis, Atlanta, Macon, Ga., New Orleans, Baltimore and elsewhere among its 28 markets. But Schwartz feels that selling stations instead of a sponsor will bring the show to Philadelphia, Los Angeles and Texas (no cities in the big state to date) and other important centres.

As for the Gospel talents, the show has been a bonanza. Schwartz says there are currently seven or eight professional gospel groups who travel steadily throughout the year. Their income per performer (groups are almost always quintets) comes to about $6,000 a year after travel expenses of about $5,000. Video exposure pays a group $700 total, and they are almost always hired for two appearances. First residual is $525, and with "Gospel's" durable musical format, there are bound to be repeats beyond the first.

Gospel singers also make money on record dates, but the business only recently is coming up to standard. For "Gospel," Schwartz has a deal with Veejay of Chicago, one of the leading gospel disk labels, for LPs built around the show.

Among the top gospel groups, the producer lists the Caravans, Soul Stirrers, Ellisons, Twilights, Roberta Martin Singers, Highway QC's and the Spence Taylor singers.

Currently "Gospel Time" performers are playing the Spoleto Festival in Italy. For Rome tv and future sale in Britain and the U. S., Allied Productions will vidtape the 90-minute Spoleto presentation as a special.

Telstar

Continued from page 24

will be shipped to Europe for broadcast the following day.

Participants in the program include former President Dwight D. Eisenhower; former British Prime Minister Anthony Eden; Jean Monnet of France; and Heinrich von Brentano, of West Germany. Origination points will include N. Y., Denver, London, Brussels and Bonn. Broadcast is slated in the U. S. from 12:20 to 1:25 p.m., with a repeat the same night from 7:30 to 8:30 p.m.

Medicine Hat, Alta. — Co-Ax Television (1962) Ltd., has been given approval by the federal department of transport to operate a piped tv system in Medicine Hat. A late fall start is expected. Distribution would cover stations CHAT, Medicine Hat; CJLH, Lethbridge; KFBB, Great Falls, Mont., and KRTV, Great Falls.

Kansas City—Bruce B. Brewer Jr., formerly editor of a local trade magazine, has been named promotion director of KUDL radio here. Brewer will handle publicity and advertising for the 24-hour, 5,000 w. station.

TV Real Estate

Continued from page 25

plagued by the shifting web owned studio fortunes.

NBC Relinquishes Two

NBC recently closed the Colonial Theatre with the folde of "The Price Is Right" at that network. That followed the shuttering in N. Y. of the Ziegfeld Theatre. Web, at the same time of the Colonial Theatre shuttering, opened the Peacock Studio at 30 Rock, housing latest developed color facilities, etc.

At the peak of the film push on the web, CBS-TV in N. Y. also shuttered some studio facilities, but for the past few seasons, web, retaining its program mix, has stabilized its N. Y. facilities, with the renovated 57th Street plant standing ready in the wings.

NBC-TV next season nighttime finds itself without game shows, with only two variety shows, Jack Paar and Mitch Miller, both coming out of N. Y., with "DuPont Show of the Week," but with virtually every other regularly scheduled nighttime program strictly on film. Going the film route for NBC-TV has virtually depleted the nighttime activity for next season of NBC-TV's huge Burbank plant. That's the reason for the reported big push on NBC-TV's part to lease its Burbank studio facilities for CBS-TV's "Kaye" and "Garland" weekly outings next season.

CBS-TV Coast facilities, with Kaye, Garland, Red Skelton, Jack Benny, et al., is reported to be operating at full capacity, with sets standing in the hall because of crowding. CBS-TV, which also has expanded its own film operation, has acquired Republic Studios on the Coast. Major tenant at the web's Republic lot is Four Star. Web also is filming its own series there, including "Great Adventure," "Rawhide," and "Gunsmoke."

It's a vexing never ending problem in lining up talent and shows for the yearly three-network race. For many, what is more vexing, is the real estate needed, as shows collapse and build, as tastes and winners alter the complexion of real estate requirements.

AM Ratings

Continued from page 30

end in audience measurement, but often it's something that can be used. When it comes to a quantitative indication, almost anything is better than what we have now. All the agencies have been relying on a broken crutch far too long."

There's no doubt that station salesmen and reps will be running up and down Madison and Michigan Aves. with the latest Pulse and Hooperatings for a long time to come. But many another important agency has at least verbally renounced the numbers game in local radio, and if enough of them turn it into firm policy, the way FC&B has — with the stress on programming, good commercial practices and other qualitative factors—the reps may have to arm themselves with something more than a pocket-piece, and the condition of radio stands to be vastly improved.

WANT TO PLAY IN THE BIG LEAGUE?

The Northwest area is *really* big league . . . 810,809 TV homes and over $5 Billion in spendable income.

Why not sign up with the first place club—KSTP-TV. The Northwest's *first* TV station, KSTP-TV serves and *sells* this vital market most effectively, most economically.

KSTP television 5 100,000 WATTS NBC MINNEAPOLIS • ST. PAUL

14th Annual
WHITE MOUNTAINS' FESTIVAL *of the* 7 ARTS
Now . . . until July 22nd
SKY HIGH in the WHITE MOUNTAINS
5 Lakes • 5,500 Acres
Lake TARLETON Club
Pike • New Hampshire
Information: Walter Jacobs

Sardi's East
123 East 54th St. New York
PLaza 1-6655
Sardi's
234 W. 44th ST. NEW YORK
LA 4-0707

3

Exclusive Advantages Offered By

VARIETY'S

"RADIO-TELEVISION REVIEW AND PREVIEW ISSUE"

1. CONTENTS OF THE UTMOST IMPORTANCE...

These unduplicated, comprehensive working aids for the entire industry:

- extensive coverage of fall-winter network, syndicated and local program fare.
- analyses of trends of the past and future season.
- results of new investigations into the unique problems facing broadcasters today.

2. ISSUE DATE TIMED FOR HEAVIEST BUYING WEEKS OF ENTIRE YEAR

Published at the end of July, just before schedules are finally resolved and orders start toward their August-September peak.

Offers a highly-strategic opportunity for closing sales . . . and reminding your potential buyers about your most fetching features.

3. EXTRA READERSHIP

Used as reference work for months following its publication.

• Normal closing and regular rates apply •

VARIETY

NEW YORK 36
154 W. 46th St.

CHICAGO 11
400 N. Michigan Ave.

HOLLYWOOD 28
6404 Sunset Blvd.

Jean Hendrix Does It Again

Continued from page 35

1962 parade, which brought out a nosecount of 250,000 spectators along historic Peachtree Street and an equal number of stay-at-homes who watched it on The Tube.

Thursday (4) WSB-TV's third annual 'Salute to America" to promote patriotism drew around 300,000 (the biggest crowd since the "Gone With the Wind" premiere in December, 1939, according to Chief of Police Herbert Jenkins). And it was estimated that many others within reach of WSB-TV's picture beams saw it on tv.

As soon as one Glorious Fourth parade reaches its conclusion, Miss Hendrix goes to work on the next one.

So this year's event reached a new high entertainment-wise.

Six divisions were needed by Grand Marshall L. W. McPherson to move the 100-unit parade along the line of march with thousands of cheering kids clutching and waving an American Flag distributed for free by American Oil Co.

Miss Hendrix, of course, had celebrities on hand, including actor Victor Jory, a three-time parade participant serving as honorary Marshall; Lt. Comdr. Jackie Cooper of NBC-TV's "Hennesey" show; Jock Mahoney, the current (13th) Tarzan, and Peter Brown from ABC-TV's "Lawman" program.

76 (Er,. 85) Trombones

In addition, 14 marching bands, including one of 76 trombones (actually 85) representing Atlanta's Municipal Theater Under-the-Stars, which will present Meredith Wilison's "The Music Man" this summer with home town boy Bert Parks as Prof. Harold Hill.

While Army, Navy, Marine and U.S. Air Force planes swept overhead, the services were well represented, each headed by color guards and top ranking brass from the military installations in this area. It was not designed to be a show of force, but it did breed confidence that the armed forces were on the job.

Politicos, of course, had their place in the line of march, including Georgia Congressman Charles Weltner, Mayor Ivan Allen, Jr., state, county and city officials.

There were Girl and Boy Scouts by the hundreds, cowboys and cowgirls astride spirited steeds, Indians and one entire division devoted to the Shriners, including a drum corps, color guard, patrol, provost guard, oriental band, Arab guard, Chanters, Red Devils, 10 trick automobiles and other motorized equipment. These latter always add excitement to any parade and the Shriners are forever ready, willing and able to participate.

A Sheriff's Posse, riding 15 Palomino horses and led by Fulton County Sheriff Ralph Grimes and the only blue fire engine in the world, manned by American Legionaires, were other features.

Personnel from WSB-TV in the parade included Ray Moore, Don Stewart, John Beckman, Charlie Welsh, Fred Briggs, Hal Suit and John Palmer, while WSB Radio (oldest radio station in the South and which spawned WSB-TV) was represented by Aubrey Tittle, Jimmy Dunaway, Bill Buckner, Tommy Thompson, Bob van Camp and King Elliott.

And, to the eternal delight of the young fry, Popeye and Brutus, Deputy Dog and other familiar tv characters participated.

Last, but not least, Confederate units were sprinkled along the line of march, proudly bearing aloft the Southland's beloved Stars and Bars.

There was only one parade casualty. Charlie Cash, WSB-TV's rotund public relations chief, was helping prepare the Tarzan-Safari float, which featured the jungle by (Mahoney's 42) surrounded by a jaguar, ocelot and monkeys. One of the monks nipped Cash's left hand and he had to get a tetanus shot. The simian came out of it okay.

Foreign TV Reviews

Continued from page 44

patches via skilled use of studio floorspace to get out of the rut shots. *Watt.*

SUMMER SPECTACULAR
With Maurice Chevalier, Joan Regan, Winifred Atwell, Margo Henderson, Carla Fracci, John Gilpin, the Wimbledon girls' choir, the Corps de Ballet from the Arts Theatre Group
Producer: Francis Essex
Director: Malcolm Parker
60 mins., Sun., 8:25 p.m.
Associated TeleVision, from London

Sparking a season of summer variety specials which slip into the Palladium Sunday night prime time slot, this Maurice Chevalier show was a disappointment. The great French entertainer is still able to catch and caress an audience from the moment he walks on, but this glimpse of the maestro of vaudeville caught him with some old age showing.

He appeared in only the last few moments of the outing, although he was the voice-over compere for the whole production, and made with a half-dozen of his favorite songs including "Thank Heaven For Little Girls," a Gershwin selection comprising "I Was So Young," "Please Do It Again" and "Lady Be Good," a couple of French numbers and, finally, he bent his souffle voice round a Twister. However, his delivery was halting —and at times even creaky—and lacking in his usual zestful bonhomme. To be fair, the audience didn't seem to notice and gladhanded him, thunderously.

Prior to Chevalier's straw hat and cane routine, producer Francis Essex compiled a string of acts representing a stock British variety show layout. Such competent, but unexceptional turns, as Margo Henderson who pulled off some neat impersonations of stellar names; Joan Regan, with her charming pipes and Winifred Atwell who tinkles a honkey-tonk piano with zip and zing, gave the show a decent start although the production cried out for a few handouts from the originality department.

One uplifting factor was a ballet sequence danced by Carla Fracci and John Gilpin which was not too obtrusive among the more mediocre acts linked, as they were, to a single theme, the piano. *Watt.*

Mgt.: William Morris Agency

CONGRATULATIONS
To KEEFE BRASSELLE
(You're the greatest)
ON YOUR NEW T.V. SHOW
Lillian and Diane

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 46)

KRON

Total Area Homes: 166,500
Metro Rating: 12
Share of Audience: 21

SATURDAYS 9:00-11:00
Program: SATURDAY NIGHT MOVIE

Apr. 20 **"BROKEN LANCE"**
Spencer Tracy, Richard Widmark
Robert Wagner, Katy Jurado
1954, 20th Century-Fox, 20th Century-Fox TV

Apr. 27 **"THREE COINS IN THE FOUNTAIN"**
Clifton Webb, Dorothy McGuire
Louis Jourdan, Jean Peters
1954, 20th Century-Fox, 20th Century-Fox TV

May 4 **"NIGHT PEOPLE"**
Gregory Peck, Broderick Crawford, Rita Gam
1954, 20th Century-Fox, 20th Century-Fox TV

May 11 **"RED SKIES OF MONTANA"**
Richard Widmark, Jeffrey Hunter
1952, 20th Century-Fox, 20th Century-Fox TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders 9:00-9:30	KPIX 300,300
Lawrence Welk 9:30-10:00	KGO 220,100
Gunsmoke 10:00-11:00	KPIX 213,500

KTVU

Total Area Homes: 146,700
Metro Rating: 13
Share of Audience: 24

SUNDAYS 7:00-9:30
Program: PREMIERE

Apr. 21 **"BAD AND BEAUTIFUL"**
Lana Turner
1954, MGM, MGM-TV

Apr. 28 **"FIRST TRAVELING SALESLADY"**
Ginger Rogers
1956, Show Corp., Show Corp.

May 5 **"THE CONSPIRATOR"**
Robert Taylor
1950, MGM, MGM-TV

May 12 **"LONE STAR"**
Clark Gable
1954, MGM, MGM-TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lassie 7:00-7:30	KPIX 173,500
Disney's World 7:30-8:30	KRON 210,500
Ed Sullivan 8:30-9:00	KPIX 230,700
Bonanza 9:00-9:30	KRON 348,000

Extra Com'l Hour

Continued from page 25

move "Captain Kangaroo" from its 9 to 10 a.m. berth to an hour earlier. "Kangaroo" at that Saturday a.m. hour was up against stiff cartoon kiddie competition. The 8 a.m. berth for "Kangaroo" was considered better for Saturday. It's the same berth Bob Keeshan and his crew hold Monday through Friday.

Web, with another hour in its Saturday daytime schedule, added "Quick Draw McGraw," a Hanna-Barbera cartoon which was in syndication, sponsored by Kellogg on a national spot basis. In addition, there will be a new cartoon series, titled "Tennessee Tuxedo."

In its web run, Kellogg will have a weekly quarter hour of "McGraw." Others riding with "McGraw" are General Foods with a non-competitive product and various clients. Delux-Redding and other sponsors will be included on "Tuxedo," which will have General Mills taking a weekly quarter hour.

Saturday daytime lineup for the fall will be as follows: "Kangaroo," from 8 to 9; "Alvin Show," 9 to 9:30; "Tuxedo" and "McGraw," from 9:30 to 10:30; "Mighty Mouse Playhouse" at 10:30; "Rin Tin Tin," at 11; "Roy Rogers" at 11:30; "Sky King" at 12 noon; and 12:30 to 1 p.m., a children's educational series, to be produced under the wing of CBS News.

'Talent Scouts'

Continued from page 24

Last summer it was back in network's July-August lineup replacing Garry Moore and currently, spelling Skelton.

Lineup of celebrity presenters already booked for this summer includes Carol Burnett, Harry Belafonte, Robert Goulet, Joan Crawford, Helen Hayes, Mickey Rooney, Lauren Bacall, Carol Channing, Liza Minnelli, Edie Adams, George Jessel and George Hamilton.

Comments Mansfield: "Often there is an underlying desire of the star to offer an important showcase for a promising talent close to them. For example, Helen Hayes asked us if she could appear to present two youngsters from the Academy of Dramatic Arts she feels have outstanding acting potential. We taped them doing a Chekhov excerpt. Last year, Floyd Patterson, then heavyweight champion of the world, came on to present a young singer, Mickey Alan. Both had gone to Wiltwyck School. Robert Goulet appeared to present his understudy in 'Camelot' Col. Shorty Powers, information head of NASA, flew up from Cape Canaveral to bring with him a vocal group he had seen working there and admired.

"It's the old story," Mansfield muses, "Everybody likes to play David Belasco or Ziegfield or Gus Edwards, spot a star on the rise."

Inside Stuff—Radio-TV

George Heinemann, manager of public affairs for NBC-TV; Don Fedderson, program manager of National Educational Television and Radio Center, New York; and William Harley, prexy of National Assn. of Educational Broadcasters, Washington, are among the principal guest speakers taking part in a Northwestern U. graduate school symposium this summer on educational television. Other participants will be Dr. Bryghte Godbold, exec veepee of Midwest Program on Airborne Television, Lafayette, Ind., and Chalmers Marquis, program manager of WTTW, the educational station in Chicago.

Broadcast stations will be asked to garner public contributions for NAB prexy Le Roy Collins' project to use radio and television in reducing illiteracy in the Dominican Republic. The NAB board of directors approved Collins' suggestion to cosponsor the Dominican plan with the Albert Parvin Foundation, U.S. Supreme Court Justice Douglas and the Alliance for Progress. NAB will provide up to $15,000 to help produce 100 half-hour programs in Spanish, adopted from the "Operation Alphabet" series originated by WFIL, Philadelphia. Contributions garnered by stations are for obtaining 2,000 television and 50,000 radio sets needed for the project.

Among toy manufacturers that are heavy advertisers on television, Mattel has led the field in spreading its tv budget on a 52-week basis. In VARIETY's June 19 issue, a story erroneously stated that Mattel advertised on tv only in the fourth quarter for the Christmas trade. In fact, Mattel is the top spender on network tv, allocating its money on a year-round basis for the past eight years.

Revue's 6 Color Hours

Hollywood, July 9.

Revue studios is the largest single producer of network filmed vidseries in tint for next season, with six such hours set on NBC-TV and ABC-TV.

Studio's "Wagon Train," expanded to 90-minutes, will be on ABC-TV, along with the 60-minute "Challenge Golf" series. "The Virginian," 90-minute series, is on NBC-TV, as are the Bob Hope anthology series and "Kraft Suspense Theatre."

Selmur, Bronston 'Alexander' Dicker

Hollywood, July 9.

ABC-TVs production arm, Selmur Productions, is planning a series, "Alexander the Great," for the 1964-65 season, and a special on Rome for next semester. Selmur is currently in trans-Atlantic negotiations with producer Samuel Bronston, seeking his production assistance on the hourlong pilot of "Alexander," and his cooperation on the spec, to be done in Rome.

Bronston is currently producing "The Rise and Fall of the Roman Empire," in Rome and Madrid. Trans-Atlantic negotiations with the producer have been held by Selmur via phone.

ABC's Grid Clients

Four companies are picking up the tab for the 30th annual College All-Star Football Game which ABC-TV will be televising for the ninth straight year from Chicago's Soldiers Field.

The game will be sponsored by Gillette, Goodyear, Pabst and R. J. Reynolds.

Pound Ridge Vicinity
UNIQUE WOOD PRODUCTS HOME
Hilltop — 11 acres — outcroppings — mountain laurels, dogwood. 3 br., 2 baths, luxury kitchen, hemlock paneled interior, 2,000 sq. ft. cedar-plank exterior. 2 stone fireplaces, exquisitely detailed—extras, brochure available. $65,000. Owner relocating.
914 SO 9-5700

NEWPORT'S JAZZTRAVAGANZA

Tango's Italo Comeback; RCA Yens Modugno & Mina; Other VV Notes

By ROBERT F. HAWKINS

Rome, July 9.

The tango is making a strong showing in Italian recordings this summer, despite such more-publicized trends as the hullygully, tamoure, etc.

In fact, the current rating-topper, Adriano Celentano's "Tangaccio" and the equally strong backing, "Grazie Prego Scusi" (Clan) are both tangos, effectively modernized in words and styling to conform to the current idiom. "Kriminal Tango" is another current pop, while Tony Dallara's "Tu che Sai di Primavera" is likely to rate a lot of juke mileage this summer.

Oddly enough, one of the songs which some time back helped reintro the tango into local tastes, "Un Tango Italiano," was never a top seller here despite San Remo songfest projection and a fine Milva recording.

Reported, but not confirmed, that RCA offered Domenico Modugno $160,000 to leave Fonit, and that RCA is also attempting to woo Mina away from Italdisc.

Miranda Martino taping a TV show based on Naples and its songs for RAI-TV, the Italo telenet.

Fonit signed Marina Moran to one-year pact.

Richard Anthony in Rome to record series of songs. Columbia bringing out his first Italo LP for occasion.

Capitol rushing Wayne Newton's recording of "Heart" onto the local market to take advantage of initial impact made with Italo version of song by RCA's Rita Pavone, who has already sent it zooming in very similar styling.

Similarly last season, Adriano

(Continued on page 56)

'Bach Battalion' Etc. Win 2,000 Teen Recruits As Mpls. Station Fights R&R

Minneapolis, July 9.

Started less than two months ago by some of the elder rock 'n' roll stamper-outer staffers at Time-Life's non-network local WTCN Radio with the objective of discouraging that sort of music among teenagers, what's called the "Teenagers Underground Music Society (TUMS)" now claims to have issued 2,000 membership cards.

WTCN Radio avowedly largely confines its programming to only "the sound of beautiful music," which means the higher quality melodies, and the Society is in line with a current campaign to bring youngsters into its listeners' fold.

In order to join the Society "underground movement" the teenager is required to sign a pledge not to mention Chubby Checker in young children's presence, to slip "Sheherazade" on the turntable at any Twist party when they shouldn't be, but happen to be present, and to register complete disgust at any Elvis Presley mention (boooo), etc.

Called "music jungle fighters," members are enlisted in such "underground units" as the "Beethoven Brigade," "Bach Battalion," "Dvorak Division" and "Puccini Patrol."

Maine Batoner Gets 5G Fine on Income Tax Rap

Portland, Me., July 9.

Ellis J. Corey, Waterville orchestra leader and music store operator, was fined $5,000 in Federal Court here when he pleaded guilty to evading $10,400 in U.S. income taxes. A six months jail sentence was suspended and he was placed on probation for two years.

Corey was indicted for evading taxes for 1958 and 1959. The 1959 charge was dismissed by Judge Edward T. Gignoux who ordered Corey to pay $33,000 in taxes, penalties and interest.

WB Rolls 5th Anni Meet July 21-23 in Burbank

Warner Bros. Records' Fifth Anniversary Convention will be held July 21-23 at the Burbank, Cal., headquarters of the diskery and at the Beverly Hilton Hotel. Over 100 out-of-towners, including distributors and sales staffers are expected to attend the meetings.

The event will be topped off by a banquet July 23 at the Hilton at which several artists from the WB talent roster will perform. The convention will be the first national conclave with all distribs present since the diskery was founded in 1958.

Singapore-Malay Tie Puts Warners Into Orient Mkt.

Warner Bros. Records has set a deal with its Singapore-Malaya licensee, the E. S. Isaac Co., whereby the latter will produce local diskings featuring Malayan and Chinese artists aimed to sell in the Orient and released via the WB trademark.

Product made under this agreement will be recorded in Singapore and Kuala Lumpur, with the tapes then flown to Calcutta for processing by EMI's Dum Dum plant. Finished disks will be airfreighted for sale in Singapore, Malaya, Thailand, South Viet-Nam, Hong Kong and Macao by the representative distributors of Warner waxings in the Far East.

The first group to be signed under the WB-Isaac deal is a local combo called the Sundowners. Their initial diskings for Warner will be issued later this month.

INTERLOCHEN SYMPH EYES '64 SOVIET TOUR

There's a chance that the Interlochen Symphony under the direction of Dr. Joseph Maddy will tour the USSR next summer. Ann Ronell, newly-elected to the board of advisors of the Interlochen Arts Academy (Mich.), is working on the arrangements.

Miss Ronell, songwriter, among whose credits are "Who's Afraid Of The Big Bad Wolf?" will huddle with Madame K. Furtseva, head of the Ministry of Culture in Moscow, about the Interlochen tour while attending the Moscow Film Festival this month.

This will be Miss Ronell's second trip to Moscow in connection with the US-USSR coproduction film, "Meeting At A Far Meridian," which her husband, Lester Cowan, is producing.

Decca Bowing Fall Line Via 3 July Sales Meets

Decca Records is holding a series of regional sales meetings in July to introduce its fall line and unveil promotional plans to national sales staffers.

The opening conclave, gathering the company's western division, will be held at the Clift Hotel, San Francisco, next Monday (15). A meet for the southwestern, midwestern and north central divisions is set for July 17 in St. Louis. On July 19 the southern and eastern divisions will convene in Albany.

Fiorito Hangs Up Baton

After 40 years in show biz, bandleader Ted Fiorito is retiring. He said, however, that he plans to continue writing songs.

Fiorito, who is 63, intends to settle in Scottsdale, Ariz. with his wife and three children.

CALL SUPER BASH TOPS IN 10 YEARS

By DAVID B. BITTAN

Newport, R.I., July 9.

After 10 problem-filled years and one premature obituary, the Newport Jazz Festival has proved it is here to stay. Commercially and artistically the super jazz bash finally is worthy of being called an institution.

More than 35,000 attended the four-day festival Thursday-Sunday (4-7) and backed producer George Wein's contention that a jazz show can make money while retaining its musical integrity. Wein was blessed with perfect weather.

The would-be beatniks, who all but killed the festival in 1960 with their disgusting hi-jinks, were definitely in the minority this year. Those who did show up in Newport were conspicuous by their absence at the Freebody Park Festival itself.

The barefooted, bearded, shirtless and shorts-wearing males frankly admitted they had no interest in jazz but were there for the "Newport thing." They weren't quite sure what the "thing" was but the myths pictured a place with beer, blondes and beach in abundance. Those who carried the beer-swigging too far were quickly throttled by an augmented police force which clearly showed it would take no nonsense.

The importing of out-of-town gendarmes confused the jazz visitors, many of whom discovered they knew more about Newport than the police from whom they were seeking directions.

As usual, the police hauled in a sizable number of post-juveniles for drinking in public. Most of the troublemakers, however, gave home addresses in the Rhode Island - Massachusetts - Connecticut area.

Some Newport burghers complained of the presence of the outlanders and the commotion caused by the annual invasion. But the resort merchants did anything but cry on their way to the bank. The festival brings an estimated $1,000,000 in business to Newport each July.

Whether the Newporters like it

(Continued on page 56)

Winnipeg Symph Winds Season $16,487 in Red, Inks New Tooter Ticket

Winnipeg, July 9.

Annual meeting capping 15th season of Winnipeg Symphony Orchestra revealed operating costs of $213,175 and a deficit during the season of $4,800. Auditor's report also showed an increase in the accumulated deficit to $16,487.

Symphony operated on grants totaling $122,425, of which $30,000 was provided by the Canada Council and the balance by local supporting groups. Boxoffice and subscription revenue reached a record $85,950. Highest individual budget item in the report was $135,000 for musicians' salaries.

Symph gave 59 concerts to a total audience of 88,950. This was an increase of 15,345 over the previous season for three more concerts.

Annual meet also revealed that Victor Feldbrill has been reappointed musical director and conductor. Guest artists scheduled for the 1963-64 season, opening Oct. 10 for 26 weeks, include Benny Goodman, Lois Marshall, pianist Witold Malcuzynski, violinist Christian Ferras, pianist Byron Janis, Morley Meredith and basso Yi Kwei Sze.

Justice A. M. Monnin was elected president of the organization for his second term.

Meantime, the symph and local Musicians Assn. have signed a new contract for the 1963-64 season. Pact calls for a basic weekly wage of $70 for the 26-week season and a season minimum salary of $1,820. Agreement also states that a minimum of 15 hours work is mandatory during any contract week.

Col's John Hammond Hits U. S. Jazz 'Monopoly' Myth—Europe More Hip

By JOE X. PRICE

Hollywood, July 9.

Columbia Records' John Hammond was in town last week long enough to direct the cutting of four Herb Ellis Sextet sides, visit a friend who had twins and destroy a few ill-founded theories regarding American jazz before winging to Newport, R. I., for the July 4 opening of The Newport Jazz Festival.

No. 1 target of the myth-blasting was America's "monopoly" on jazz innovations and pace-setting. "Actually, England'h taste in jazz is about five years ahead of ours," said the youthful 53-year-old disk-producer authority. "I know, because the first records I ever made were for England."

Testimony to that is the number of expatriate jazz greats living and working in Europe, according to Hammond. "Don Byas, Bud Powell, Kenny Clark, lots more. They're happier there than they ever could be here because of the sustained progressiveness in Europe.

"Actually, the best modern jazz in Europe is Czech. Karel Krautgarten has the swingingest big band I know of. Then there's Karel Vlach —that's the best European commercial band. Saw him in '58 at the World's Fair in Brussels. They swung.

Versatile Cont'l Tooters

"Funny thing about that, too. European musicians seem to be more versatile than ours. When I was vice president of Mercury (late '40s), I recorded musicians from the Czech Philharmonic who sat in on jam sessions; their trombone man was equally great as a jazz man as he was in classics." It was while at Mercury, too, that Hammond gave a then unknown young oboe player named Mitch Miller a job as a&r producer.

"This is not to belittle American jazz, don't misunderstand," Hammond qualified. "I'm just saying that European musicians don't copy

(Continued on page 56)

Dave Kahn Files 350G 'Credit' Suit Vs. ASCAP

Los Angeles, July 9.

Claiming ownership of a number of film scores in which he says he was deprived of any credit, composer-arranger Dave Kahn is demanding $350,000 damages in a Superior Court suit filed against Raoul Kraushaar, American Society of Composers, Authors & Publishers and Omar Music Co.

Kahn charges misrepresentation and invasion of common law property rights. He also asks an accounting. He claims that he arranged and orchestrated compositions and scores used principally as background music for "Abbot and Costello Meet Captain Kidd," and several teleseries such as "Hopalong Cassidy," "Lassie" and "Mister Ed." Kahn contends that Kraushaar was falsely attributed with authorship in certain cases, and that plaintiff was deprived of all credit.

Philips Buys RCA Espanola Plant In $1,000,000 Deal

Madrid, July 9.

Bernard Ness ended his tour of duty with RCA Espanola last week and left to take over the presidency of RCA Victor Mexicana.

Before leaving, Ness negotiated sale of the RCA plant and physical assets to Philips for a sum at $1,000,000. RCA Espanola, with Guillermo Caram installed as general manager, has taken over offices in the Madrid Towers and will now press all product through Philips.

The 10-year old RCA plant here, one of the first U. S. enterprises to set up industrially in Spain, never achieved RCA standards in production. In addition, the operation was handicapped until recently by government price controls.

In an improved economic climate shorn of a burdensome overhead, RCA appears better prepared to augment club sales that have been prospering in association with the merchandising wing of Reader's Digest. In addition, RCA expects further development in the Spanish market by taking the lead in cutting disk prices.

RCA-Reader's Digest club release of classics sold 30,000 12-record packages in eight months at a unit price of $25.

PICKWICK HALTS MONTE LP AFTER HE BEEFS

Pickwick International, distributor of low-priced disks, has agreed to stop releasing an LP tagged "Spotlight on Lou Monte" following a suit brought in N. Y. Supreme Court by the Italo singer. He charged that the album was unauthorized and contained only three songs sung by him. The action also sought $500,000 damages.

Hearing was held July 3, at which time Pickwick agreed to cease distributing the platter. Monte, in his complaint charged that the album which also carried the singer's picture, was "perpetrating a fraud on the public." He noted that he signed a pact with Frank Sinatra's Reprise Records in 1961 which is still in force.

The album had been sold in chain stores and music shops. It was advertised in newspapers as a low-priced item, selling at 99c. In his suit, Monte claims that his disks have grossed over $2,000,000 since 1962.

Fishbein Back to Marks As Exec V.P. Replacing The Late Robert Marks

Larry Fishbein will return to the E. B. Marks Music fold later this month as exec v.p. to fill the opening left by the recent death of Robert B. Marks. Joseph Auslander is also being upped from comptroller and assistant secretary to general manager. Arnold Shaw remains as general professional manager.

The firm's work in the educational and serious-music fields will continue to be handled by Robert Silverman and Felix Greissle. Fishbein has several years behind him in the music biz and also was a classmate at Dartmouth of Herbert Marks, the pub's prez.

Marks has become increasingly active in the legit-film area, snaring the music to "Tovarich" and the Italo pix, "Mondo Cane," "8½," "Women of the World" and the upcoming "Venere Imperiale." Also forthcoming are the scores to Alexander Cohen's "Baker Street" and "Barnum," as well as the music for David Susskind's fall tv series, "East Side, West Side."

Pete Seeger Preeming Berkshire Barn Season

Lenox, Mass., July 9.

The Berkshire Music Barn opens its season of folk and jazz concerts with Pete Seeger, Saturday afternoon (13) and Sunday evening (14). "An Afternoon in Africa," featuring the Herbie Mann Sextet and Chief Bey & His Royal Household, is set for the afternoon of July 20; and Louis Armstrong, the next night.

A hootenany, with Scruggs & Flatt and others is penciled in for July 27; The Dukes of Dixieland, July 28. Ray Charles is set for July 31, this show being produced by the Barn at the Pittsfield Boys' Club's new auditorium.

March's 'Follow,' Winding's 'Surfin'', 'Irma' Track, Mann's 'Gate' Top LPs

LITTLE PEGGY MARCH: "I WILL FOLLOW HIM" (RCA Victor). Peggy March, a 15-year old songstress from Philadelphia who catapulted into the bestseller lists with this album's title song, is a typical teenage talent. She has an immature style which appeals exclusively to the Coke set. Her repertory is made up of a collection of contemporary rocking ballads, like "Dream World," "Oh-Oh, I'm Falling In Love," "My Teenage Castle" and "I'll Never Forget Last Night," among others. Sammy Lowe provides excellent backgrounds.

KAI WINDING FEATURING KENNY BURRELL: "SOUL SURFIN'" (Verve). This is a fine pop instrumental session which includes Kai Winding's chart-riding rendition of "More." Also included is a top-flight job on "Sukiyaki." Winding and Claus Ogerman arranged the material for this session and both have done a solid job of keeping things musical as well as rhythmic. The surfing beat is present throughout. However, the tunes have also been given a slick melodic feel thanks to the arrangements, Winding's trombone stylings and the guitar work of Kenny Burrell. The tune collection is in a hip pop groove, and the LP should turn up strong action.

"IRMA LA DOUCE" (United Artists). Andre Previn has composed the music for Billy Wilder's filmization of "Irma La Douce" and has done so without going to the original score for the Broadway production which was a musical version. Only one tune from the Main Stem original is included, "Our Language of Love," and it's not featured prominently. Previn has composed a lilting musical background which is light and breezy most of the time, and has its moody moments too. His music, written for underscoring purposes, registers as such with no particularly outstanding themes. It's often quite pretty though, with a soft Parisian feel.

"HERBIE MANN RETURNS TO THE VILLAGE GATE" (Atlantic). This followup session to his very successful "Herbie Mann at the Village Gate" waxing presents the flutist and his group in a swinging return engagement. It should register with the same effectiveness as his first set. Present are the driving Afro-Latin rhythms that have been a Mann trademark, along with his spirited work with the bossa nova. His own lyrical work on flute, plus the often-exciting stylings of other members of his unit, make this one of the hipster's best collections. He has written four of the five pieces included. His writing, as well as his playing, lend a unique excitement to jazz that few others have been able to create. This platter should serve both Mann and Atlantic in fine stead.

"JOHN SEVERSON PRESENTS SUNSET SURF" (Capitol). Another in Capitol's array of surf music, this session has been arranged and conducted by Jimmie Haskell and spotlights guitar work by Glen Campbell on occasion. The emphasis here is on the music rather than on a particular group. The result is an outing that should please pop music surf fans. Severson is the editor-publisher of Surfer magazine, which gives the set some further identity with its theme. Some of the tunes included have a soft ballad mood and others drive rhythmically. All are presented with nice melodic content. The LP looks good to capture a piece of the surfing coin.

"THE WARM WORLD OF JOAO GILBERTO" (Atlantic). The bossa nova's soft-spoken boss, Joao Gilberto, is given a slick outing in this Atlantic session, his second for the diskery. Recorded in his native Brazil, the set will please bossa buffs and, in particular, friends of Gilberto. His light, yet probing vocal touch, is displayed with clarity here as he puts lotsa feeling and knowhow into a set of bossa tunes, many of which are new to Yank ears. Gilberto's guitaring is a smoothly integrated part of his performance, making for a unique musical blend in which both voice and guitar seem to combine into one instrument.

"55 DAYS AT PEKING" (Columbia). Dimitri Tiomkin, one of the most active composers in the film industry, has come up with a big score for Samuel Bronston's "55 Days at Peking." There are strong lush themes and other dramatic action music. Andy Williams is present on this waxing singing the main theme, "So Little Time," a smooth and simple ballad. There are other themes like haunting "Moon Fire" which also register nicely. These, interspersed with the action scorings, make up a solid soundtrack session that could be due for some turnstile and programming activity.

WOODY HERMAN: "ENCORE" (Philips). Woody Herman's present herd gets a fine showcasing in this set, waxed during a performance by the unit at Basin Street West. Mixing a big ballad sound with some driving efforts, Herman & Co. has a solid unit going that has kept pace with the musical times in providing some hip sounds as well as some less daring styling. The band gets off swinging big effects throughout, while not ignoring the soloists either. These two elements combine for a solid musical blend that will provide programmers as well as customers with action incentive.

"THE GREAT ESCAPE" (United Artists). UA's "The Great Escape" looms as a strong boxoffice contender and Elmer Bernstein's music for the film likewise has the sound of cash in its grooves. Strongly indicating the moods and themes in this picture of an escape from a Nazi POW camp, the score has a main title march theme that could step out on its own. The LP also contains some selections with an emotional vitality. Not all the pieces can stand alone, but there is enough identifiable material here to make this session a strong entry in the current soundtrack sweepstakes.

THE SHACKLEFORDS: "YOU AIN'T HEARD NOTHIN' YET" (Mercury). The Shacklefords are a group of country singers who present their music in an exciting and harmonic fashion that could catch on with the folk and country buffs. There is a strong folk flavor in much of their work. It's all wrapped up with slick instrumental stylings by the group, featuring guitars and banjos. There's not much of the commercialism apparent in most of the country-folk groups waxing these days. Instead, the unit just sings out in a forthright manner. Tunes are all originals and the elements in this session combine for a strong country-folk session.

THE GOSPEL PEARLS STARRING BESSIE GRIFFIN: "SWING DOWN SWEET CHARIOT" (Liberty). With the gospel train steaming firmly along these days, diskeries are hitching up their cars with increasing momentum. This latest waxing in the religoso groove spotlights the Gospel Pearls starring Bessie Griffin. The unit puts over its material in the spirited manner that has been projecting the gospel idiom deeper into national music tastes. Miss Griffin pushes lotsa feeling and drive into her vocal work, and the Pearls don't let her down with their strong-driving spirit. This has been one of the front-runner units with audiences in the various religioso niteries that are springing up around the country. This Liberty disking offers proof of why they're in demand.

LAWRENCE WELK
Presents His New Double Hit Dot Record
"BREAKWATER" B/W
"SCARLETT O'HARA"

ITAMAR: "SONGS OF YEMEN AND ISRAEL" (Vanguard). In the recent wave of ethnic recordings, there has been no neglect of the folk songs from Israel. Latest import from that country is this arresting singer who comes equipped with a fresh sheaf of material in the Hebrew and Yemenite idioms. Itamar exploits his wide-ranging voice with striking dramatic impact and should reach a broad audience even if the material is specialized.

"POPE JOHN XXIII" (Mercury). This LP is an excerpted portion of "The Sounds of The Vatican," a three-disk portfolio of sounds from the capitol of the Roman Catholic religion. The album follows the highlights of the reign of Pope John XXIII, the recently-deceased leader of the Roman Catholic church. Included are moments from his coronation, his address to the Ecumenical Council, the Ave Maria, remarks to Vatican pilgrims and other highlights. It is a fine documentary, which should be of considerable advantage to schools as well as an inspiring document for students of the Mass and those interested in religion, Catholic or not. It is an often-stirring presentation, with an explanatory narration.

"KEEFE BRASSELLE SINGS DIXIELAND" (Merry-Go-Round). There's a bright dixieland feeling to this session which gives Keefe Brasselle a chance to exercise his pipes to solid effect. The repertoire included here is from the familiar dixie songbag, including such as "Beale Street Blues," "Mississippi Mud," "If I Could Be With You," "Sweet Georgia Brown," "Baby Won't You Please Come Home" and others. Brasselle swings with a controlled abandon through these ditties and turns in a strong effort. Backing is also in a solid groove, provided by a group consisting of Sol Yaged, Al Foster, Dick Brady, Frank Hubbell, Roy Burnes, Al Chernet and Jack Six.

Longplay Shorts

RCA Victor unleashing 15 pop albums in July, including the original soundtrack of **Federico Fellin's** film "8½," a collection of themes from "Cleopatra" orchestrated by **Riz Ortolani** and the debut LP of **Peggy March** . . . Decca-Coral-Brunswick featuring a "Blue Book of All-Time Best Selling Standards" this month, accompanied by an incentive sales program . . . The "Complete Orchestral Works of Ravel" heads Angel's stereo tape release for July . . . **Buddy Greco** waxed his latest LP for Epic, backed by **Dave Grusin's** "voices" and tagged "Buddy Greco Sings for Intimate Moments."

Columbia Records issuing seven new stereo tapes in July, including three Masterworks and four pop packages . . . **Norman Weiser,** operations v.p. for 20th Century-Fox Records, on the Coast for meetings with Fox studio execs . . . **Edward Kleban** upped to producer for Columbia on the Coast . . .EMI releasing a "Frank Sinatra Sings Jimmy McHugh" EP in England this September . . . Col's Harmony line will issue original waxings of **Texas Ruby** and **Curly Fox** under the title "Traveling Blues" this month.

Columbia's pop LPs for July include diskings by **Bobby Helms, Bob Dylan, Les Brown** and **Johnny Cash** . . . **Lou Christie's** first album has been released by Roulette Records, called "Lou Christie" . . . **Barbara Baccus,** secretary to Columbia a&r director **Dave Kapralik,** moving into the nitery field as comanager of Greenwich Village's Upstairs at the Duplex, in association with composer-musical director **Bob Waxman.** Alterations are planned for the spot, to be run as a talent showcase, and an opening bash for the new management is slated for **July 16** with **Marge Dodson** headlining.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

THE McGUIRE SISTERS . . . . . CORDIALLY INVITED
(Reprise) . . . . . Summertime
The McGuire Sisters' "Cordially Invited" (Lisa Ann) shapes up as a standout ballad right on the teenage target with its sentimental, but sharply written lyric which this group projects in appealing style. "Summertime" (Jonathan*) is still another seasonal entry, but this one is weighted down by cliches.*

* * *

NEIL SEDAKA . . . . . THE DREAMER
(RCA Victor) . . . . . Look Inside Your Heart
Neil Sedaka's "The Dreamer" (Rondak†) gives this young singer another teenage ballad neatly aimed at the romantic teenagers. "Look Inside Your Heart" (Rondak†) is another ballad in a similar groove due to catch spins.

* * *

ROY HAMILTON. . . .MIDNIGHT TOWN-DAYBREAK CITY
(MGM) . . . . . Intermezzo
Roy Hamilton's "Midnight Town-Daybreak City" (Trio†) shapes up as a standout ballad with a fresh idea that this singer projects in a highly potent style. "Intermezzo" (Schuberth) is a fine version of this lilting standard.*

* * *

ROBERT DE CORMIER FOLK SINGERS . . . . . AMEN
(Command) . . . . . Dance, Boatman Dance
Robert de Cormier Folk Singers' "Amen" (Okemao) rolls into the gospel groove with a highly polished religioso carried along with a powerful beat and some excellent singing. "Dance, Boatman Dance" (Fall River†) is a rousing sea chanty, also dished up by this ensemble with a commercial gloss.

* * *

JOSE JIMINEZ . . . . . JOSE & CLEOPATRA
(Kapp) . . . . . Part II
Jose (Bill) Jiminez's "Jose and Cleopatra" (Dana) hitchhikes on the current run of the "Cleopatra" film with one of this comic's funniest scripts. It's a clever rib of the pic's extravagant budget with Bill Newkirk pitching the questions. This extract from a recently released album should pick up considerable jockey spins.*

* * *

EDDIE LAWRENCE . . . . . METS PHILOSOPHER
(Coral) . . . . . We Love Yuh Mets
Eddie Lawrence's "Mets Philosopher" (J. J. Robbins) turns the misfortunes and mishaps of the N. Y. Mets' baseball team into a solid laugh entry in the groove of his trademarked "Old Philosopher" routines. "We Love Yuh Mets" (J. J. Robbins*) is more of the same and good too.*

* * *

JOE HARNELL ORCH . . . . . HUD
(Kapp) . . . . . Come Away With Me
Joe Harnell Orch's "Hud" (Famous), title song of the current Paramount pic, registers as a highstepping instrumental with a nervous rocking beat right in the contemporary idiom. "Come Away With Me" (Cavalcade*) is a Latin-styled melodc entry also rating attention.*

* * *

MARV JOHNSON . . . . . COME ON AND STOP
(United Artists) . . . . . Not Available
Marv Johnson's "Come On And Stop" (Mellin†) gives this young singer a good rocking number which he turns into a striking production to grab spins from the teenage set. "Not Available" (Jobete†) is another rhythm slice with a more routine idea at its base.

* * *

RUBY & KATHY. . . . . HEARTACHES, HEARTACHES
(King) . . . . . Your Little Band of Gold
Ruby & Kathy's "Heartaches, Heartaches" (Sonle-Sundown†) could come out of left field as a country ballad delivered with an unusual and highly effective sound by this femme duo. "Your Little Band of Gold" (Sundown-Beaik†) is another interesting backwoods slice marked by a good vocal and a catchy instrumental interlude.

* * *

PRINCE GEORGE . . . . . THE SWINGING PREACHER
(Epic) . . . . . Five-Four Time
Prince George's "The Swinging Preacher" (B. F. Wood) climbs aboard the current gospel train with a hard rocking slice that could stir up a big storm on the juke circuit. "Five-Four Time" (Duchess†) shapes up as another solid rocking entry.*

* * *

QUINCY JONES ORCH . . . . . JIVE SAMBA
(Mercury) . . . . . Comin' Home, Baby
Quincy Jones Orch's "Jive Samba" (Artillery†) takes a number out of the modern jazz repertory and whips into a potently swinging instrumental which should nab plenty of spins on all levels. "Comin' Home, Baby" (Cotillion†) is another jazz standard arranged with a driving beat.

* * *

DIMITRI TIOMKIN . . . . THE PEKING THEME
(Columbia) . . . . . Moon Fire
Dimitri Tiomkin's "The Peking Theme" (Bronston) from "55 Days To Peking," shapes up as a highly attractive instrumental in this big orchestral rendition. "Moon Fire" (Bronston*), from the same film, is another lilting side for easy listening.*

* * *

STAN APPLEBAUM . . . . . WHATEVER LOLA WANTS
(Warner Bros.) . . . . . Sandy's Theme
Stan Applebaum's "Whatever Lola Wants" (Frank) brings back this showtune click in a svelte instrumental format featuring some fancy pianistics on top of an orch and choral arrangement. "Sandy's Theme" (Knollwood*) is another slickly orchestrated slice.*

* * *

WILLIAM BELL . . .SOMEBODY MENTIONED YOUR NAME
(Stax) . . . . . What Can I Do
William Bell's "Somebody Mentioned Your Name" (East†) is slow-tempoed gospel-flavored ballad delivered in solid blues style by this singer with some savvy choral backstopping. "What Can I Do" (East†) reverts to a straightforward rocking groove, also with strong chances.

*ASCAP. †BMI.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	14	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
2	2	19	**LAWRENCE OF ARABIA** (Colpix) **Soundtrack** (CP 514)
3	3	26	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
4	5	8	**BEACH BOYS** (Capitol) **Surfin' U. S. A.** (T 1890)
5	4	15	**TONY BENNETT** (Columbia) **I Wanna Be Around** (CL 2000)
6	6	14	**HOW THE WEST WAS WON** (MGM) **Soundtrack** (1E5)
7	8	13	**JOHNNY MATHIS** (Columbia) **Newest Hits** (CL 2016)
8	7	88	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
9	9	11	**BYE BYE BIRDIE** (Victor) **Soundtrack** (Loc 1081)
10	11	3	**CLEOPATRA** (20th Fox) **Original Sound Track** (FXG 5008)
11	12	12	**ELVIS PRESLEY** (Victor) **Happened at World's Fair** (LPM 2697)
12	10	15	**KINGSTON TRIO** (Capitol) **Kingston Trio No. 16** (T 1871)
13	17	13	**LAWRENCE WELK** (Dot) **Early 1963 Hits** (DLP 3510)
14	15	26	**ROBERT GOULET** (Columbia) **Sincerely Yours** (CL 1931)
15	18	63	**ANDY WILLIAMS** (Columbia) **Moon River** (CL 1809)
16	13	12	**ROBERT GOULET** (Columbia) **Wonderful World of Love** (CL 1993)
17	19	8	**JIMMY SMITH** (Verve) **Hobo Flats** (V 8544)
18	16	3	**KYU SAKAMOTO** (Capitol) **Sukiyaki & Other Japanese Hits** (T 10349)
19	25	2	**FRANK SINATRA** (Reprise) **Concert Sinatra** (R 1009)
20	14	24	**HENRY MANCINI** (Victor) **Our Man in Hollywood** (LPM 2604)
21	22	6	**SMOTHERS BROS.** (Mercury) **Think Ethnic** (MG 30777)
22	20	12	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2007)
23	39	10	**STEVE ALLEN** (Dot) **Gravy Waltz** (DLP 3515)
24	21	23	**FRANK FONTAINE** (ABC-Par) **Songs I Sing on Jackie Gleason Show** (ABC 442)
25	28	2	**BOSTON POPS** (RCA) **Stardust** (LM 2670)
26	26	59	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
27	23	49	**TONY BENNETT** (Columbia) **I Left My Heart in San Francisco** (CL 1869)
28	24	2	**JAMES BROWN** (King) **James Brown Show** (826)
29	29	13	**NANCY WILSON** (Capitol) **Broadway My Way** (T 1828)
30	27	4	**RICK NELSON** (Decca) **For Your Sweet Love** (DL 4419)
31	38	5	**ANDRE KOSTALANETZ** (Columbia) **Wonderful World of Opera** (CL 1995)
32	32	6	**NEW CHRISTY MINSTRELS** (Columbia) **Tall Tales** (CL 2017)
33	37	17	**ROY ORBISON** (Monument) **Greatest Hits** (M 8000)
34	34	5	**CHANTAYS** (Dot) **Pipeline** (3516)
35	35	3	**THE VENTURES** (Dolton) **Surfing** (BLX 2022)
36	31	24	**RICHARD CHAMBERLAIN** (MGM) **Richard Chamberlain Sings** (E 4088)
37	36	3	**AL MARTINO** (Capitol) **I Love You Because** (T 1914)
38	41	5	**JOAN BAEZ** (Vanguard) **Vol. II** (VRS 9094)
39	33	7	**VAUGHN MEADER** (Cadence) **First Family, Vol II** (CLP 3065)
40	30	18	**JOAN BAEZ** (Vanguard) **Baez in Concert** (VRS 9112)
41	—	1	**JULIE LONDON** (Liberty) **The Good Life** (3300)
42	40	3	**HENRY MANCINI** (Victor) **Uniquely Mancini** (LPM 2692)
43	—	1	**LAWRENCE WELK** (Dot) **Bubbles in the Wine** (DLP 3489)
44	42	18	**BILLY VAUGHN** (Dot) **1962's Greatest Hits** (DLP 3497)
45	44	7	**STAN GETZ & LOUIS BONFA** (Verve) **Jazz Samba Encore** (V 8523)
46	47	10	**PEGGY LEE** (Capitol) **I'm a Woman** (T 1857)
47	43	14	**PETER NERO** (Victor) **Hail the Conquering Nero** (LPM 3638)
48	45	55	**KINGSTON TRIO** (Capitol) **Best of Kingston Trio** (T 1705)
49	48	42	**STAN GETZ—CHARLIE BYRD** (Verve) **Jazz Samba** (V 8432)
50	46	7	**JOAN BAEZ** (Vanguard) **Vol. I** (VRS 9078)

LEEDS-CROWN'S JOINT 'BOOK OF THE BLUES'

"The Book of the Blues" is a kingsize joint publishing venture of Crown and Leeds Music—former for the book trade, Leeds for the music business—comprising 100 indigo laments, fully annotated by Frank Driggs, edited by Kay Shirley, with preface by John Hammond and introduction by Orin Keepnews. It's fully, as the title indicates, a compendium of blues, all Leeds (and subsidiary Pickwick Music and Duchess Music) copyrights, including guitar and banjo chord arrangements along with the full pianoforte copies.

Additionally there is an elaborate discography and it's surprising how prolifically some of these relatively little known titles have been recorded. Richard M. Jones' "Trouble In Mind," for example, has almost 80 different recordings. The works and the interpretive artists are a galaxy of the American jazz scene from the pre-1920s to date; among the many songsmiths and singers are such names ar Lil Green, Bessie Smith, Satchmo, Big Bill Broonzy, King Oliver, Clarence Williams, Porter Grainger, Mary Lou Williams, Ma Rainey, Alberta Hunter, Jimmy Witherspoon, Perry Bradford, J. Mayo Williams, Fats Waller, Andy Razaf, Buddy Johnson, Charlie Parker, Jimmie Cox, Hudson "Tampa Red" Whittaker, Pinetop Smith et al.

"The Book of the Blues" ($7.50) is not only an excellent compendium and an obvious gift item but truly a jazz treasury. *Abel.*

Tin Pan Valley

By RED O'DONNELL

Nashville, July 9.

Bill Denny resigned as Columbia Records' local manager to head up Cedarwood Music pubbery, owned by his father Jim Denny, who's been on ailing list for more than year.

Marathon Pictures Corp. is filming a feature, "Country Music on Broadway," here for fall release. Producer is Victor Lewis of Toledo, and director, Detroiter Victor Duncan. Although it has no plot, per se, the story line touches career of late Hank Williams. His son Randall (Hank Jr.) and his widow Audrey have roles; ditto money invested.

Country and western acts in the film include Flatt & Scruggs, Skeefer Davis, Ferlin Husky, Ralph Emery, Hank Snow, Whitey (Duke of Paducah) Ford, Bill Anderson, Roy Drusky, Stonewall Jackson, Ralph Emery, Buck Owens, George Jones, Wilma Lee & Stoney Cooper, Ole Joe Clark and Merle Kilgore.

Cadence chief Archie Bleyer in to helm disk cutting via his artist Johnny Tillotson.

When c&w chanter Faron Young tours Europe in early August he'll be accompanied by wife Hilda and their children. It'll be homecoming for Hilda; she's native of Germany although she came to U.S. as child.

The Jordanaires wing to Hollywood next month to cut the soundtrack for Elvis Presley's new film.

Acuff-Rose Artists Bureau chief Jim McConnell lining up show for next October at Carnegie Hall. Package to include Tex Ritter, Flatt & Scruggs, Sue Thompson, George Hamilton IV, the Anita Kerr Singers, Bob Luman, et al.

Johnny Wright—whose partner Jack Anglin was killed in auto accident last March—cutting some Decca singles; first he's ever recorded.

British Disk Best Sellers

London, July 9.

I Like It (Columbia)	Pacemakers
Atlantis (Columbia)	Shadows
Gotta Make Fool (Columbia)	Dreamers
Chains From My Heart (HMV)	Charles
From Me To You (Parlophone)	Beatles
Want Know Secret (Parlophone)	Kramer
Deck of Cards (London)	Martindale
Say I Love You? (Decca)	Fury
Bo Diddley (Coral)	Holly
Falling (London)	Orbison

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	4	4	**EASIER SAID THAN DONE** **Essex**	Roulette
2	1	10	**SUKIYAKI** **Kyu Sakamoto**	Capitol
3	3	8	**BLUE ON BLUE** **Bobby Vinton**	Epic
4	2	8	**IT'S MY PARTY** **Leslie Gore**	Mercury
5	5	4	**SURF CITY** **Jan & Dean**	Liberty
6	8	5	**TIE ME KANGAROO DOWN** **Rolf Harris**	Epic
7	6	4	**ONE FINE DAY** **Chiffons**	Laurie
8	9	5	**SO MUCH IN LOVE** **Tymes**	Parkway
9	7	17	**HELLO STRANGER** **Barbara Lewis**	Atlantic
10	10	4	**MEMPHIS** **Lonnie Mack**	Fraternity
11	16	2	**WIPE OUT** **Surfaris**	Dot
12	19	4	**NOT ME** **Orlons**	Cameo
13	15	5	**RING OF FIRE** **Johnny Cash**	Columbia
14	18	6	**MY SUMMER LOVE** **Ruby and Romantics**	Kapp
15	17	5	**PRIDE AND JOY** **Marvin Gaye**	Tamla
16	14	12	**STILL** **Bill Anderson**	Decca
17	12	8	**LAZY CRAZY, DAYS OF SUMMER** **Nat King Cole**	Capitol
18	13	8	**EIGHTEEN YELLOW ROSES** **Bobby Darin**	Capitol
19	11	10	**YOU CAN'T SIT DOWN** **Dovells**	Parkway
20	20	5	**ABILENE** **George Hamilton IV**	RCA
21	25	3	**I WISH I WERE A PRINCESS** **Little Peggy March**	RCA
22	24	5	**FALLING** **Roy Orbison**	Monument
23	21	4	**FIRST QUARREL** **Paul & Paula**	Philips
24	28	6	**BIRDLAND** **Chubby Checker**	Parkway
25	23	15	**SURFIN U.S.A.** **Beach Boys**	Capitol
26	22	4	**STRING ALONG** **Rick Nelson**	Decca
27	36	2	**NO ONE** **Ray Charles**	ABC-Par
28	31	2	**DETROIT CITY** **Bobby Bare**	Liberty
29	29	14	**TWO FACES HAVE I** **Lou Christie**	Roulette
30	26	13	**I LOVE YOU BECAUSE** **Al Martino**	Capitol
31	27	10	**DA DOO RON RON** **Crystals**	Phillies
32	33	8	**SWINGIN' ON A STAR** **Big Dee Irwin**	Dimension
33	32	2	**FINGERTIPS** **Little Stevie Wonder**	Tamla
34	35	2	**JUST ONE LOOK** **Doris Troy**	Atlantic
35	39	5	**WILDWOOD DAYS** **Bobby Rydell**	Cameo
36	41	2	**HARRY THE HAIRY APE** **Ray Stevens**	Mercury
37	30	6	**JACK THE RIPPER** **Link Wray**	Swan
38	38	7	**IF YOU NEED ME** **Solomon Burke**	Atlantic
39	34	5	**EVERY STEP OF THE WAY** **Johnny Mathis**	Columbia
40	37	14	**IF YOU WANNA BE HAPPY** **Jimmy Soul**	S.P.Q.R.
41	43	2	**HOPELESS** **Andy Williams**	Columbia
42	40	8	**THE BOUNCE** **Olympics**	Tri-Disc
43	45	2	**DON'T YOU FORGET IT** **Perry Como**	Columbia
44	—	1	**MY TRUE CONFESSION** **Brook Benton**	Mercury
45	46	5	**ON TOP OF SPAGHETTI** **Tom Glazer**	Kapp
46	42	7	**IF MY PILLOW COULD TALK** **Connie Francis**	MGM
47	44	5	**COME AND GET THE MEMORIES** **Martha and the Vandellas**	Gordy
48	48	13	**LOSING YOU** **Brenda Lee**	Decca
49	47	3	**SAY WONDERFUL THINGS** **Ronnie Carrol**	Philips
50	49	8	**PRISONER OF LOVE** **James Brown**	King

Newport's Jazztravaganza

Continued from page 53

or not, the ancient watering spot has taken on a new look and spirit in the 10 years since the festival burst into being. The festival and the hundreds of thousands it has attracted must be given some credit for the rebirth of Newport.

While production, staging, lighting and sound was superb, it could be that Wein let his shows run too long in his zeal to pack in as much good jazz as possible. Even the most rabid jazz fan was a trifle weary after hearing four evening sessions, some close to five hours in length, two afternoon concerts —plus an afternoon panel.

Wein cannot be blamed entirely. It has become fashionable to make "in-person" albums at Newport and the firms outdid each other in an attempt to get their artists on tape at Newport. Columbia, United Artists, RCA, Atlantic and ABC Paramount all were at the scene and RCA taped the entire festival for use by Voice of America. With many artists being recorded, it was hard to make time for all. The result was, for some fans and critics at least, too much of a good thing.

While the recording made for some problems, it also helped produce the highlight of the festival —and one of the most exciting hours in the 10-year history of the jazztravaganza.

Joe Williams & Nina Simone

This was the fantastic response Friday night (5) to the big voice of Joe Williams, finally coming into his own after less-than-brilliant success since leaving Count Basie. Typed as a blues singer with Basie, Williams, one of the most gifted of all vocalists, is much more than a blues man.

With his Newport performance being taped for RCA, Williams went on well-rehearsed with a seven-piece all-star band behind him playing special arrangements. Excitement mounted as he whipped through several favorites, grew as he sang "April in Paris" and exploded when he went into "Every Day I Sing the Blues." Hundreds were dancing in the aisles as Williams sang chorus after chorus.

His ovation was perhaps the greatest in Newport history, equalling and maybe surpassing Duke Ellington's 1956 appearance.

Another vocalist also scored a big hit, Nina Simone with her soulful singing and piano playing opening night (4). Like Williams a complete entertainer as well as singer, Miss Simone did her poignant version of "Porgy" and also pleased the crowd of some 7,500 with an African work song and some blues.

Other Thursday night high points featured the hard-driving Cannonball Adderley group featuring superb musicianship, and the teaming of traditionally clarinetist PeeWee Russell with modernist Thelonious Monk, with both playing exceptionally well and with no clash in styles.

The 9,000 who attended Friday night's concert marveled at the trumpet artistry of Dizzy Gillespie, applauded the continuing musical growth of Gerry Mulligan and cheered the teaming of underrated saxman Sonny Stitt with the powerful Maynard Ferguson band.

The Duke and Solal

There was a slump in the jazz quality of the Saturday night session (6) with Duke Ellington, as usual, whipping up the most enthusiasm. In exceptionally good form at the piano and mike, Duke led his astonishing group of jazz veterans through a cluster of familiar arrangements. A capacity 12,000, the biggest crowd in three years seemed to ignore the fact that the Duke failed to supply any significant new musical works.

Sunday night's session (7) featured the festival debut of the talented French pianist, Martial Solal.

Highlights of the afternoon sessions included Saturday's appearance of six top practitioners of a dying art, tap dancing, gathered together for a sparse crowd of about 1,000 by Dr. Marshall Stearns, who would have done himself and the audience a favor by doing less talking and allowing more dancing. It was hard to choose between the artistry of Honi Coles, Charlie Atkins, Pete Nugent, Charlie Cook, Chick Green and the comic Ernest Brown.

The "New Faces in Jazz" show Friday afternoon featured Paul Winter's well-rehearsed sextet; the mature, musicianly and professional-like Pennsbury High School Stage Band from Bucks County, Pa., led by Don Smith; the unusual singing style of Ada Lee; the thoughtful piano of McCoy Tyner; the powerful organ playing of 19-year-old Phil Porter; the interesting accordion work of Angelo DiPippo, and the far-out sounds of Tenorman Joe Daley and his trio.

The Diz and Clark Terry

The spotlighting of the trumpet was another of the high points of the festival. Gillespie, with his soaring, explosive style, showed why many consider him the king of the trumpet, if not of all jazz. But Clark Terry, a member of the NBC house band and a former Ellington sideman, played at practically every performance and displayed technique, taste and imagination seldom if ever approached by any trumpeter. His version of "Stardust" as a member of the Newport "house band" Thursday night was a classic.

Another "house" trumpeter, veteran Howard McGhee, currently on the comeback trail, was almost on a par with Terry. Nat Adderley, Ferguson, Art Farmer (who appeared with Mulligan), Ruby Braff (a member of the George Wein all-stars who played Saturday night) and the fantastic trumpet crew of Cootie Williams, Cat Anderson and Ray Nance were other hornmen featured at the festival.

The "house band," also featuring tenor sax veterans Coleman Hawkins and Zoot Sims (Both in good form), kicked off this year's festival Thursday, ably emceed by the Voice of America's Willis Conover.

The Adderleys

Adderley, on next, was most effective on "Brother John," featuring Yusef Lateef on oboe, and "Jazz Samba." Altoman Adderley, his brother, Nat, an extremely able and unheralded cornetist; multi-instrumentalist Lateef and the driving rhythm section of pianist Joe Zawinul, bassman Sam Jones and drummer Louis Hayes make up what could be the best combo in jazz. This group shows the results of hard work in producing an integrated combo sound.

Miss Simone followed, the Monk-Russell team came next and a young Stan Kenton band finished out the evening. Kenton played many of his older arrangements, including three alto men on "Stompin' at the Savoy" featuring Cannonball, ex-Kentonian Charlie Mariano and current lead man Gabe Baltazar.

Kenton's pretty young vocalist, Jean Turner, sang several tunes; particularly in good taste was the old Ellington tune, "Day Dream."

Ferguson and Mulligan

Ferguson opened the Friday night session, with Chicago deejay Sid McCoy as emcee. The always exciting Ferguson band was joined by saxman Sonny Stitt, whose free-swinging style fits Maynard's crew. Mulligan, featuring trombonist Bobby Brookmeyer, trumpeter Art Farmer and guitarist Jim Hall, supplied a subdued, cool contrast to the hotter Ferguson approach.

Williams, aided by a band including Terry, McGhee, Hawkins and Sims, was on next with an astounding performance which would have been an ideal climax for the entire festival. The Lambert-Hendricks singing group, now featuring Yolande Bavan, had the unenviable task of following Williams. The unit clearly showed it misses Annie Ross. Gillespie, featuring guest star vibesman Milt Jackson and flutist-saxophonist James Moody closed out the evening with an impressive set.

'Jazz Priest'—Rev. O'Connor

Saturday night's session, with the Rev. Norman O'Connor, the "jazz priest" serving as emcee, opened with the George Wein all-stars in only "traditional" blowing of the entire festival. Wein himself disdains the use of labels for jazz, and this is a good attitude, but the playing of this group is certainly a far cry from that of Adderley or even of Paul Winter. High spot of this set was the roaring trombone of Al Grey on an instrument virtually ignored for most of the festival. Veteran tenorman Bud Freeman also played well, as did Braff. Wein was at the piano.

Ramsey Lewis, a somewhat tricky although talented pianist, came on next with his trio. His playing is somewhat in the commercial or pop vein, as is the singing of slim and beautiful Nancy Wilson, who followed him. Many jazz purists were squirming during this hour or so.

Modernist Sonny Rollins, once one of the better tenor saxophonists, showed he has lost his jazz feel in his attempts to experiment. Rollins, disdaining melody and even rhythm, seems to be concerned with sound rather than with music. He did perk up, however, when joined by veteran Hawkins, who doesn't exactly play oldtime tenor although he was with Fletcher Henderson 40 years ago.

Buffs looking for new sounds from Duke Ellington were disappointed. But the old sounds like "Rocking in Rhythm" "Diminuendo and Crescendo in Blue," featuring tenorman Paul Gonsalves, brought the crowd to its feet. Two effective newer arrangements were "Silk Lace," featuring the scholarly calrinet of Jimmy Hamilton, and "Lullaby of Birdland." Man for man, there isn't a band which approaches the Ellington unit for musicianship. Tap dancer Baby Lawrence also did a turn with the unit.

A high school band from Westwood, Mass., opened Sunday night's closing program. Mainly a recording session, the program featured Solal, the Dave Brubeck Quartet, organist Jimmy Smith and his trio, the Herbie Mann Sextet, the John Coltrane Sextet, and singer Dakota Staton backed by a 10-piece band.

And then it was "so long" until next year for assorted jazz fans and critics, who seem to come from stranger and more distant points each year.

A few, but not many, could return for the Newport Folk Festival, also scheduled for Freebody Park Friday, Saturday and Sunday, July 26-28, featuring some of the biggest names in the folk field.

Hammond

Continued from page 53

Americans anymore. The influence is now two ways—we on them, they on us."

Hammond was upped to the post of Director of Talent Acquisitioning for Columbia just two months ago. Prior to that he was music critic for several leading British publications in the '30s, became president of Keynote Records after his discharge from the armed forces in 1946, and his influence on both the performance and appreciation of jazz throughout the world has been consistently powerful.

Biggest single influence on American jazz of late, Hammond contends is the bossa nova. "The bossa nova brought straight melody line back to jazz. I think this was a great height for modern music."

Important O'Seas Mkt.

Running theme occupying Hammond's and Columbia's thinking these days is the overseas market. Principal reason stems from the fact that Columbia is now riding high with a subsid, CBS Records. Columbia initiated CBS Records specifically to hypo overseas sales. Some 557 artists are now heard in 30 different nations on the CBS label or subsidiary thereof.

"Jazz is one of our biggest commodities for overseas consumption," Hammond added happily. "You don't have any language barriers."

Finland's branch of CBS Records is called Oy Musikki-Fazer-Musik Ab, a wholly owned subsidiary. Other fancy names belong to the Japan subsidiary, Nippon Columbia Co. Ltd; Mexico's is Discos CBS; Germany's is CBS Shallplatten Gmb H and in France, it's Arteco.

Asked if, as a result of European participation in jazz, musicians are now instructed to pitch their riffs differently to please foreign tastes, Hammond answered negative. "I just tell them—be yourselves, boys," so it's business as usual. "Don't forget, too, European names have been invited to the Newport concerts since '59."

Skedded for recording in the '63 Newport concert are Thelonius Monk, Dave Brubeck, Paul Winter, Pee Wee Russell, Clark Terry, and French pianist Marthial Solal.

Italo Tango

Continued from page 53

Celentano's localized version of Ben King's "Stand by Me"—as "Preghero"—hit high in the ratings, much higher, in fact, than the King original, which it also closely resembled. King is now in Italy for series of p.a.'s and recording sessions under the Saar banner, and has taped "Stand by Me" and "Don't Play that Song" (now also recorded in similarly styled Italian by Peppino di Capri) for a RAI-TV show, "Music Hotel."

The "Cantagiro," tour of Italy by a group of competing singers, has received much press and even more public attention, causing several riots in places touched. It winds later this month in Fiuggi, where finals are held and prizes awarded to vets and newcomers with best vote tabs. Organizer Ezio Radaelel providing feature for labor film on traveling event.

Messaggerie Musicali has come up with an effective promotional gimmick. It is sending out 150,000 copies of a 45EP record containing fragments of its "summer songs," featuring Frank Sinatra, Betty Curtis, Lou Monte, Gene Pitney, Connie Francis (in a strong rendering of "Malafemmina"), Rocco Granata, Johnny Dorelli, Tony Williams, Bobby Rydell, Chubby Checker, and many others. Most non-Italian singers (except Sinatra) sing their tunes in Italian, following current trend here. Disk should give dealers a good come-on idea of upcoming fare.

Gadabouting Artists

CGD's version of "Stessa Spiaggia Stesso Mare" in Piero Focaccia version (Italdisc has it also, per Mina) is company's top seller. Company also reports visits from Hans Jecklin, in from Zurich base to talk CGD representation for Switzerland; Betty Curtis to Hamburg for TV tape of German version of her "Canzonetta Romantica."

Jacques Brel in from Paris for some RCA recording stints and a RAI-TV appearance on a new variety stanza. His new ones are "Bruxelles" and "Les Bourgeois." RCA has five in current top 20 pops. Sergio Endrigo's "Se le cose stanno cosi" looks to follow his previous "Io che amo solo te" into hit class. It's a romantic song with haunting trumpet backing.

Ornella Vanoni back to singing after legit interlude and in great shape with "C" Eri anchi tu" (Ricordi), done in her inimitable manner.

Italo fan mag (Sorrisi e Canzoni) shipping a free recording of Peppino di Capri's "Roberta" to all girls who (per birth certificate) can prove they are called that. CAM records reports flood of applicants; average age, 18-20.

A La Italiana

George Chakiris, who recently left for States after winding "Bebo's Girl" here, has recorded two songs in Italian inspired by pic: "La Ragazza di Bube" and "Sei tu Sola" (both CAM).

Francoise Hardy readying two new Italianized songs, to follow up her highly successful "Tous les Garcons," "J'Suis d'accord," etc.: "Le Temps de l'amour," "L'Amour s'en va," "C'est a l'amour augeul je pense," and "Comme tant d'autres."

The HIT! OF THE WEEK
KAI WINDING
And Orch.
Play
MORE
(From the Film "Mondo Cane")
Verve VK 10295
COMEDY ROUTINE
Available for recording and exploitation. If interested, please write to
BOX V-3480, VARIETY
154 W. 46 St., New York 36, N. Y.
RAMSEY LEWIS TRIO
July 16-22—WONDER GARDEN, Atlantic City, N. J.
July 24-28—CORNER TAVERN, Cleveland, O.
Aug. 1-21—BIRDLAND, New York
Aug. 26 - Sept. 7—CRAWFORD GRILL, Pittsburgh, Pa.
ARGO RECORDS
Pers. Mgr.—JOHN LEVY
BOOKED EXCLUSIVELY BY
ASSOCIATED BOOKING CORPORATION
JOE GLASER, President
50 WEST 57 STREET, NEW YORK 19 JUdson 2-7700
CHICAGO • MIAMI • HOLLYWOOD • LAS VEGAS • DALLAS • LONDON
HEAR
BOBBY VINTON
Sing
BLUE
ON
BLUE
EPIC RECORDS
FAMOUS MUSIC CORPORATION
JIMMY WILLIAMS
Hitting Big With
"I GAVE MY LOVE A CHERRY"
ABC - 10471
THE TINKLING HIT WITH THE WOLF WHISTLE
JANIE IS HER NAME
Played by
ROGER WILLIAMS
KAPP-533
MILLS MUSIC, INC.
New York City
THE ANSWER MY FRIEND IS
"BLOWIN' IN THE WIND"
PETER PAUL & MARY—W. B. 5368
CHAD MITCHELL TRIO—KAPP K 510 X
BOB DYLAN—COL—CL 4986
DENNIS & ROGERS—CRS—300 X
MUSIC PUBLISHERS HOLDING CORP.

Inside Stuff—Music

Columbia Records and singer Robert Goulet went all-out for each other during the singer's recent two-week stretch in Los Angeles, where he appeared at the Cocoanut Grove. He waxed the first Christmas LP of the year in Col's studios. Artist & repertoire producer Jim Foglesong flew from New York with conductor-arranger Frank Hunter especially for this session. Goulet was also guest of honor at a cocktail party hosted by Col's local distrib, was a featured guest at the ground breaking for a new Music City store in Torrance, broadcast live from a KMPC helicopter which was taking him to Torrance, was a guest on a Jack Benny CBS-TV show taped for fall airing and taped his first appearance for Steve Allen's syndicated nighttime tv show.

"Sound of Violence: the Juke-Box Rackets" will be reprised by Armstrong Circle Theatre July 17 via CBS-TV. Narrated by Douglas Edwards and written by Art Wallace, the show examines the juke industry from the standpoint of corruption and gangsterism by means of actual events dramatized for tv.

On the Upbeat

New York

Peggy Lee, Al Martino and **King Curtis** out with new singles on Capitol . . . Gil Music Corp. acquired the foreign music rights to the Yank disclick, "Wipe Out," for their overseas Ambassador Music firm . . . **Erroll Garner** at London House, Chi, through July 28 . . . **Mort Sahl** at Mister Kelly's, Chi, until July 21 . . **Roland Kirk** tooting at Pep's Musical Bar, Philly, through Saturday (13) . . . Irish folksingers the **Clancy Bros. & Tommy Makem** vacationing in their native land into September . . . **Honey Sanders** guesting on **Joe Franklin's** WOR-TV, N. Y., vidshow today (Wed.) . . **Carl Maduri** and **James Testa's** Testa-Maduri Productions inked a deal to produce disks exclusively for the Independent Producers Group.

Connie Francis at Freedomland, N. Y., tomorrow (Thurs.) through July 18 . . . **Tommy Edwards** winds at Basin Street, Atlantic City, Friday (12) . . . **Eddie Fisher** at the Desert Inn, Las Vegas, through Monday (15) . . . **Count Basie** one-nighting in the east . . **Shelley Berman** plays the Sahara, Las Vegas, July 23-Aug. 19 . . . **Lionel Hampton** to headline the Stony Brook Long Island Music Festival Aug. 10 . . . **Teri Thornton** at the Minor Key, Detroit, July 16-21 . . . Blues chanter **Bertha Colbert** disk debuting this month on Columbia with "I Can't Get Up the Nerve" and "You Bring Tears to My Eyes."

Count Basie, Tony Bennett, Paul Desmond and **Peter Nero** among the new NARAS New York chapter members . . Independent Producers Group purchased "Out Ridin'" and "No, No Cleo" Coast masters . . . **Odetta** concertizes Friday (12) at the New School for Social Research, N. Y. . . . **Judy Martin** opens at the Miami Playboy Club next Monday (15) . . . **Timi Yuro** at the Copacabana, N. Y., tomorrow (Thurs.) through July 24 . . . **Neil Sedaka** off on a South America-Europe-Africa tour today (Wed.) to include one-nighters, tv appearances and a waxing session for Victor at the diskery's Rome studios.

Bobby Rydell at the Steel Pier, Atlantic City, Friday (12) and Saturday (13) then a gig at the Peoria (Ill.) State Fair, July 18-20 . . . . **Brian Hyland** guesting on Scranton, Pa.'s WARM radio station special promotion July 17 . . . **Mike Clifford** headlines at the Minnesota State Fair later this month . . . **Hal Etkin,** entertainment director for Steven Scott Orchestras, serving as music coordinator for the Oceanside Music Festival at Nathan's Outdoor Gardens, Oceanside, L. I., which presents jazz, folk and operetta artists through Aug. 15 . . . Schedule for the Benin Arts Summer Festival held at Hopkinson Manor, Brownsville, Brooklyn, includes **Jackie McLean** Saturday (13), **Max Roach** on Aug. 3 and **Kenny Dorham,** Aug. 17.

Roslyn Abramson, daughter of **Frank Abramson** who operates **Lawrence Welk's** music firms in New York, was married to **Alan Peterkofsky** Sunday (17) . . . J.B.K. Enterprises has turned out its first disk production with a single by **Barry Glenn** of "You're Nobody 'Till Somebody Loves You" and "Cry Me a River" . . . Steve Clayton named honorary chairman of the International Assn. of Clowns, noting his "Clown Town" disk on the Spiral label . **Eddie Hazell** held over indefinitely at the Most, N. Y.

Sammy Fain, Harold Adamson and **Sig Herzig,** who did the music, lyrics and book respectively for "Around the World in 80 Days" at **Jones Beach (N. Y.) Marine Theatre,** returned to the Coast last week after the show's breakin .

London

New backing combo for **Frankie Vaughan** is "The V Group"... It is now estimated that Mecca Ballrooms employ more than 800 musicians... Latest singer out of the **Larry Parnes** stable which includes **Tommy Steele, Billy Fury** and **Joe Brown** among others, is **Daryl Quist.** Latter is a Canadian and is signed to the Pye label... Top British popster **Cliff Richard** and his instrumental group, **The Shadows,** postponed their projected visit to Australia, pencilled in for next February, because of film commitments.

BBC banned a disk by **The Gougars,** "Red Square," as a "distortion of a major classical work." Piece is based on **Tchaikovsky's** First Piano Concerto. . **Tommy Roe** expected to revisit the U.K. in September. . .London's rhythm and blues group, the **Rolling Stones,** named to accompany the upcoming British tour of the **Everly Bros** . .

Dimitri Tiomkin, Vet Pic Composer, Cuts 1st Single From His 'Peking' Score

Composer Dimitri Tiomkin, who has written the musical backgrounds for over 140 pix, came into a disk studio last week for the first time to wax a single aimed at the teenage market. Although several of his tunes have stepped out of pix to become disclicks, the writer never actually cut a platter for the singles market until now.

The Tiomkin disk for Columbia Records features two tunes from his score for Samuel Bronston's "55 Days at Peking," "So Little Time" and "Moonfire." Although he has had offers to work in recording studios, the composer says he has avoided working in the disk medium because of heavy film commitments. Further projects with the Col diskery are a possibility.

Stolz Waltzes in From Israel for Berlin Disking

Berlin, July 9.

Vienna "waltz king" - composer-conductor Robert Stolz came here directly from Israel, where he maestroed seven concerts (a return within one year), to conduct a new two-LP album for Ariola (Bertelsman-Disc Club) fall release. It is titled "The Most Beautiful Melodies of Robert Stolz."

Besides the Berlin Symphony Orchestra, Stolz's supporting artists are Rudolf Schock, Erika Koth, Renate Holm, Ferry Gruber, Melitta Muszely, the Cornel Trio, The Sunnies, Monika Dahlberg and others.

Stolz's "From Johann Strauss to Robert Stolz" concerts in Tel Aviv (six at the Freddie Mann Auditorium) and one in Jerusalem have also been put into album form.

Pye Ups Lou Benjamin

London, July 9.

Louis Benjamin, director and general manager of Pye Records, a leading independent diskery, has been upped to the post of managing director.

Benjamin joined Pye in 1953 as sales controller after a varied career in other forms of show biz.

Combo Review

LANCE HARRISON DIXIELAND JAZZ BAND (5)
Pillar and Post, Vancouver, B.C.

When the previous operator could not make it in this small basement bistro dubbed the Pillar and Post by virtue of its unique structural format, Lance Harrison moved in with his Dixieland combo and has been jamming the 110-seater since he opened in May.

Harrison leads on clarinet, sax and banjo, with Jack Fulton on trombone, Don Clark (or Stew Barnett) on trumpet, Frank Mansell at the 88 and Stan Perry on drums. They all have had big band experience in both Canada and the U.S., including local nitery stints at the Cave and Isy's. Their tunes are recognizably simple and the rhythm is free wheeling and infectious.

The quintet's repertoire is basically a Chicago-style Dixieland and a typical set includes classic but seldom-heard tunes such as "That Da Da Strain," Art Castle's "Sobbin' Blues," "South" and "Sidewalk Blues," plus hardy perennials like "Muskrat Ramble" and "When the Saints Go Marching In."

Harrison's remarkable versatility is exemplified in the easy way he shifts from clarinet to tenor or soprano sax and banjo as tune selection dictates, Clark's trumpet supplies the necessary drive while Fulton's trombone provides melodic harmony. Mansell's fine ragtime piano and Perry's steady beat at the drums round out this solid group, and when Barnett sits in for Clark on trumpet on occasion there is no appreciable difference in the sound.

On Friday and Saturday nights youthful femme vocalist Judy Ginn is added and host is personable Bob Smith, whose longrunning "Hot Air" jazz show on CBC radio lends a hip air of authority to his emcee chores. Room policy precludes liquor and admission at $2.25 per head covers snacks and pizza. Doors open at 9 p.m. and place shutters at 4 a.m.

Crowds, as noted, have been good since Harrison and crew moved in and while many find the rhythm okay for dancing, most simply absorb with satisfaction the dynamic Dixie dispensed by this aggregation. *Shaw.*

'Comedy Calendar' as Hip Tome for Disk Jockeys

Keyed to disk jockey and kindred topical usage, George Schindler's "Days, Dates & Data: A Calendar of Comedy" is, as the title indicates, a compendium of day-by-day information. This is interlarded with gags and comedy.

There are legit historical dates and events but Schindler's dominant accent is for the lighter touch. The jokes like some of the dates are flexible, i.e. interchangeable from one week to another, or even by the month, unless it's strictly of the seasonal genre, viz., Xmas, Easter, 4th of July and the like. Schindler self-publishes via his Show-Biz Comedy Service at $12.50. Withal, a utilitarian manual although some of the dialect jokes will have to be edited or elided. *Abel.*

Dutch Disk Best Sellers

Amsterdam, July 9.

Buona Notte Bambino (CNR) — Granata
Blume Von Tahiti (Telefunken) — Timmerman
Summer Holiday (Columbia) — Richard
Surabaja (Philips) — Groenloh
Junge Komm Bald Wieder (Polydor) — Quin
Blame It On Bossa Nova (CBS) — Gorme
Hand In Hand (Fontana) — Van Dam
Loop De Loop (Delta) — Thunder
Ritme Van De Regan (Decca) — De Nijs
Foot Tapper (Columbia) — The Shadows

Decca Renews Brenda Lee, Fabian To Merc, Sahl at Cap; Other Deals

London Ups Ed Kissack To American Group Post

Ed Kissack has been named to head London Records' American Group pop artist & repertoire department. In the new job, Kissack, who has been with the label for over five years, will be responsible for choice of material, waxing sessions and liaison with producers and artists on a national basis.

Joe Bott continues to handle the London label pop singles and LP product and Terry McEwen continues to steer the classical department. In other moves, the sales and distribution of all product emanating from London will now come under Herb Goldfarb as national sales and distribution manager. Producer Tony D'Amato has left New York for England, where he'll be responsible for all London label pop LP a&r work.

Pitt's Civic Arena Urges Skitch Henderson O.O. Its Improved Sound System

Pittsburgh, July 9.

Tony Cortese, promotion director for Pitt's Civic Arena, knew that someone in New York had been "bum rapping" the building because of its sound system but it wasn't until last week that he found out the culprit was Skitch Henderson.

Henderson had worked the Arena with the ill-fated "Evening with George Gershwin" and this show was the first to use the permanent stage. That night the sound was horrible but it was the first time officials and contractors heard it under show conditions and it was rejected by the building. After six months of engineering changes, Stromberg-Carlson finally got all the bugs out and the system was accepted by the authority. The building now has concert hall quality for all its musical presentations.

In his letter to Henderson, Cortese pointed out that the New York Philharmonic was coming in September after a complete checkout by Columbia Artists and that he might ask such stars as George Tozzi, Tony Bennett, Count Basie and Ray Charles how they liked the sound in the building.

Last year, such names as Carol Burnett, Jerry Lewis and Harry Belafonte were happy with the system when they appeared with the Civic Light Opera. But when artists were offered dates in the building and knew Henderson, they were reported to have asked him about the conditions there and invariably he turned thumbs down.

Cortese is confident that his letter to Henderson will have the maestro look more kindly upon the $22,000,000 building and "hope, in the very near future, to be able to put our service and equipment to work in your behalf and await the opportunity to do so."

Compromise Ends Dana's $175,000 Suit Vs. Roulette

Los Angeles, July 9.

In a compromise agreement before Superior Judge Otto M. Kaus, two master tape recordings with skits by Bill Dana will be destroyed. Comedian originally filed $175,000 damage suit against Roulette Records, charging that Roulette had distributed two of his "Jose Jiminez" records without his consent.

Roulette claimed it had bought master tapes in good faith three years ago from the N.Y. Trustee in Bankruptcy for a company to which Dana had sent tapes for possible exploitation purposes. In settlement, the diskery consented to turn over recordings to Bill Dana Productions Inc., and Dana agreed not to make any claim for royalties.

Peter Udell and **Gary Geld** changed the name of their indie Pogo Music and Pogo Productions to Geld-Udell Music and Geld-Udell Productions.

Brenda Lee, sales mainstay of Decca Records, has inked a new pact with the diskery, the terms of which include over $1,000,000 to be paid to the chirp over a 20-year period. Deal also involves provision for her to appear in films via Universal Pictures, like Decca an MCA subsid. Miss Lee has been a consistent winner in both the singles and LP sweepstakes since her disk debut seven years ago, the entire time of which she has been a Decca pactee.

Mercury: Fabian

After several years under the aegis of Bob Marcucci and the manager's Chancellor Records, singer-actor Fabian has signed a deal with Mercury Records whereby Merc will distribute platters he waxes for his Jaydo producing operation. Merc will be releasing the first two sides under the three-year deal later this month. These sides, incidentally, will be Fabian's first disk entry into the folk field as the tunes will be country-oriented. In order to make the Merc pact, it's understood that Fabian had to buy out of his prior agreement with Marcucci, providing the latter with a $65,000 settlement.

Capitol: Mort Sahl

Comedian Mort Sahl is now on his fourth label with the signing last week of the hipster-comic by Capitol Records. Sahl has spent time on Norman, Reprise and Verve Records prior to this latest move. His deal with Capitol is for three years and he will have an LP out via his new imprint shortly.

Capitol: Johnny Burnette

Johnny Burnette has switched his disk affiliation from Liberty Records to Capitol. He'll cut his first sides for his new imprint shortly under supervision of Jim Economides. Singer's past clicks include "You're Sixteen," "Dreamin," "Little Boy Sad" and others for Liberty.

Warner Bros.: The Marketts

The Marketts have switched to the Warner Bros. label from Liberty. They'll wax under producer Joe Saracino. Femme rockers will cut both singles and LPs under their new affiliation and are prepping an album for fall release. Group's current single is "Woody Wagon."

Columbia: Ernie Hecksher

Ernie Hecksher, society bandleader at Frisco's Fairmont Hotel for years, has swung from Verve Records to Columbia. Batoneer last week sliced his first shellac for Col in Hollywood studio, an album with arrangements by Van Alexander. Col's Coast chief, Irv Townsend, supervised.

Smash: The Angels

The Angels, femme vocal trio that recorded "Till" and "Cry Baby Cry" on the Caprice label, has signed a long-term recording pact with Smash Records, the Mercury subsid. Their recordings will still be independently produced by FGG Productions. First release for Smash will be "My Boyfriend's Back" b/w "Love Me Now." In the past five or six weeks, Smash had also signed Kenny Dino and Ivory Joe Hunter.

Brighton: Honey Sanders

Legit singer-actress Honey Sanders has been signed by Brighton Records. Her first session, "Johnny Guitar, My Restless Lover" and "Some Like It Cool," will be arranged and conducted by Broadway musical director Pembroke Davenport. Plans call for the songstress to wax 12 addifional tunes for release as an album this fall. Following her initial disk session the chirp leaves for a strawhat musical tour.

Columbia: Chuck Rondell & the Sorensen Bros.

New vocal group of Chuck Rondell & the Sorensen Bros. has been inked by Columbia Records. The unit came to the diskery's attention via a detective who is working on the site of the company's new plant, under construction in Santa Monica. He passed a tape of the group to Col a&r execs.

N. Y. Nitery Ops Rediscover Art of Bonifacing—Stress Personal Touch

The art of bonifacing is returning in New York niteries. The smaller spots which long have been unable to buy names are suddenly finding that there are still many assets that can be publicized into increased business. The new stress is on personal attention for the customers by the owner. Some feel it's as potent a pitch for repeat trade as a performer who catches on.

With the advent of names as the major attraction in cafes, many owners receded into the background. Some were rarely seen around their establishments. Others confined their activities backstage and in the office. Comparatively few greeted the customers personally, listened to the varied praises and beefs of the customers and took steps to rectify the latter.

Indications are that this is now changing throughout the industry. Many owners are being seen more frequently and some have even been known to order a round of drinks on the house for favored parties. These practices have been known to pay off in the form of repeat trade even during the same show.

Yorkville's 'Mein Host'

Personal hosting is especially evident in the smaller New York niteries. Many have taken the viewpoint that the smallseaters cannot afford performers with a following, and therefore must build one themselves. Although the Yorkville spots have had a picturesque breed of boniface for the past few years, it's hinted that the owners will be even a greater draw in their own spots.

A Yorkville newcomer, Henry Butz, who recently bought the Grinzing, for example, is an accomplished musician who plays the drums and accordion and spends the bulk of his time serenading the customers.

Butz changed the format from a batch of girl singers to a single performer with some repute. Moreover, he's relying a great deal on his own efforts rather than those of performers in his bid for increased biz.

Also in Yorkville, Max Loew, a Continental from way back, spends a great deal of time giving personal attention to customers. He's one of the few nitery owners skilled in the

(Continued on page 60)

DONNA LYNN
Jimmy Durante's SINGING PROTEGE
13—GOING ON STARDOM!
EPIC Release:
"DONNA LOVES JERRY" b/w
OH, I'M IN LOVE
(with George Maharis)
McClendon Agency TN 7-2287

Wilt Chamberlain Buys L.A.'s Basin Street West

Los Angeles, July 9.

"Wilt the Stilt" Chamberlain, erstwhile Frisco Warriors basketball player, has taken over ownership of local Basin Street West from Herb Greenberg.

Nitery, currently featuring Dinah Washington, has booked top jazz attractions since it opened a year ago. Ish Evans will be general manager.

Chamberlain for several years has owned Small's Paradise in New York's Harlem.

ITA Slates Tieup With Stix Ag'cies To Hypo Com'l Biz

International Talent Associates, New York-based agency which has been spreading in recent months into tv and films, has set into motion a plan whereby it would deliver artists and production material to out-of-town agencies for development of commercials and such in the hinterland markets.

ITA's Dick Birkmayer and Arnold Brown, head of Arnold Brown Associates, tv-radio commercial production firm repped by the agency, were in Cleveland a few weeks ago for exploratory talks with out-of-town commercial producers, many of whom are located in the Cleveland area.

Reps of several hinterland percenteries came to Cleveland to discuss the plan which would help the out-of-towners compete with the larger Gotham and Coast plants now handling a lion's share of the commercial biz.

The ITA tieup with the hinterland outfits would give the midwesterners a direct line to New York and production sources there, plus contact with the bigger operations in securing talent and preparing productions. So far, it's reported, several out-of-town offices are interested in the plan, but no specific deals have been set.

ITA has been fairly active in the commercial field with clients like the Brothers Four who presently do spots for Viceroy Cigarettes, the Limeliters who used to rep L&M cigs and, most recently, the Journeymen who have been inked via the agency to be the spokesmen for Schlitz Beer. Latter deal was recently made with the Leo Burnett Agency in Chicago. The folk group has already recorded and filmed its first sessions for the agency.

Other recent ITA deals include the setting of Judy Henske and the Brothers Four for roles in Sam Katzman's Metro pic, "Hootenanny," which begins lensing next Wednesday (10). Miss Henske has also been inked for CBS' "Judy Garland Show," whose first taping will be this Sunday (7), and Peter Roberts has been set for a new three-year deal as WOR, N. Y., radio personality.

Refurbished Conn. House Preems Full-Wk. Vaude

East Haddam, Conn., July 9.

The Goodspeed Opera House, recently refurbished for theatrical presentations, opened its first full-week vaudeville bill last night (Tues.) with a seven-act card which called for a midterm intermission. Layout, booked by vet agent Mark Leddy, includes The Valenos, Grant (a magico), Bobbi Martin, Bob Lewis, George Carl, Gil Horner and The Wallace Bros.

Lewis and the Wallace Bros. appeared in both halves of the bill.

Balmy Skies Perk A.C. Holiday Take

Atlantic City, July 9.

The long Fourth of July holiday and ideal weather boomed business. Some resort operators asserted that trade rose as much as 30% over the similar 1962 period.

George A. Hamid Jr., who with his father owns the Steel Pier, said that business there was up at least 20% on Independence Day, while the following day it was 30% better. These percentage figures were approximately the same for Saturday and Sunday to give the pier one of its best Fourth of July periods in its history.

The sharp rise in patrons held good for most businesses in the resort, including amusements, hotels and restaurants. Louis St. John at the Central Pier called business 22% better while Robert McAllister at the Steeplechase rated it 15 to 18% ahead. Night club and motion picture operators also were heartened with the influx.

The city provided a fireworks display from the ends of the city-owned Garden Pier and the Million dollar Pier on Thursday night. All seasonal spots are now in full operation with several new places seeking the vacationists' dollar.

"Hello-Goodbye!" with a cast of six, opened Friday night (5) in "Theater in the Sky" atop Hotel Madison to fair notices. A modern burlesqued takeoff of the Cinderella tale, it's combination of a revue, vaudeville and musical.

Show plays for an hour and is

(Continued on page 60)

'63 N.M. STATE FAIR ON OATER STAR KICK

Albuquerque, July 9.

Lots more alfalfa circuit stars are in the finalized entertainment lineup for the 1963 New Mexico State Fair, as okayed by members of the fair commission at a board session held here last week.

Show is set Sept. 12-22, with rodeo competitions on nine nights. Film, tv and disk artists will be sandwiched between the bulls and wild broncos. Singer-actor Jimmy Wakely repeats again this year as emcee all nine nights, a task he's held four of last five years at the expo.

Other oater stars set for the show include Doug McClure, tv western actor, Sept. 14; Red Foley & Minnie Pearl, hillbilly singers, Sept. 17-18, and Rex Allen, film-tv actor-singer, Sept. 19-20.

Filling in will be some pop singers. Among them will be Anita Bryant, Sept. 12-13, and the Andrews Sisters, Sept. 15-16. Don Ameche's International Showtime TV Circus is set for two performances on the final two nights of the fair, Sept. 21-22, sans any rodeo cowboy competitions.

Must Integrate New Orleans Aud

New Orleans, July 9.

A three-juge Federal Court has ordered desegregation of the Municipal Auditorium and declared a 1956 Louisiana anti-racial law unconstitutional on its face. The 1956 law requires segregated seating at athletic and entertainment events.

In handing down the decision, the court stated that "New Orleans here and now must adjust to the reality of having to operate desegregated public facilities."

"Time has run out. There is no defense left. There is no excuse left, no excuse which a court, bound by respect for the rule of law, could now ligitimize as legal justification for a city's continued segregation of governmental facilities."

The court granted a preliminary injunction Wed. (3) which restrains the city from continuing a policy of segregation at the auditorium.

The injunction, sought on behalf of officers of the New Orleans branch of the Assn. for the Advancement of Colored People, grew out of the city's denial of the use of the auditorium to the NAACP in 1962 for a membership meeting.

Ashton to Produce Nude Show at Castaways, L.V.

Las Vegas, July 9.

Barry Ashton has been signed to produce a 30-girl nudie show for the new Castaways Hotel, where Garwood Van is entertainment director.

The Castaways, formerly the Sans Souci, has been taken over by Ben Jaffe, landlord of the Tropicana, who also owns the Castaways in Florida. He is adding 178 rooms to the 85 now open.

The casino, headed by Everett McCarlie, aims for a Sept. 1 opening.

Panto Tradition Defers to Today's Space Cadets

London, July 9.

Britain's traditional pantomime gets a sharp setback with news that the London Palladium's Christmas show will be a Robert Nesbitt production called "The Man in the Moon." Leslie Macdonnell, Moss' Empire boss, stressed that the decision did not mean, necessarily, that the Moss' Empires circuit was through with pantomime.

"But," said Macdonnell, "Children these days are very space minded and probably know and care more about astronauts than about "Cinderella" or "Puss In Boots." 'Man In The Moon' will have all the things needed for a good Christmas show. Entertainment, laughs, spectacle and music."

The scifi musical is still in the embryo stage, with no completed book and no cast engaged. But it is skedded to open on December 23 and, if it clicks, it will probably go into the provinces following a long Palladium run.

Vaude, Cafe Dates

New York

Carol Channing tapped for Talk of the Town, London, starting Oct. 7...**Bill Dana** given a May date for next year at the Sahara, Las Vegas...**Dominique** starting at the Latin Quarter Aug. 7...**Peter Lind Hays** and **Mary Healy** on a three-weeker at the Fairmont Hotel, San Francisco, starting—July 18 . . . **Charlie Manna** moves into the Desert Inn, Las Vegas, Aug. 6...**Bobby Rydell** opens at the Sands, Las Vegas, Sept. 24...**Sophie Tucker** into the Nugget, Sparks, Nev., Oct. 28...**Charlivels** bound for the Latin Quarter Oct. 2...**Chuck Dodds** pacted for the Living Room Sept. 30...**Kenny Colman** inked for the Thunderbird, Las Vegas, Sept. 29.

Chicago

Judy Collins plays the Gate of Horn July 9-13, followed by the **Irish Ramblers** and the **Harris Bros.** July 9-28, **Allen & Grier** July 16-28, and **Addiss & Crofut** July 30-Aug. 11 . . . **Monique Van Vooren** comes into the Edgewater Beach Hotel Aug. 20-Sept. 7, and **Louis Armstrong** into the same spot Sept. 30-Oct. 19 . . . **Dick Gregory** down for the Palmer House July 20-Aug. 2 . . . **Monette Malvar** set fo rthe Holiday House, Milwaukee, July 15 for two weeks . . . **Ricki Dunn,** currently at Diamond Jim's, Minneapolis, opens July 15 at Suttmillers, Dayton, for a week . . . **Peggy Lord** skedded for Ray's Supper Club, Chi., Dec. 10-22.

Texas' Progress In Desegregation

Dallas, July 9.

Racial curtain that has existed for decades between Negroes and whites in Texas' hotels, restaurants, theatres and other public facilities is gradually and calmly being raised. In many areas where strict segregation was once enforced a Negro is no longer refused service because of his skin.

Demonstrations have been scarce. Violence has been almost nil.

In many cases, desegregation in Texas has been strictly voluntary, with a marked increase since recent uprisings in troubled southern cities.

A survey among the 10 top Texas cities reveal that most of the cities' theatres are integrated now.

In Dallas the State Fair Music Hall admits Negroes as well as all local theatres.

All theatres in San Antonio are desegregated as well as in El Paso, Corpus Christi, Amarillo, Beaumont. Still barring Negroes are theatres in Waco, and several other cities including Laredo.

Redcross Joins Newly Formed TAM as V.P.

Bob Redcross has joined the newly formed Transworld Artists Management as veepee. Transworld will specialize in the personal management of musical performers, especially those in the gospel field.

Redcross had been road manager for Billy Eckstine and Frankie Lymon. As veepee of Transworld, he'll start working with Marion Williams, Alex Bradford and Princess Stewart; who for the past year-and-a-half have been starred in "Black Nativity," which ends its European tour this summer, prior to a 40-week U.S. tour starting in September.

★ JACKIE KANNON ★

G.A.C.

Directions
Harry Adler,
165 West 46th St.
Rm. 508; N. Y.

"THE COMEDIAN"
The Only Real Monthly
PROFESSIONAL GAG SERVICE
THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST
Now in its 152nd issue, containing stories one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits ideas, intros, impressions and impersonations, political, interruptions, Thoughts of the Day, Humorous Views of the News, Vignettes, etc. (20 Pages).
$25 YR.—SINGLE ISSUES $3
Foreign
$35 YR.—SINGLE ISSUES $4
No C.O.D.'s
BILLY GLASON, 200 W. 54th St.
New York City 10019, CO 5-1316

GAG FILES
400 Music-Musician gags $3; 400 Drunk jokes $3; 300 Ad libs-Comebacks $3; 300 Television gags $3; 300 Car-driving gags $3; 500 College-Teenage type gags $3; 200 Hollywood gags $2; many others. BARGAIN: 6,200 gags $28.00.
EDDIE GAY
242 West 72nd St, New York 23, N.Y.

PHIL PALUMBO QUINTET
at
THE RIVIERA
LAS VEGAS
starting July 3, thanks to
ASSOCIATED BOOKING CORPORATION
JOE GLASER, President
50 W. 57 ST., NEW YORK 19 JUdson 2-7700

Names Eye Catskills as Big Hotels Up Act Budgets to Meet Stiff Competish

Name acts are eying the Catskill Mt. belt of New York in ever increasing numbers. Indication of the growing hill-country budgets is seen by the talent lineups of the two largest hotels in the area. Eddie Fisher, who got his start at the Grossinger Hotel, Grossinger, played that inn over the weekend following July 4, and its arch rival, The Concord, blew itself to one of the most expensive talent parlays in its history.

On the holiday, the Concord had Milton Berle and on Saturday (6) it had a layout topped by Robert Goulet and Carol Lawrence which was large enough to warrant an intermission. The Wiere Bros. and the Step Bros. were the show's other components.

The trend toward bigger shows in the rustic area is also evidenced by the fact that the larger booker of the region, Charlie Rapp, has been combining acts into units. The Juan Carlos Copes Argentine Ballet, merged with several Latin turns, has been touring several of Rapp's hotels, and he has another Latin unit topped by Diosa Costello. In addition, a flock of standard names have been plying the hills, many of them playing two hotels a night. Thus, the paychecks this year during the four-day holiday have been higher than they have been in years over a similar period.

As the hotels get larger, the talent requirements expand. The Concord, for example, has about 1,500 rooms and Grossinger's a somewhat lesser amount. The Brown and Raleigh hotels in the same area are also kingsized and now find huge talent outlays necessary. Other Catskill inns have also been forced to seek out names as competition from the top spots becomes more fierce.

Some hotels have been able to keep down the nut by sharing their headliners with other inns that evening. Thus, one performer working two different spots the same night will frequently slice

(Continued on page 60)

Miniature Golf, Wrestling Help Old Orchard Beach Tally $4½-Mil Annual Biz

Old Orchard Beach, Me., July 9.

Gay, gaudy Old Orchard Beach, Maine's answer to Coney Island, is again painted awaiting face and awaits its thousands of summer visitors. Old Orchard is as well known to Montrealers as Mount Royal. During the summer months its 4,580 year-round population grows to almost 100,000 with a majority of the visitors Canadians.

It's almost impossible to operate any type of business here without French speaking help.

Yesteryear, name bands all played the Pier here. But miniature golf and wrestlers have taken over. This season, however, the Palace Ballroom has booked several top bands and rock 'n' roll acts in another effort to compete with Massachusetts' Revere and Salisbury Beaches.

Bobby Rydell moves in July 3 followed by Stan Kenton & Orch, July 5; Johnny & the Hurricanes, July 10; Peter, Paul & Mary, July 20; Bobby Dee, July 24; Maynard Ferguson Orch, Aug. 2; The Dovells, Aug. 7; The Beach Boys, Aug. 14; Lionel Hampton & Orch, Aug. 23; Everly Bros., Aug. 24, and The Four Seasons, Aug. 31.

"Sun, Sea and Fun" are the ingredients which bring an estimated $4,500,000 worth of business into this community annually. More than 3,000 are employed during the summer compared with a local winter job figure of about 250. There are more than 150 hotels, motels and rooming heuses, and almost double that number of beer parlors, restaurants and cocktail lounges.

Marlene's Mexico Stint

Mexico City, July 9.

Marlene Dietrich opened a 10-day stand Thursday (4) at the Terrazzo Casino.

Casino, which is strictly a nitery —no gambling—upped its admission tariff to 300 pesos ($24) per couple for Miss Dietrich's date.

'Drum' Beats at Vegas T'bird Until Labor Day

The current legit musical, "Flower Drum Song," at the Thunderbird Hotel, Las Vegas, will remain until Labor Day. At that time a 10-week show will be installed until the doubleheader, "High Button Shoes" and "Anything Goes," begins around Dec. 20. Dick Shawn has been inked to do the comedy lead in both shows.

Monte Proser, producer at The Thunderbird, is currently in New York shopping for the interim musical, and looking for additional talent for the upcoming legit twosome.

Ford Tunes Up 7 Variety Units For '64 Line Unveiling

Chicago, July 9.

Ford Motor Co. is prepping its annual variety cavalcade to promote its line of 1964 autos to dealers and distributors throughout the country, and this year it will be kicked off by a main announcement show at the Royal Hawaiian Hotel in Honolulu. Six other variety units will tour the U.S. along with a film produced by Wilding Inc., which is also putting together the shows.

The Hawaiian fete takes place Aug. 25 and 30 and Sept. 3. Vic Damone headlines, along with Carmen Cavallaro, the New Christy Minstrels, Jaye P. Morgan, Toni Steele Dancers, an orchestra and the film that introduces the new line. Dealers qualified for the trip to Hawaii through a sales contest run by E. M. McDonald Co., the sales promotion firm that made overtures to purchase Wilding a few months ago.

The 36 district shows (plus one management show in Detroit) will be split between six traveling units, consisting of a singer, six dancers, a musical unit and the film. The sextet of thrushes to topline the traveling units are Fran Warren, Marion Marlowe, Diane Hall, Anita Ray, Louise O'Brien, Molly Bee and Betty Madigan. All the shows are being produced for Wilding by Chet O'Brien.

Ford is reluctant to discuss the cost of the entire operation, but it's estimated that shows will run up a tab similar to that of last year.

INDO-RUSSO CIRCUS ACTS EXCHANGE TOURS

Bombay, July 9.

An Indian Circus Team is en route to Moscow and will tour Red towns and cities as part and parcel of regular Russian Circus over a period of three months.

In this connection, a small team of Russian acrobats played with an Indian Circus troupe in Bombay and other cities earlier this year.

B-Girl Raps Shutter Two Hub Niteries for 2 Wks.

Boston, July 9.

Two Hub niteries, accused of B-girl activities by the gendarmes in May, and recently on a big name jazz kick, were ordered to shutter for two weeks starting Monday (15).

The Boston Licensing Board took the action Tuesday (2) against the Gilded Cage and the Tic Toc Lounge, both under the same management. During a May 29 hearing, a vice squad patrolman told the board that he was asked by waitresses and femme entertainers to buy them drinks at the spots.

Owner Alan Swartz informed the board that he has now eliminated all femme entertainers and waitresses and features only male jazz bands. The lifting of the licenses for the two week period comes at the dullest time of year in the nitery trade in Hub.

Black Bros.' 'Big Show of 1963' Highlights the New Season at Blackpool, Eng.

Blackpool, Eng., July 9.

Billy Cotton's show band, Jimmy Edwards, and the King Bros. topped the lavish layout in George & Alfred Black's "Big Show of 1963," which started for the season last week in this holiday town. It is the major show of this English resort and will be followed in August by a production topped by comedian Max Bygraves, now at the Alhambra, Glasgow.

Other revues which have opened incude "The Five-Star Show" at the nearby Winter Gardens Pavilion, with David Whitfield, Pinky & Perky, the Dallas Boys, Vernons Girls, Maria Neglia, Derek Dene, Hope & Keen, the Fred Iles Trio, and the Starlight Girls. It's also a Black Bros. production.

Jimmy Clitheroe, Peter Butterworth and Albert Burdon are English comedy actors in a comedy, "We're Frying Tonight," at the Grand Theatre, and also under the banner of Geo. & Alfred Black. An ice revue, "Ice Parade of 1963," presented by Leonard Thompson, is at the Icedrome.

Other shows are on North and Central Piers, at the Queen's Theatre, Tower Circus, and ABC Theatre. Operating costs of the town's live show biz program is estimated at $900,000.

N. Y. Nightclub Biz In Summer Slump

Night club owners do not expect New York to be much of a summer festival this year. They are witnessing the unpleasant sight of customers leaving town for the resorts, and an insufficient amount of visitors replacing them. Much of this woe is attributed to the New York World's Fair set to open next April. The café men believe that many who would normally come to New York this year are holding off for next season to get a greater money's worth.

This is especially evident by the decreased amount of tours hitting the niteries, according to some owners. There is less bulk business this season than at any summer in years. The tours that have come into the night clubs are not as heavily populated as those in former years. And there have been many evenings when the amount of trade from that source was negligible.

The past July 4 holiday saw summer business at one of the lower levels. In fact, several niteries anticipated this low point by staying closed. The Royal Box of the Americana closed for one week following Eddie Fisher's exit on Tuesday (1) to Della Reese's bow yesterday (9).

The Persian Room of the Plaza Hotel also remained closed all last week and reopened Monday (8) with Betty Johnson headlining. The Blue Angel will relight tomorrow (Thurs.). The Copacabana also anticipated that this summer would not pay dividends. However, operator Jules Podell made it a summer policy to have an opening every two weeks as a constant peg for publicity.

In former years, the Memorial Day, July 4 and Labor Day holidays saw thousands of tourists hitting New York which compensated for the loss of native business to resorts. This year there has been no such influx. Some blame the fair, others the loss of major conventions (also waiting for the fair), while some blame conditions generally. But whatever the reason, the downbeat is not one that will promote prosperity.

New York hotels had some lift this week with the gettogether of the Jehovah's Witnesses. However, the observation made during their confab of several years ago evidently still applies. "They came with $10 and the Ten Commandments and broke neither."

Youngman Legit Pro Tem

Henny Youngman, the standup cafe comic, is doing a legit tuner role for three weeks. He's the social director in "Wish You Were Here."

Spot is Jules Wilsker's Westchester Town House at Yonkers, N.Y. Capacity is 500.

Pat O'Brien Beats July 3 Deadline To Run Vs. Adams for AGVA Prexy

Actor Pat O'Brien will run against incumbent Joey Adams for the presidency of the American Guild of Variety Artists. O'Brien's acceptance came in before the July 3 deadline to give Adams the first opposition he has had for the office in two years.

Adams' perennial opponent, Penny Singleton, had been declared ineligible to run following a 10-year suspension and the union ruled that Paul Valentine wasn't nominated. Dick Gregory and Jack Haley were the other nominees. But Haley indicated he didn't want the post and will run as first veepee.

O'Brien's acceptance gives the AGVA insurgents a complete ticket for the first time in many years. There is now opposition in all posts. He is also running for national board member at large.

Haley vs. Gus Van

Haley will have as his opposition for the first vicepresidency former AGVA prexy Gus Van. Nominations for second veepee are Harry Richman, Buddy Walker and Johnny Woods. Running for third veepee are Charlie Brett, Candy Candido, Billy Grant, Billy Lee, Armand Marion, John Shirley and Paul Valentine. For recording secretary, Linda Compton, Carlo Corelli, Roy Rogers, and Sally Winthrop are the nominees. Frank Ross, Russell Swann and Arthur Tracey are pitted against each other for treasurer.

Board members from Atlanta nominees are Mattie King, George Petras and Ruth Weber; Buffalo, Paul Benson and Joey Woods; Detroit, Bill Hart, Tommy Timblin and Al Tucker; Kansas City, Louis Bond, Barbara Clinton, Buddy Hughes and Harry Otto; Philadelphia, Dick Jones and Harry (Lifty) Lewis; Providence, Joe Forte and Dick Martin; San Francisco, Ernie Fast, Jimmy Jamerson and Vince Silk.

Candidates at large for the national board of which 15 are to be elected are Will Ahern, Olga Alexcago), Lew Black, Charlie Brett, Eddie Burnett, Russ Byrd, George Church, Lenny Collier, Leonard Connor, Carlo Corelli, Sally De May, Joe Evans, Larry Ford, Jimmy Francis, Joaquin Garay, Don George, Johnny Gibson, Gus Gor-

(Continued on page 64)

Damita Jo Loses $2,400 In Furs to A.C. Thieves

Atlantic City, July 9.

Thieves entered the beachfront hotel suite at Hotel Ambassador ocupied by Damita Jo, who was appearing with the Larry Steele show at Club Harlem, and stole furs valued at $2,400.

Jewelry in the rooms was untouched. The singer, who reported the theft to police Wednesday (3), closed her engagement at Harlem same night and left next day for a date at Grossinger's in the Catskills.

'Hootenanny' Capacity $5,100 At Vancouver Bowl

Vancouver, July 9.

With 5,100 paid admissions at $1 per head, "Hootenanny Under The Stars" in Stanley Park's outdoor Malkin Bowl last Sunday (30) proved the biggest entertainment draw of 1963 in Vancouver to date and a successful gamble for promoter Howie Bateman.

Bateman, who operates the folk-oriented Inquisition coffee house, promoted the outdoor venture in cooperation with CHQM radio and assembled 12 acts for the three-hour show. The forecast called for unsettled weather conditions and to cover the possibility of rain Bateman took an option on the 2,800-seat Queen Elizabeth Theatre and sold that many advance tickets.

The hold on the Q.E. had to be confirmed or released by four p.m. on Sunday and at three p.m., with the sun shining brilliantly. Bateman phoned the theatre and cancelled. At four p.m. the deluge of rain came and the promoter was almost ill. But the clouds literally had a silver lining, the rains stopped, the sun came out again, and at 8 p.m. the bowl was jam packed with all 4,281 seats filled, aisles and grass slopes crammed and more than 2,500 still outside gates and unable to get in.

While the Hoot clearly demonstrated that entertainment at $1 a copy can't go wrong, it confirmed the increasing impression that folk singing is big with the masses. Of the 12 acts on stage, individual folk singers who clicked strongly were Ed McCurdy, Bud Spencer and Bill Roberts. The Clansmen and the Cumberland Four were the pick of the groups and satirist Dave Broadfoot, the only non-ethnic on the bill, had the crowd roaring at his Canadian humor.

Bateman plans a repeat on Aug. 5, a Monday when Theatre Under The Stars has its off night.

NEW BOOKING TIE AIDS SCOT VAUDE HOUSES

Glasgow, July 9.

New booking tie between the Pavilion Theatre here and the coast vaudery of Ayr Gaiety means more scope for interchange of vaude talent in Scotland. It stems from appointment of Eric Popplewell, joint-owner of the Ayr theatre, as a director of the Pavilion. He will now be in charge of casting for the Glasgow theatre.

The Ayr Gaiety is a w.k. vaude nursery and has shaped many little-known artists for stardom in Glasgow and London. According to Popplewell, the switch means that a large performer pool is immediately available for both theatres. It also helps to ensure the continued stay-open policy for the Pavilion, which may take on a new look in its lineup of shows.

"We will be trying to develop the Pavilion into a No. 1 music-hall," Popplewell told VARIETY. The Pavilion-Gaiety pool system will now enable performers to be retained for a summer season at Ayr and a winter at Glasgow, thus bridging gaps which occur frequently at present.

Steve & Eydie Deny They Breached Rochester Pact, Claim Promoter Reneged

Singers Steve Lawrence & Eydie Gorme have levelled a series of countercharges against Rochester (N.Y.) promotor Dennis Ritz and his "Stars for a Summer Night." Ritz previously filed a $150,000 breach of contract suit against the couple, claiming that they walked out on a scheduled date for him on June 14.

Lawrence and Miss Gorme contend that Ritz breached the contract by failing to fulfill conditions stipulated in the pact. Ken Greengrass, the couple's personal manager, and also a party to Ritz's suit, claimed that the promoter was unprepared to put on, or even rehearse a show and his clients were prevented from performing because of the lack of preparation.

According to Greengrass, no arrangements had been made for rehearsals. Contract called for eight hours of rehearsal time over two days. A hotel room was to have been made available. But it was only through the help of a local agent, Art Argyries, that the couple were able to get a local ballroom in which to ready their act.

Greengrass also asserted that the stage which was to have been built in the Red Wing Stadium, scene of the concert, was not constructed. Nor were there chairs or lights for the musicians. In addition, there was no piano, no stagelights ordered and the sound system was not installed because the promoter allegedly had not paid for the system.

Because of these factors, Greengrass declared, he felt that Ritz himself had breached the contract by failing to carry out conditions stipulated in the agreement. Greengrass said that he felt justified in advising his clients to leave.

House Review

Olympia, Paris

Paris, July 9.

Bruno Coquatrix presentation of a musical revue, "Cherchez La Femme" (Look For the Woman) in 40 scenes and two acts. Stars Coccinelle; features Little John, Najarros (4), Playboys (4), Harry Mimmo, Pierre Doris, Roselyne Roy, Robert Riquet, Sylvana Blasi, Bernard Dumaine, Olivieri, Adorables (10), Ravissantes (6), Boys Team (5), Michele Alba; book and lyrics, Andre Hornez; music, Paul Anka, Gilbert Becaud, Bruno Coquatrix, Michel-Louis Bernard, Andre Horne, Pierre Delanoe, Jacques Martin; staging, choreography and costumes by Luska; sets, Jacques Cherix; musical direction, Daniel Janin. Opened June 25, '63 at Olympia Music Hall, Paris; $5 top.

Vaude, except for video, is practically dead in the U.S. but very much alive here. With summer a death knell for straight two-a-day, most houses revert to revues to keep open. Olympia is doing it with Coccinelle a noted man-turned-woman, legally as well as showbizwise, headlining its show.

Now except in smoky boites, where tourists have the delicious feel of acceptable wickedness, femme travesty numbers are usually a gag mainstay of revues and frequently turn up in an offbeat film. Producer Bruno Coquatrix has built his show around Coccinelle who takes the boards for the first time. However, she's known by tourists, especially Yanks, from her days at the old Le Carrousel nitery.

There is no doubt that many will go to see her. She is no longer male for she has been married and legally has the monicker of Jacqueline Dufresnoy on the biological switcheroo bit. And they will not be disappointed. She shows all in a strip number and her best crack during a stroll through the audience in a revealing dress is to the effect that the bosoms are firm and in place since they are quite new, only four years old.

And this hormone-laden miss can walk down the perennial staircase with the feather costume, do an interlude with draping her own dresses, and give out purring songs in a husky, veiled voice that seems querulously feminine albeit still containing a travesty tone. She manages to make the freakish pull an asset and does acceptably as a femcee in this show.

Olympia director Bruno Coquatrix has wisely not tried to ape the classic Folies-Bergere and Casino De Paris via unique mechanical effects and nudes. He has stuck to the general format of production numbers interspersed by acts. However, he has also stamped the revue with the Olympia pattern via a rock & roll interlude, well chosen house acts and a comedy patter duo to intro the numbers.

This gives it appeal for young and old locals and also throws in nudes for the expectant outlanders plus the usual can-can number. Coccinelle acquits herself well and shows what will and hormones can do over nature.

Little John does his smooth and dextrous balancing on a cane. The Najarros have a hefty woman, two husky daughters and the small husband giving out with a gay knockabout acro act that has know-how in its balancing and execution.

Harry Mimmo imitates various type nationalities walking, along with impressions of noted American terpers and tapdancers. He also raises this to a good comic level via his irrepressible risible patter and earthy showmanship. This is an old style act that still is as fetching as ever.

Sylvana Blasi, Roselyne Roy and Robert Piquet do acceptable song intros to numbers or spots on their own. Pierre Doris and Bernard Dumaine do yeoman comic patter and presentation work abetted by the low comic appearances of fall guy Olivieri.

Adorables (10) are a smooth dance group and are well backed by the Boys Team (5) and the Ravissantes (6) who can also terp as well as add to the show's nudity. Sets by Jacques Cherix are wisely suggestive and economical but blend well with the colorful costumes of Luska.

Luska has also done neat choreography for this kind of show, with a deeper and slimmed down modern ballet in a takeoff of the esoteric pic, "Last Year in Marienbad," that clicks and reveals a solid dancer in Michele Alba. Playboys (4) register in a well conceived rock medley.

This show appears likely to be the first Olympia revue to run through the summer since Josephine Baker's a few years ago. It has something for curious youngsters, who may come in, as well as the oldsters on its general adherence to pattern. *Mosk.*

JOLLY JOYCE AGENCY
Presents
TOP ARTISTS
For Summer Bookings
BILL HALEY
and his COMETS
NEVADA CLUB, Las Vegas
July 30 for 4 Weeks
FARON YOUNG
and his DEPUTIES
Europe—Aug. 1-18
WILL JORDAN
STEEL PIER, Atlantic City
Aug. 11-17
Current Hit LP
"ALL ABOUT CLEOPATRA"
SISTER ROSETTA THARPE
EIGHTH WONDER CLUB, N. Y.
June 27 - Aug. 8
JANET STEWART
Featured During August
THE CLUB, Birmingham, Ala.
NICKY de MATTEO
LAFAYETTE CLUB
Quebec City, Starting Aug. 12
3 TAPATEERS
Current STEEL PIER, A. C.
with Brenda Lee Show
The DARDANELLAS
Summer Season
NEW 21 CLUB
Somers Point, N. J.
THELMA CARPENTER
Atlantic City's new
BASIN STREET
For Bookings
Write ★ Wire ★ Phone
JOLLY JOYCE AGENCY
58 West 48th Street
New York 36, N. Y.
PLaza 7-1786 PLaza 7-1530
Philadelphia ★ Las Vegas ★ Europe

DAVE APOLLON
AND HIS ORCHESTRA
Just Concluded: 5½ CONSECUTIVE YEARS
Wilbur Clark's DESERT INN, Las Vegas
With Many Thanks to the Executives
and the Staff for Making My Stay So Pleasant
NOW ON MY VACATION
Newest Album Release: "THE MAGIC OF THE MANDOLIN"
Coral Records
Direction: Wm. Morris Agency Record Publicity: George Jay

Meader Shapes New Act Away From JFK Routine

Vaughn Meader is attempting to expand his comedic scope by working on a new act which will involve skits. He will have Bucky Searles and Donna Jean Young with him in a new turn to be unveiled in the fall. Gary Belkin is scripting.

Meader takes the view that he shouldn't hinge all his efforts on his President Kennedy impersonation. He has been doing less JFK in recent weeks, sticking only to the press conference bit and expanding topical humor. He'll break in the new solo bits in a September tour of U.S. Army bases in Germany.

Andy Williams Mopping Up in N'west—Hits 150G Sellout Before Tour Rolls

Seattle, July 9.

Andy Williams is big in the Pacific Northwest, with a three-city, 12-performance tour sold out before it began in Portland Friday (5) and a gross take for the tour of more than $150,000.

Booked by Northwest Releasing Corp., Williams, with the Henry Mancini orchestra and the New Christy Minstrels, played to SRO houses at the Paramount, Portland, July 5-6, opening at the Opera House here Monday (8). Seattle stand, virtually SRO before opening, runs through Saturday, with added show that night at 11 p.m.

The two performances in Portland Civic Auditorium grossed $32,000. Three in Vancouver at the Queen Elizabeth Theatre, July 15-16, are SRO with $35,000 in till and Seattle stand looks to do $90,000 or more, according to Zollie Volchok, NWR topper (with Jack Engerman). Sellout before tour began is unprecedented, Volchok said.

'Establishment' Back To Strollers After Tour

"The Establishment," the satirical revue imported from England which has run for 300 performances at The Strollers, N.Y., will close for the summer this Saturday (13) and will relight Sept. 9 with a new fall edition "The Establishment, Round 2."

The performers, John Bird, Jeremy Geidt, Eleanor Bron, John Fortune and Carol Simpson, have been pacted for Toronto's Eaton Auditorium, July 29 to Aug. 7, and the Fisher High School Auditorium, Ottawa, Aug. 8 for three days. They follow with a four-weeker at the hungry i, San Francisco, starting Aug. 12.

Catskills

Continued from page 59

his normal price because of the greater overall take.

However, the July 4 holiday, which had many inns filled to capacity, was not a prognostication of things to come. Many felt that the intense heat in New York City preceding the holiday forced some families to dip into the regular vacation budget. This holiday period also had some hotels moaning the blues on the ground that sales figures were below last year.

The fact is, some say, that the major business is going to the larger hotels. The feeling is that unless some of the smaller inns expand their capacity so that they too can afford headliners, they'll continue to lose out to the big hotels.

Normally July 4 is the portent of things to come in the mountains. However, despite the generally good business in many spots, it's believed that this will not be a blockbuster summer in the hills. Competition from other areas for the younger trade has manifested itself.

The cruise ships are plying the seas at capacity during the summer. European travel is also cutting in. Many innkeepers feel that they need names to help them overcome both domestic and foreign competition, but become discouraged at the prices now being asked by those who can help turn the tide.

Inside Stuff—Vaude

Lorain Manners (Mrs. Georgie) Price, divorced wife of the comedian-stockbroker and onetime prez of AGVA, who died in Mexico City on June 26, created redtape problems for her kin, among them Mrs. Penny Larsen, their daughter, who resides in New Hope, Pa., and is correspondent for VARIETY in Bucks County. Miss Manners belied her 53 years at her death and her passing was sudden, presumably as result of a heart attack. Besides the paperwork involving the U. S. Consulate and the hospital, there were such other petty complications as "two Mexican undertakers fighting over the remains," according to Mrs. Larsen, who adds, "I think Lorain would have appreciated all the drama."

Liquor taxes in Georgia are the highest in the nation. Last year the industry paid the state $14,300,000 in taxes and another $4,800,000 to local governments. This explains why 86 proof legal whiskey costs around $1.25 per drink in niteries and dineries, and clubs with bars in operation. There is a tax of $2.95 a fifth of whiskey, or 56% of the retail purchase price.

Camels, hired from Chipperfield's Circus, will be ridden by men from the Jordan Arab Army at the Military Tattoo at Edinburgh International Festival which begins in August. Over 100 members of the desert patrol, including 50 military bandsmen and a 40-strong pipe and drum band, will take part. They are replacing French naval pipers who were to have played this year, but will now appear in the 1964 tattoo.

The desert men can't bring their camels with them because of quarantine and travel difficulties, hence the decision to hire from Chipperfield's, one of Britain's top circuses. The patrolmen will ride the camels round the ancient esplanade of Edinburgh Castle. Cast of 750 performers at the 1963 Tattoo will also include Gurkhas, Irish Guardsmen, and men of the Royal Army Medical Corps and many Scot regiments. More than half of the 200,000 tickets for the 28 performances have already been sold. The tattoo will run from Aug. 16 to Sept. 7. Six performers are already sold out.

Nitery Ops

Continued from page 58

art of kissing hands. In this era, it's a different experience for femmes. Helen & George Eberhard, of the House of Vienna, are rarely out of sight in front of the house. In Greenwich Village, Trude Heller of the Versailles and Eighth Wonder, has become a personality.

Even in Big Cafes

Even in the larger spots, there is a greater stress on personal activity of the owners or executives. For example, Eddie Risman, the Latin Quarter's general manager, is often at a table on the balcony overlooking the operation. Jack Silverman, of the International, is frequently seen near the door and is first to greet customers. Even Jules Podell, of the Copacabana, is seen extending a rough, but hearty set of greetings from a vantage point. Max Gordon is constantly at the Blue Angel.

Bonifaces have come to believe that an absentee owner is a detriment to a nitery. They have taken the leaf from yesteryear operators that the eternal vigilance of an owner is necessary for many reasons. One of which is greeting the customers, and another is keeping the help in line.

The restaurateurs have never abandoned personal attention, which many say is one reason why many straight eateries have been able to meet the stiff competition of niteries even though the price differential is negligible. Again, the collapse of the expense account economy makes it mandatory that the owners give more attention to their livelihood.

They are studying and looking over every facet of the operation. Many have found that it's better for all concerned. Everybody gets a better deal. The help performs more efficiently, service is better, and the customer is frequently flattered by the fuss made over him.

Balmy Skies

Continued from page 58

presented Wednesdays and Thursdays, with two shows on Friday and Saturday. Ben Tarver is general manager for Ronalee Productions, which is presenting the attraction.

At the new Deauville Hotel's Westminster hall the Gilbert & Sullivan "Mikado" was the first offering of the Music Carnival which will bring in similar shows according to boxoffice results.

New on the bistro scene is Basin Street, a spot which has never gone over too well under a number of names. Harold Abrams teed off with Tommy Edwards, Thelma Carpenter, Sarah McLawler trio featuring Richard Otto and the Flamingos.

Lionel Hampton was moved into the Hialeah while Billy Daniels replaced Damito Jo as the Club Harlem headliner. Lou Monte and Alan Kent came into the 500 Club. Jack Jones, Kay Carole, Bat Morrisey and the Four Tops are at LeBistro. Gene Baylos and Tommy Leonetti head the show at the Black Orchid, now a restaurant club.

BUCK BUCKLEY
QUARTER WIT
Currently
Casablanca Hotel
Miami Beach

BILLY GLASON'S FUN-MASTER
PROFESSIONAL COMEDY MATERIAL
For every branch of theatricals
"WE SERVICE THE STARS!"
35 Gag files $15, plus $1 postage
FOREIGN: 35 for $30
• 3 Parody Books, per Bk. .... $10 •
• 5 Blackout Books 1-2-3 Each $25 •
No. 4 for $35—No. 5 for $30
• Minstrel (white face) Budget $25 •
• "How to Master the Ceremonies" •
$3 PER COPY NO C.O.D.'s
BILLY GLASON
200 W. 54th St., N.Y.C. 10019 CO 5-1316
(We TEACH M.C'ing and COMEDY)
(Let a real Professional train you)

WANTED DEAD OR ALIVE
More audiences like General Motors, Shell Oil Co., IBM, and leading Hotels and Clubs from coast to coast, who enjoyed the hilarious antics of
COMEDY WAITER ARTIE ROBERTS
Contact: ROBERT REXER
1674 Broadway, N.Y.C., CI 5-3660
P.R.: GEORGE Q. LEWIS
360 First Avenue, N. Y. C., SP 7-6210

AGENT-MANAGER
Has excellent management and agency background and contacts. Is energetic, aggressive and capable.
WANTS good position with active firm. Would also consider partnership.
Box V-3482, VARIETY
154 West 46th St.
New York 36, N. Y.

Top Comedy Material
by a great comedy writer. Send only $10 for 10 monologs, 10 dialogs, 5 skits, 10 parodies, 5 gag files, etc. Or send for free price list to
LAUGHS UNLIMITED
106 W. 45th Street, New York City

YOUNG ENGLISH
RADIO AND CABARET COMEDIAN WOULD LIKE TO CONTACT ANYONE INTERESTED IN WRITING OR EXCHANGE OF MATERIAL.
Box V-3481, VARIETY
154 West 46th St., New York 36

Proser's Showmanship Punches Up Sonny Liston's Vegas Training Hqtrs.

By FORREST DUKE

Las Vegas, July 9.

Monte Proser has used his veteran showmanship to add glamor to Sonny Liston's training headquarters at the Thunderbird Hotel which he describes as "unlike anything else in the world."

Liston is training at the hotel, where Proser's production of "Flower Drum Song" is current. Floyd Patterson, his opponent in the July 22 rematch of their world championship heavyweight fisticuffs go, skedded for the Convention Center here, is loosening up daily at the Dunes "Convention Hall"—a more traditional setting for fight training.

On a revolving marquee in front of the Thunderbird, Proser has put "Ash Resnick Presents Sonny Liston, World's Heavyweight Champion, Training Daily at 2 p.m." Resnick is the hotel exec in charge of its sports program.

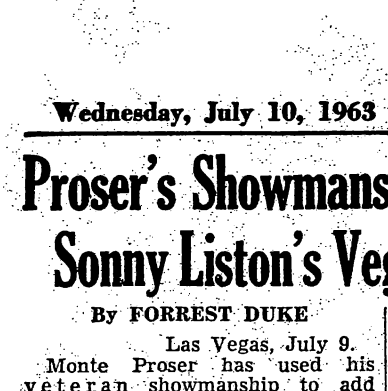
In the theatre restaurant, where "Flower Drum Song" is presented nightly, the regular stagehands have erected a ring that they can remove in 45 seconds, replacing it with Liston's punching bags.

On each side of the stage are double life-size photos of Liston in action. Members of his crew are introduced, plus the various celebs who invariably show up, such as Sammy Davis Jr., Gov. Grant Sawyer, Donald O'Connor, Frank Fontaine, Hank Henry, Dick Shawn, Betty Grable, Dan Dailey, Kay Stevens, Maxie Rosenbloom, Mitzi Gaynor, George Kirby and Joe Louis.

While Liston is battering away at his sparring partners, rear-projection announcements, and photos of the champion's previous fights are flashed on a large screen. When it comes time for Liston to skip rope, he does so to the canned music of "Night Train" and other tunes.

The theatre seats 600, and is always filled to capacity at $1 per person. The money collected goes to pay the training "camp" expenses. Members of the audience can buy drinks, just as if they were watching the regular show.

Proser, who "got Barney Ross out of the smelly gymnasiums and opened his training headquarters at Grossinger's" about 25 years ago, says that the present setup at the Thunderbird will be a permanent one, because Las Vegas has become one of the nation's most important boxing centres. Hotel prexy Joe Wells and athletic director Resnick will see to it, says Proser, that future boxers will train here, "in the most beautiful, and only air-conditioned training headquarters in the world."



RONNIE MARTIN
Currently
MANOR HOTEL
Wildwood, N. J.
Pers. Mgt.—DEE ANTHONY
Agency—G.A.C.

NICK LUCAS
Now Appearing
HARRAH'S
Tahoe, Nev.

RICKI DUNN IS A THIEF!

NEW COMEDY

• GET-ACQUAINTED OFFER •

Top writer's professional material. Great for acts, comics—everyone who uses a mike. Get 400 comedy quickies, ad-libs, come-backs, sight gags & ad-libs, etc. 400 "MIKE BITS"—$3. Info. on other material with order. Vince Healy, Box 80, N. Y. 25, N. Y.

Penny Sues AGVA And 4 for $75,000

Hollywood, July 9.

Penny Singleton, suspended by AGVA for 10 years last June 6 on two charges allegedly against the interest of the national body, brought suit against the union and four members today (Tues.) in Federal Court here. Named also were Johnny Francis (ne Pellozzi), the complaining witness against her; Vincent Silk, chairman of the AGVA trial board; Sid Marion, trial board member; and Irvin Mazzei, Western Regional Director for AGVA.

The actress, through her attorney, William Ferriter, filed three counts, (1), asking for an injunction, (2), breach of contract, for which she demanded $50,000 general and $25,000 punitive damages, for alleged illegal conduct; and (3), bias and prejudice by the trial board. On the latter count, Miss Singleton charged Harold Berg, national AGVA counsel, Bobby Faye, national administrative secretary, Mazzei, Silk and Marion had used "coercive" methods, prohibited by section 610 of the Landrum-Griffin Act. Actress is a former president of AGVA.

Meg Myles Doubling

Meg Myles, of the "Enter Laughing" cast, has been signed to double into the Blue Angel, N.Y., when it reopens tomorrow (Thurs.) after a short hiatus. She will do the second show only. Rest of the bill in the main room includes Lenny Maxwell and The Wayfarers.

Making his U.S. nitery bow in the Angel's Lounge will be Dudley Moore, a British jazz pianist who is in the "Beyond the Fringe" company. He will work the Lounge following his regular chores in the show at the Golden Theatre.

ZANY... BOX OFFICE Champs

Harmonica RASCALS

AMERICA'S FOREMOST NOVELTY ATTRACTION

SID HOWARD, 1570—53rd St., Brooklyn 19, N. Y., UL 1-8500

4 Men Hurt, 3 Horses Die in Circus Truck Spill

Hooksett, N.H., July 9.

Four Sells & Gray Circus employees were injured and three show horses killed last Wednesday (3) when a truck transporting the animals overturned here. The circus appeared in nearby Manchester prior to the accident.

Hospitalized were Richard Howald, 40, of Toledo, driver of the truck; and Oney Delmangano, 17; Raymundo Delmangano, 20; and Manuel H. Hernandez, 32, all of Sarasota, Fla.

Rome Hilton Highly Lauded

Rome, July 2.

By general consensus, Rome's new hotel, the Cavalieri Hilton, is the conservation piece of the week, now that it's finally open and viewable.

Though the Pope's death put an understandable damper on opening festivities at the latest addition to the Hilton skein—several VIP planeloads and a like number of gala affairs were cancelled—Romans are now flocking to the new landmark which dominates the city and Saint Peter's from one of the Eternal City's seven hills, Monte Mario.

Comments were generally very favorable although some printed notices inevitably had a political tint. Thus a leftwing daily gave most of its space to a list of "high" prices to be charged to rich visitors—though bowing also to "pulchritude" of the hostelry's femme staff members. Other remarks centered on the tasteful execution, designed not to clash with traditional Rome and thus prick local sensitivities, of every facet of the hotel. In fact, some felt excessive caution had been used, with a certain "somber" effect in many interior color schemes.

Functionally, and apart from its 400 rooms, its staff of 600 (95% Italian citizens), its incomparable view of the city which should alone prove a permanent draw, the Cavalieri fills several longstanding needs.

Above all, it provides Rome with ideal facilities for conventions and large-scaled single events, which heretofore had to be curtailed in scope (or held in other cities) for lack of proper, practical, and accessible (Cavalieri takes over 500 cars easily) physical sites. The hotel's ballroom can seat 1,200 at a banquet, and even hold 1,600 for standup affairs. It can also be divided into separate rooms, each in turn equipped with lighting, projection equipment, etc. These facets especially caught attention of early show visitors.

Elsewhere, the Cavalieri boasts a roof garden restaurant, the Pergola, a US-styled Coffee Shop, a ground-floor dining spot, the Belle Arti, the Elisse, a nitery-restaurant which will feature high-calibre shows and names, and the Sale dei Cesari, four interdependent rooms for private receptions and the like. By the spacious pool, there's another snackery.

Result is likely to be that the Cavalieri Hilton will be a visitors "must" item, as well as one of the very few, perhaps the only, hotel where Roman residents will "go" to dine or give parties.

Naturally, the "what's this going to do Via Veneto?" query is an obvious one. The answer is: nothing Traditional Rome hoteliers don't appear worried, feeling they will continue to keep their traditional customers, and that the Cavalieri will help ease the current load as well as bring in a "new" wave of visitors of its own.

And, though the Hilton has its own stores and is self-sufficient in that and in almost any other way, tourists will still likely will want to drive into town for a personal o.o. of Rome's boutiques, restaurants and monuments.

Cugat's Madrid Nitery

Madrid, July 9.

Xavier Cugat will extend his late-spot operation to Madrid next year with his takeover of the summer garden spot, Villa Rosa, and will re-name it Casa Cugat.

Catalan-born Cugat says he intends to stage two types of shows—one bringing the best in Spanish entertainment for the tourists while the other, for Spanish clientele, will feature top-billed cabaret talent from the U.S. and selected global capital cities.

BERNARD DELFONT ORGANISATION LONDON

THEATRES.

PRINCE OF WALES THEATRE, PICCADILLY, W.
H. M. TENNENT LTD. with ROGER STEVENS & OLIVER SMITH by arr. with BERNARD DELFONT present Leonard Bernstein's Musical "ON THE TOWN"
Director: Joe Layton

TALK OF THE TOWN HIPPODROME CORNER, W.
WORLD'S GREATEST THEATRE RESTAURANT
BERNARD DELFONT presents ROBERT NESBITT'S TEN O'CLOCK REVUE "HIGH LIFE" and at 11:30 P.M. SOPHIE TUCKER

PRODUCTIONS

SAVILLE THEATRE, W.
BERNARD DELFONT & ARNOLD TOM present HARRY SECOMBE in "PICKWICK"
Director: Peter Coe

LONDON PALLADIUM
LESLIE A. MACDONNELL and BERNARD DELFONT present "SWING ALONG" ARTHUR HAYNES FRANK IFIELD SUSAN MAUGHAN
ROBERT NESBITT PRODUCTION

SHUBERT THEATRE, BROADWAY, W.
DAVID MERRICK in association with BERNARD DELFONT present ANTHONY NEWLEY "STOP THE WORLD — I WANT TO GET OFF"
also World Touring Co.'s

BLACKPOOL NORTH PIER
"SHOW TIME"
MORECAMBE & WISE
MATT MONRO LENA MARTELL

BRIGHTON HIPPODROME
In ass'n with Stewart Cruikshank
"LIGHT UP THE TOWN"
DICKIE HENDERSON
EVE BOSWELL THE CHARLIVELS

PRINCESS THEATRE TORQUAY PAVILION
In ass'n George & Alfred Black
"SHOW TIME"
BRUCE FORSYTH
TEDDY JOHNSON & PEARL CARR
BERT WEEDON

"THE BEST LAID SCHEMES"
THORA HIRD SYDNEY TAFLER
FREDDIE FRINTON

GT. YARMOUTH WELLINGTON PIER
"SHOW TIME"
HARRY WORTH
EDMUND HOCKRIDGE

LLANDUDNO PIER PAVILION
In ass'n with Richard Armitage
"BIG NIGHT OUT"
RUSS CONWAY BILL MAYNARD
BRYAN JOHNSON

MORECAMBE WINTER GDNS
In ass'n Leslie A. Macdonnell
"SUMMER SPECTACULAR"
JEWEL & WARRISS
TED LUNE THE POLKADOTS

SCARBOROUGH FUTURIST
THE "FRANKIE VAUGHAN SHOW"
FRANKIE VAUGHAN
HYLDA BAKER JIMMY WHEELER

SOUTHSEA SOUTH PARADE PIER
"SHOW TIME"
ARTHUR ASKEY
MIKE & BERNIE WINTERS
AUDREY JEANS

WEYMOUTH In ass'n with Richard Armitage PAVILION
"BIG NIGHT OUT"
ANNE SHELTON
JIMMY JAMES & CO.
BROOK BROS.

TELEVISION

TONY HANCOCK SERIES • MORECAMBE & WISE SERIES • CHARLIE DRAKE SERIES

Motel Plaza, N. Y.

Betty Johnson (with Jimmy Lyons), Milt Shaw Orch, Mark Monte Continentals; $2.50-$3 cover.

Betty Johnson, a newcomer to the work-force in the posh inns, is a personable and knowledgeable newcomer to this show biz sector. With a genesis in a family gospel act, she is well schooled in fundamentals, shows a rich and unerring voice and makes singing an appealing pastime. In addition, her attributes include good floor presence and tiptop couturing. Her white chiffon gown, with a sequined bodice by Rosalie Macrini, was a study in quiet and dignified beauty.

This is the second season in which the Sonnabend management is going through with its summer policy. After a week's hiatus, the Persian Room has relighted with a format that calls for experienced singers who have not yet crashed through to the toptime but have the potential of being suitable for the winter season. Also, it makes the Persian Room one of the few posh entertainment spots available during the summer. It was a successful policy last season, and indications point to another bonanza during a time when the room used to lie fallow.

Miss Johnson shows the potential of being picked up for subsequent employment during more prosperous periods. There is one big drawback evidenced on her opening night. The tunes she selected were offbeat for the greater part. She rarely allowed herself the luxury of familiarity, a facet which makes it more difficult for the audience and frequently detracts from her other assets.

For example, at times she seemed like a maid with a mission —that of giving composer Bart Howard his rightful place in the tin pan alley firmament. Howard is best known for "Fly Me to the Moon" and he is a prolific writer who has cleffed some lovely songs, but for some reason hasn't ignited in the popular marts. As laudable as the idea is, a medley of six Howard compositions plus five others put the act in comparatively strange territory. It seemed too great a concentration on unfamiliar items.

It's the major fault in Miss Johnson's present turn. Otherwise, she seems a singer that the couvert spenders could go for. Her qualities are brought out more strongly with Jimmy Lyons' backing of the Milt Shaw band. Latter provides enticing dansapation as does the perennial Mark Monte Continentals. Per usual, John Fossati gives tone to the tape. *Jose.*

Edgewater Beach, Chi

Chicago, July 2.

Sarah Vaughan (with the Kirk Stuart Trio), Edgewater Beach Guys (4) & Dolls (6), Don Davis Orch; $2-$2.50 cover.

The Polynesian Village would seem an unlikely room for Sarah Vaughan, or for any hip act for that matter, but g.m. Gene Barrett's choice proved a wise one and the songstress opened to a well-filled and enthusiastic crowd in the capacious room. She was in top voice, and crooned her way through a wide range of tunes in a 50-minute show that had them clamoring for more.

What keeps Miss Vaughan at the top is readily apparent after a few numbers — her cello-like voice ranges easily from silky smoothness to a deliberate sandpaper roughness, her arrangements are musically sophisticated and tasteful, and she can blend traditional and modern phrasing in both jazz and ballad tempi until they are one of a piece.

Considerable credit goes to the Kirk Stuart Trio, the unit that travels with her, for it is their adroit backing that provides the added texture necessary to project a solo thrush in this sizable room. Miss Vaughan's songalog for this show ranged from such newies as a buoyant version of "I Feel Pretty" and a tender handling of "Maria" to such vintage Vaughan as "Misty," "Tenderly," and "Poor Butterfly." She also clicked with "The More I See You," "The Lady's In Love With You," "Baubles and Bangles" and "Broken-Hearted Melody."

The Guys & Dolls curtain-raiser continues to show the astute hand of producer Robert Simpson's savvy staging and disciplined direction. Their array of hors d' oeuvres from Broadway hit legituners has the built-in insurance of familiarity and popularity, and their dancing is fresh and choreographed imaginatively. Featured comedy vocalist for this outing is Lillian Duke, who scores with a jazzy "Ain't She Sweet," but overplays her mugging and raucousness in "Little Girl From Little Rock."

Mor.

Troubadour, L.A.

Los Angeles, July 3.

Olatunji & Co. (15); Addis & Crofut; $1.50 admission weekdays, $2.50 Saturdays, plus one-drink minimum.

Something new has been added to this citadel of folk entertainment. Olatunji and his African musicians and dancers in a lively presentation of native talent. Olatunji, who hails from an area south of the Sahara and is a member of the Yoruba tribe, already has recorded four albums for Columbia of his wild songs and instrumentations, and will present some of them here for next four weeks bonused with exciting native terping.

Clamor is the best description for artist's show, backgrounded always by African drums and instruments which reduce the atmosphere to a din. Olatunji himself performs on two giant drums standing six feet high, and he's lined up a collection of musicians who give out with lightning-fast rhythms (?).

Highlighting evening are three native dances, where both men and women appear, particularly one called a "challenge dance," various performers trying to out-solo the others and as primitive as their tempo is torrid. Five femmes and 10 men compose troupe, which is slated to appear three times nightly.

Folk-singing Steve Addis & Bill Crofut, more representative of Troubadour type of entertainment, open the show with their clever routines and do seven numbers. Tops here is the lively "Newspapermen Meet Such Interesting People." But their repertoire, accompanied by such strings as guitar and banjo, also includes English rounds, Old French songs and a medley of American-German-Indonesian origin. *Whit.*

Purple Onion, S.F.

San Francisco, July 1.

"Parade" revue; Jerry Herman, writer; Hal Martin, producer; staged by Edmund Balin; musical direction, David Williams; designed by Don Roberts. With Carole Cook, Tucker Smith, Beverly Sanders, John Castello; admission $2.50.

A cast of four polished, energetic young people, newly arrived from Los Angeles, manages to make "Parade" an evening of triumph over uneven and often inferior material.

The show is an unbalanced mixture of sharp satire, which mostly comes off, and pretentious balladry that doesn't. Even in the latter the performers cannot be faulted. They're doing their best against heavy odds.

Leading the cast (in advance publicity, at any rate) is Carole Cook, a discovery of Lucille Ball who appeared on the latter's tv show and is indebted to her for much of her comic style.

Miss Cook is most effective in a monolog impression of a Texas ayem disk jockey who wakes her listeners with a hymn, "Jesus Wants Me for a Sunbeam." She also stars as the sleepy dance partner of lithe, limber Tucker Smith in a takeoff on "Specter of the Rose" and "Sleeping Beauty."

Tucker is displayed to best advantage in a reminiscence of vaudeville, "I'm Just a Two-a-Day Man", doing soft-shoe routines. Miss Cook's singing voice isn't on a par with the other three voices in the company, which are featured in some embarrassing ballads. These are done mostly by Beverly Sanders, a silky-smooth songstress/dancer, and John Castello, an engaging, urbane personality.

Very effective are some takeoffs on tv commercials and a skit about the homey Rockefeller family, Rocky and Happy, called "Just Plain Folks."

"Parade" arrived here from New York by way of Los Angeles, where it is said to have been a considerable success. It is hard to believe Southern Californians are that easily pleased. For although this revue is a bright romp, it needs better material. *Este.*

Talk of Town, London

London, June 30.

Sophie Tucker (with Ted Shapiro); Robert Nesbitt's "High Life," with Peter Regan, Tricia Money, Christine Craig, Trotter Bros.; Line (30); choreography, Billy Petch; decor, Tod Kingman; costumes, R. St. John Roper; orchestrations, Burt Rhodes, Sydney Simone and Frank Deniz Orchs; $7.50 minimum.

New words or phrases to praise Sophie Tucker are difficult to find for they have all been used before as garlands to her commanding professional knowhow. They will probably all be used again before she makes her retiring bow which, happily, looks to be a long way ahead.

Okay, Miss Tucker has slowed down a little, maybe. She possibly declaims rather than sings more now than in the earlier days. But, immaculately gowned, and in complete control of what is one of her favorite floors, impeccably accompanied by vet pianist, Ted Shapiro, she is supremely show biz.

She starts with "Don't Stop The World For Me," goes into the question of "How Are You Doing In The Love Department," is a standout in "Dark Town Strutters Ball," "Mimi" and, ironically, "I Don't Want To Get Thin." She finishes with "Sophie Tucker's Little Lover Pills" and the inevitable "Some Of These Days."

Miss Tucker is in that class of artists of whom it can be said that what she sings is less important than how she delivers. Prior to her stint, Robert Nesbitt's "High Life" revue continues as a pleasant, glamorous aperitif. Trotter Bros., a puppeteer tun, is the new act, replacing the juggling Trio San Remo.

The two orchestras, Sydney Simone's and Frank Deniz's, as usual do a sock job. "The Talk of the Town" continues as one of London's most satisfying spots for a lively night out. Likely successor to Miss Tucker is comedian Tony Hancock. *Rich.*

Hacienda, Las Vegas

Las Vegas, July 5.

"Les Poupees de Paris;" produced by Nat Hart; created by Sid & Marty Krofft; presented by Warren Bayley; $4 minimum.

Although creators Sid and Marty Krofft are no longer connected with the "Les Poupees de Paris" company which opened here after several false starts, this edition, which played the Seattle World's Fair and recently in New York, is basically the same as the original Krofft show current at P.J.'s restaurant in L.A. Running 45 minutes, it is presented three times nightly, and so that youngsters may attend the dinner show, the nude puppets wear bras at the first performance.

A few technical boo-boos kept the preem from running smoothly, but they are certain to be ironed out after a few nights of warming up in this showroom. The Krofft brothers have shown remarkable ingenuity in weaving their puppets —most of them three to four feet high—into situation comedy and drama. A brief description of the show could be "a miniature Lido de Paris," as it contains singing, dancing, ice skating, a sexy swimming pool scene, and of course, the nudes.

The taped voices of Liberace, Mae West, Charles Boyer, Edgar Bergen and Edie Adams are cleverly used to delightful effect. The sets are superb, and the musical score just right. Presented by Warren Bayley, "Les Pouppes de Paris" is in for an indefinite period. *Duke.*

Primadonna, Reno

Reno, July 2.

"Paree Ooo La La" Revue (13) with Wick & Brand, George Prentice, Al Tronti Orch (10); produced, staged and directed by Bill Turner and Alan Smith; two drink minimum.

After the initial two weeks of operation, it's strongly indicated Ernie Primm's new showroom in his Primadonna Club in downtown Reno will become a favorite with both locals and tourists. The room, seating 275, is located on the second floor of a new big addition to his Virginia Street casino directly opposite Harolds Club.

The room is intimate, warm and smartly decored, with seating on two levels. The compact band stand is located to the right of the stage, allowing for full use of the boards for the productions. Attention has been given to sound and lighting equipment for good result.

It's unfortunate that the calibre of the opening show fails to match the status of the room. The three Smith-Turner production numbers, featuring six line girls, four nudes, two production singers, femme dancer, fall below the standards expected in Nevada show rooms. There's a lack of originality and inventiveness in the choreography and staging, and the dancers work in uninspired manner.

Selection of femmes, particularly nudes, was obviously hurried or the ranks of potentials was limited. Costuming and props rate only so-so mention. Doing creditable jobs in the three productions ("Paree Ooo La La!", "Jungrala," and "Cavalcade of Girls") are production singers Roger Cudeny and Teri Randal. Featured femme dancer is Irmgard Eicke, who makes her entrance from above stage via trapeze bar. Miss Eicke is terp-spirited, but fails to express personality.

High point of the show comes with the Wick & Brand segment of fast-paced comedic routines and a wealth of throwaway lines. Bob Wick ably handles the clown role with Ray Brand setting up the situations and playing the straight man. Duo is well-rehearsed and timed, much of the material is fresh and new to this area, and boys present pleasing stage appearance.

George Prentice wins attention with his hand puppets, manipulated from behind many-windowed building facade prop. Mannequins include a boy-girl courtship, rabbit, cat, skunk, devil and monkey. Use of one puppet swatting another with paddle is overdone and tiring from repetition, but provides top visual appeal. Vocal characterization rates good audience endorsement.

Backing entire show, presented three times nightly, is the Al Tronti orch, which capably handles the many-cued one-hour offering. Musical arrangements are by Emil Baffa, Nennie Neihaus, Hall Daniels and Les Baxter.

Show slated to run through July 24. *Long.*

Riviera, Las Vegas

Las Vegas, July 2.

Liberace, Barbra Streisand, Dick Humphreys, Joyce Roberts, Jack Cathcart Orch (17), Riviera Dancers (12); presented by Elias Atol; stage direction, Milt Bronson; $4 minimum.

After an absence of five years, Liberace is back at the Riviera with the same glittering corn which has established him as one of the phenomenal novelties in the biz. The singer-88er's warmly extroverted showmanship, complete with three spectacular costume changes, is an unchanging type which has made him a legend, with, as he aptly puts it, "new converts every night."

The star makes even such a worn-out number as "What Kind Of Fool Am I?" palatable, and he does a fine bit of new biz with "Mack The Knife," playing it in its original form, as a Swiss music box, and as bossa nova. The antiquated Twist also shows fresh life via the Liberace treatment, giving credence to his honorary "Mr. Showmanship" title.

Special credit for the success of the turn should go to conductor Gordon Robinson, fronting the Jack Cathcart orch (17), the smooth staging by Ray Arnett, and the sets by Glenn Holse.

Barbra Streisand, in her debut here, is a most pleasant nitery surprise. She has an interesting look and an interesting sound, which of course is necessary to set her apart from other canaries. She puts subtle excitement into a fluid voice with an excellent range; she has dramatic facial expressions and overall movements; moreover, she has a wonderful flair for low-pressure comedy dialog.

Miss Streisand's numbers have hip—or even avant gards—arrangements, and she applies her distinctive tones to such as "When The Sun Comes Out," "My Honey's Lovin' Arms," "Cry Me A River," "Coloring Book," and "Happy Days Are Here Again," sensitively backed by Peter Daniels at the piano. Patrons who are tired of assembly-line singers will be quite happy with Miss Streisand.

Dick Humphreys, with Joyce featured, stars in his own production number with authority and grace, backed by 12 other dancers.

This bill in until Aug. 5 when Louis Armstrong returns. *Duke.*

St. Regis Roof, N. Y.

Charles Turecamo Orch and Walter Kay Trio; $3 cover.

It may be because the St. Regis is the only major hostelry with a roofgarden in town or it may be, as Americana Hotel executive v.p. and g.m. Claude C. Philippe stated only last week on The Fitzgeralds' WOR radio chitchat program—that the past 20-30 years has created a "new sophistication" amongst Americans, because of increasing world travel—but this spot certainly is booming. The St. Regis, still one of the top class inns in town, seemingly is not averse to mass biz. Fact is, the masses—and many of them on the night caught not of the particularly "sophisticated" or "jet set" genre— dominated the turnout. Business being what it is, so long as they wear shoes and bring money, who cares?

This "face value" appraisal, while obtuse to "reviewing" a room's annual summer stint, however is pertinent vis-a-vis a traditionally class dancing-dining spot such as the St. Regis. However, they were out in strength and terped to Charles Turecamo's tiptop tunes with esprit and in full evidence of their Arthur Murray training. Walter Kay's sprightly trio, a winter season fixture at the St. Regis' new La Boite (facing the Maisonette), spells the personable Turecamo and his savvy syncopators. Latter was long at the Eden Roc in New York and probably returns there when Peter Duchin encores a second semester at the Maisonette. Latter proved that the room can get along sans entertainment and with only good cuisine and dansapation, all this of course part of the new Balsa management's economy thinking.

The St. Regis Roof has retained its original Josef Urban pink-tinted decor; it dates back to when that outstanding theatrical designer was a fixture on Florenz Ziegfeld's staff. Some of the same yesteryear standards of service also remain, depending of course on the actuarial statistics of the veteran staff. Young but savvy Rudy Melzer is at the door, aided by Pierre (ditto at La Boite) when Rudy takes off on vacation. *Abel.*

Mister Kelly's, Chi

Chicago, July 1.

Mort Sahl, Patricia Scott, John Frigo Trio; $2.50 cover.

Mort Sahl, the advance guard in the resurgence of social and political commentary onstage, is more and more taking on an image as a satirical elder statesman, albeit a youthful one. He's still as sharp, acerbic and insightful as ever. But the collegiate charm that used to mask his rapier thrusts has worn thin, and the spastic delivery that completed his role as an awkward post-adolescent rebel now comes off as disconnected.

It's apparent that Sahl finds the New Frontier a more amorphous target than the Republican bumbling that he used to score. In his own words "you can't attack the Democrats, because in this country you can't attack someone until they've done something." Too, he was always better at roasting personalities than he was policies, and the current Harvard-staffed Establishment in Washington apparently is not as vulnerable to his intellectual sharpshooting as were the corporate execs who manned the Ike administration.

Sahl's best sallies are still in the political arena, such as his comment on the usefulness of the President's trip to Europe: "All they can say about JFK in German is that he got a better reception than Hitler." These, like a good political cartoon, throw a sudden beam of light on a murky situation. He is unevenly effective with his asSahlts on such targets as the Black Muslims, the Time mag 40th anni party.

This is a quick return for Patricia Scott, and advisedly so. She's one of the more musically sound and vocally inventive thrushes to support a headliner at Mister Kelly's for several years. She's a seasoned songstress, but approaches her numbers with freshness and zest and has a genuine feel for jazz phrasing.

A couple of small points of cavil in regards Miss Scott's turn: First, her gown was totally unflattering and inappropriate to her singing style. Secondly, her catalog of lesser-sung tunes diminishes in impact because there are no standards or evergreens to provide contrast. *Mor.*

Sands, Las Vegas

Las Vegas, July 6.

Paul Anka, Allen & Rossi, Bill Carey, Shirley Kirkes, Copa Girls (12), Antonio Morelli Orch (23); produced by Jack Entratter; stage direction, Harold Dobrow; $4 minimum.

Comedy headliners Marty Allen and Steve Rossi are 100% billed with singing star Paul Anka in their latest invasion of the Copa Room; their material, mostly new, is the best nitery nonsense to come along in years. Impresario Jack Entratter is fortunate to have them in his stable.

Despite his youth, Anka has hit a top level stride in sophisticated delivery, both in song and dialog, some of the latter being very funny. Initialing with "Falling In Love With Love," he does special lyrics to "It's All Right With Me," dedicated to his bride of four months.

Other numbers, well-paced and well-arranged, include "My Kind Of Girl," "It Had To Be You," "Down By The Riverside," and a medley of his hit compositions, including "The Longest Day" theme. Strong assistance comes from his own musicians, integrated into the Antonio Morelli orch (23): Eddie Karam, conductor; Chino Pozo, bongos; Bob Mallory, drums; and Leo Ball, trumpet.

Allen & Rossi romp through their peak presentation here; romantic singer Rossi is just the right sponge for outlandish Allen's unique brand of comedy, which includes topical spoofs on the "Cleopatra" film and the Playboy Clubs —with the dumpy funster portraying a "Bunny."

A handsome holdover production number by Renne Stuart which features vocalist Bill Carey, dancer Shirley Kirkes, and the dozen Copa lovelies balances the bill, in for three weeks. *Duke.*

Cork Club, Houston

Houston, July 3.

Buddy Hackett, Bobby Breen, George Arnold Dancers (10), Mel Arvin Orch (11); $2 entertainment charge.

Buddy Hackett proves here that his comedic successes are result of material, timing and all-around professional presentation, for he's no longer the funny little fat man. Instead, he's thin and bearded (for a film), but returns are the same.

Comedian has casual approach, and his stories all appear to be ad libs. Some of best lines concern his losing weight. Other routines include a trip to Miami on his honeymoon, getting his wife a pizza pie in a snow storm, training a dog and buying a cemetery plot.

Every now and then material has a blue tint and he occasionally uses a three-letter word during his 54-minute stint, but nothing is actually offensive. He's drawing big and appreciative audiences.

Bobby Breen still has pleasing pipes and personality he exhibited as child singing star. Tunes, during his 20 minutes, include "My Blue Heaven," "Make Someone Happy," "What Kind of Fool Am I," an oldtime medley, a clown medley and begoff "Because of You" with special lyrics. In clown medley, it was feared that "Vesti la giubba" might be a little too ambitious, but he handles well to excellent returns.

George Arnold Dancers, all attractive, open show with Paris number, and are on for six minutes. Mel Arvin Orch is excellent for show backing and dancing.

Show plays two weeks. *Skip.*

International, N. Y.

"Latin Fire Revue" (8) produced by Tony Raye; with Bernie Allen, Vinnie Monte, Renny Trio, Mambo Aces, with Tina; choreography, Lou Renny; Michael Durso orch; Doc Cheatham Rhumbas; $5.50 minimum.

Jack Silverman's International has switched to the Latin-American styled revue with this offering. It is completely new, with the production numbers following the familiar Latinesque pattern — rather lusty but unpretentious. There are five Spanish-type beauties in three production bits, with two drummers and a pianist added to Mike Durso's band to play the production. Show is below par for this spot.

The Mambo Aces, two lads and a comely miss (Tina), stands out in this lineup. Trio tries a few songs but hits its stride when dancing. Best number outside of their finale is the Cha-Cha as it was done in the old Havana, in Miami and in London. The limbo dance is the trio's windup with the smaller of the two boys going under the bar only about a foot off the ground. Scored nicely.

Vinnie Monte, billed as a recording artist, sports a nice voice and excellent choice of tunes. His "Moon River" and "Sorrento" are the top songs, both done with skill.

The Renny Trio, two attractive femmes and a talented youth, do nicely with their terp numbers, especially the lad. One of the gals is in and out with specialty dances, some of which were favorably received.

Bernie Allen, a comic who obviously has been around, clicks here although some of his bluer gags seemed way out of place. His bit about "writing" the numbers "Volare" and "Rambling Rose," as an excuse to sing such tunes, is well done, and could be developed. The finale, when he emulates a German space expert, is geared for lotsa guffaws. It, too, could be built up, and some of his other material dropped.

Durso's band plays a fine show, per usual, while Doc Cheatham has a trio for patron dancing.

Wear.

Cave, Vancouver

Vancouver, B. C., July 6.

Juliet Prowse, Ken Colman, Tony Marks & Rosita, Chris Gage Orch (13); $2.25 admission.

Juliet Prowse, in her third local outing since she broke in her nitery act here a year ago, is the reason why Cavemen Ken Stauffer and Bob Mitten are again happily warbling "It's so nice to have a Prowse around the house".

The talented Miss Prowse has almost completely revamped the act displayed in her last appearance and has several new faces in her accompanying quintet of male dancers. But the format of slick showmanship is still dished out in the same highly entertaining style.

Still included is the "Turn It Into Musical" production number which retains the Camille and Cleopatra parodies and replaces the Joan of Arc spoof with Lady Godiva and Catherine the Great satires. The Cleo bit remains the showstopper, hotter than ever now that the 20th-Fox opus is in release, and Miss Prowse tongue-in-cheeks it to the hilt.

New items of note are the precisely routined opening by Miss Prowse and her five fellows and the delightful merry-go-round ballet and modern jazz number which evolves from Miss Prowse's song, "Love Makes The World Go Round". Tony Charmoli's imaginative choreography is matched by Miss Prowse's superb terping, and Jerry Fielding's scoring of the waltz music from "Carousel" is expertly cut by the Chris Gage orch under Andy Thomas' baton. Dick Sternberg, sitting in at drums for Miss Prowse, is an asset throughout.

Miss Prowse can handle satirical song lyrics with style and savvy but sagely limits her straight vocal stints to the simple ballad, "The More I See You" and a swinging "I'm Shooting High". Ray Agahayan's costuming is a big plus. She goes from here into an eastern strawhat production of "Irma La Douce", in a part that seems tailored perfectly to her talents.

In direct contrast to Miss Prowse, Ken Colman is a hometown singer who broke his act in elsewhere and comes back to native environs for a major debut. He has been featured for the past few weeks on a CBS-TV "Showcase" regional program and was understandably nervous in his first "big room" live appearance but recovered quickly to chalk up an impressive entry with his lively songalog, personality and stage presence.

Colman finds a swingy groove with his opening "Something's Coming" from "West Side Story" and stays with it for "Come Rain or Come Shine", among other numbers. He finishes strong with "Swing Low Sweet Chariot".

He needs more work on his stage movements and timing at this phase in his development. But with the youthful zest Colman projects, his personable looks and his good pipes, he has all the basic essentials for a potential click.

This is the second time around for magico Tony Marks and his curvaceous assistant Rosita. His slick sleight-of-hand scores with tablers as he manipulates cigarets, cards and finger stalls with deft dexterity. He also registers heavily with his production of a whopping white rabbit for a silk handkerchief. *Shaw.*

Cocoanut Grove, L. A.

Los Angeles, July 4.

Kay Starr, the Stanley Boys (4), Freddy Martin Orch (14), Allyn Ferguson Rhythmic Strings (10); $3 cover, $3.50 weekends.

Though she was grassrooted to an extent in L.A., in that it was in the City Of The Angels she first began to wing it to some wide attention as a performer, Kay Starr oddly enough hasn't played a local nitery in 14 years. Further, this is her baptismal appearance in the Grove.

She clicks over the 43-minute haul and by the time she wheels in her "Fortune" (literally almost, as well as figuratively) for a finale she not only has sewn up the auditors, she has pretty well plumbed all styles of vocalizing. Her pipes are as potent as they were a dozen years or more ago and she seems constantly improving her control of both upper and lower tremolos.

Midway in turn The Stanley Boys (4), who have been backstopping Miss Starr for some seasons now, slip onstage and add presence and punch as well as counterpoint. Highlights in turn are Edith Piaf's "If You Love Me," the spiritual "Good Book" at uptempo, the folktune "Two Brothers" and "Some Day." The Stanleys "Smile" while Miss Starr does her quick-change into tramp togs and returns to lighten the mood with "Nobody," "Side By Side" and the "Wheel"-off.

On Tuesday night (2) opening 525 covers were clocked, exceeding management's expectation. These are Dog Days for nightclubs here, but Miss Starr looks likely to cut a trim fiscal figure—and intensify the puzzle as to why she doesn't work more niteries. For years she has confined herself to a scattering of dates (mostly in Nevada), rarely crossing the Mississippi.

Freddy Martin's orch of 14 and Allyn Ferguson's Rhythmic Strings (10) alternate between shows and meld for the performance—and that is some backstopping, maestro'd by Martin—for any nitery singer. *Was.*

Nevada Lodge, Tahoe

Lake Tahoe, July 2.

"Vive Les Girls" Revue (18) with Marya Linero, Mario & Sheila, Sbardella Bros. (3), Enrico & Elise, Jean Vallin, Bonny Baker, Al Bell Orch (10); produced and directed by Frederic Apcar; costumes designed by Jose Luis Vinas, created by Lucia Boetti; no cover, no minimum.

Add Lincoln Fitzgerald to the list of Lake Tahoe casino operators offering top calibre entertainment from a major showroom. Shutters were removed from his new Topaz Room last Tuesday (25) to enthusiastic endorsement for both the facility and the talent in Frederic Apcar's Tahoe edition of "Vive Les Girls."

Fitzgerald, who also operates the Nevada Club in Reno, has expanded his Tahoe lodge to double its previous size. The facility now offers a 10,000-square-foot combination theatre-restaurant, lounge and bar, a coffee shop, hotel rooms, chalets, convention rooms, and a greatly enlarged casino area.

Located on the North Shore of Lake Tahoe, the lodge's major competitors are the Crystal Bay Club (with lounge entertainment only; now billed are the Novelites, Frankie Fanelli Group, and the Sawyer Sisters), and Frank Sinatra's Cal-Neva Lodge (with Vince Edwards and Ford & Reynolds current topliners). Until the remodeling, the Nevada Lodge offered live entertainment from small stage behind the main casino bar.

Design of the theatre-restaurant-lounge is unusual by Nevada standards. A lounge area, seating approximately 200, (with no food service) is located immediately in front of the stage. Flanking the area at the rear are two higher level bars, totaling 120 feet. A raised area to the left of the stage, and running full length of the room, is reserved for dining.

Only one section of the dining area, however, has an unobstructed view of the stage. It's obvious, however, that most of the dining section will be vacated by the time the first show goes on at 10:45. But complaints can be expected from those (seated in the blind areas) expecting to dine and see the show at the same time.

Apcar, who enjoyed a long-run success with "Girls" in Las Vegas, has brought basically the same show to the Tahoe shores, and if opening night response is any criterion it's in for a similar click.

First-nighters ignored the mike and lighting difficulties to give the entire one-hour show an impressive mitt endorsement—and deservedly.

As a producer, Apcar shows savvy and know-how. And he also has an eye for femme selection—for both talent and visual appeal. All are lookers, the nudes with beautiful statistics, and all showcase to god individual advantage.

Accent, naturally, is heavy on the French, with productions and title selections following the Gallic theme. Costuming, staging, choreography, and musical score are impressive and show originality. Marya Linero, a dark-haired, statuesque beauty, is spotted as the lead dancer of the five nudes, Elise Vallee and Jean Vallin are professional on the production-singing chores, Bonny Baker shows much talent and personality in the vocal-terp departments, the Sbardella Bros. expertly fill the comedic spot, and two dance teams (Mario & Sheila, Enrico & Elise) are interspersed for good advantage.

Backstopping the show in commendable fashion is the Al Bell Orch, playing from behind scrim at rear of stage. Credits for the choreography go to Ron Lewis.

Long.

Hotel Roosevelt, N.O.

New Orleans, July 5.

Dick Contino, Lee Raymond, Leon Kelner Orch (11); $2.50 weeknight minimum, $4 Sats.

Dick Contino displayed remarkable virtuosity and enchanted first-nighters (4) in Seymour Weiss' plush Blue Room in a 45-minute show. He's in for two weeks and his act will undoubtedly attract repeat patrons.

Appearing here for the first time in several years, Contino's musical wizardry and technical skill holds the tableholders spellbound. Part of his professional charm is his versatility. He's also a singer with considerable appeal.

Contino is assisted this trip by Lee Raymond, who is a trombonist, trumpeter and singer. They blend instruments with a brilliance that nets plenty of hot mitting.

Contino opens with "Billy Bailey," segues into "Yours" and "Come Back To Sorrento," then squeezes out "Never On Sunday" and "Lady Of Spain." But it is the theme music from "Exodus," with Raymond on trumpet, that Contino scales the musical heights.

Leon Kelner and his house band provide excellent support for Contino and Raymond. Band keeps floor packed during the terp sessions between shows.

Contino is in until July 17.

Liuz.

Living Room, N. Y.

Choo Choo Collins, Bobby Bell, Arthur Todd, Bob Ferro Trio; $4.50 minimum.

A major tragedy in the nitery trade this time of year can be a failure of the airconditioning plant. A cafe is normally dead when that happens and it has to be an extraordinary kind of bill that will hold an audience under these conditions.

Choo Choo Collins is probably the reason why the audience didn't desert the Living Room. She has, through personal contact, built up a sizable mailing list. And she also has been bringing in quite a few people into niteries during her frequent local forays.

Miss Collins is still on a talent upbeat. She continues to improve with every local airing. This time she has come in with special material as well as well worked out arrangement. One of her numbers salutes virtually every newspaperman in New York in appropriate rhymes. Another has to do with stock market acquisitions.

Miss Collins seems at her best in arrangements which give her opportunity to roam the higher ranges. Per usual, standards are her main item, and she makes it nicely in this room.

Bobby Bell is of the anything for a laugh school of comedy. He covers a wide circuit of subject matter from zany impressions to one-liners to stories. He works rapidly, rarely staying long enough in any one category to make his mark in a particular subject. Nonetheless, he gets laughs and he walks off a winner here.

Bill is completed by Arthur Todd (New Acts), and the Bob Ferro Trio showbacks the talent capably. *Jose.*

Flamingo, Las Vegas

Las Vegas, July 5.

Jack Carter, Leslie Uggams, Mattison Trio, Russ Black Orch (12); presented by Morris Lansburgh; lighting, Hugo Granata; $4 minimum.

Leslie Uggams, whose exposure on the Mitch Miller tv singalongs has made her a hot property, is making her Vegas debut with comedian Jack Carter, who has long been a hot property here. The combination should do extremely good biz for Morris Lansburgh's gambling oasis.

Carter brings in a generous supply of new material for this outing, including topical observations on the British sex scandal and the impending patter of more little feet around the White House. He's still one of the best impressionists, doing accurate carbons of any celeb you can name—however, he modestly says he can't do a good JFK, because "it always comes out like James Cagney."

His devastating takeoff on a rock 'n' roll singer is a classic, and his reprise of a dandy bit of special material called "Showmanship" is most welcome.

Miss Uggams, a refreshing, delightful personality, is a beautiful young girl with an excellent voice. She offers such numbers as "People Like You" (in which she declares she's happy to be working before a live audience instead of a tv camera), "Once Upon A Time," "Cool, Cool, Cool of the Evening," "Man I Love," "They Don't Make Them Like That Anymore" (in which she salutes famed stars by singing their trademark songs, after making an onstage costume change), a stirring blues medley, and a rousing parade-band medley.

Nat Jones does a fine job as Miss Uggams' 88er, as does drummer Jim Fitzsimmon on drums, both sitting in with the Russ Black orch (12).

The Mattison Trio, two males and a femme dancer, are the curtain-raisers. The handsome group do brilliant footwork in a salute to Rodgers & Hammerstein. The whole show is pleasingly illuminated by Hugo Granata.

Next: Gordon & Sheila MacRae, Aug. 1. *Duke.*

Village Gate, N. Y.

Nina Simone, Sonny Terry & Brownie McGhee, Lucho Navarro; $3 cover.

Versatility, distinctive style and a growing warm rapport with the audience make Nina Simone one of the top draws—and top money makers—at this Village cellar.

Turn includes a jazzed-up African chant, a Hebrew Hora, a bongo-whistle bit by sideman Notego Joe, a ditty by Carl Sandburg, a weeping folk tune, "Lass from the Low Country;" Oscar Brown Jr.'s cynically funny, "Forbidden Fruit," and, for encore, a stomping, low-down blues vocal with driving ragtime self-accomp on piano. The lass is versatile.

Miss Simone's group includes besides Montego Joe, Lyle Atkinson on bass; Phil Orlando, guitar, and Al Schachtman, guitar.

For authentic, deep south blues, blind harmonica man Sonny Terry and guitarist Brownie McGhee are for real. Their vocal style is coarse and true, and Terry's harmonica is virtuoso in the blues medium. These are genuine folk without the nik.

In a return is Lucho Navarro with his remarkable vocal imitations. *Bill.*

Inquisition, Vancouver

Vancouver, B.C., July 1.

Ed McCurdy, Dave Broadfoot, Jubilation Singers (3); $1.50 admission.

Inquisition owner Howie Bateman has taken a leaf out of the current international festival's notebook with this double teaming of folk singer Ed McCurdy and satirist Dave Broadfoot and the resulting combination turns out to be better than the best of "Spring Thaw" and more important than "Earnest", two of the fest's more impressive offerings.

McCurdy, a wandering minstrel since his last Vancouver appearance at the late Arctic Club, offers substantial proof that he is still one of the performing greats in the folk field. Although limited to some extent by effects of a recent throat ailment, the way in which he uses his voice is skilled artistry.

Opening strongly with a powerhouse hymn, "Walk Along In Glory", McCurdy changes mood subtly with a soft ballad, "Trowbridge Fair," and adds humor with

(Continued on page 64)

CURRENT BILLS

WEEK OF JULY 10

NEW YORK CITY

MUSIC HALL — Purdue Univ. Band, Rockettes, Corps de Ballet, Raymond Paige Symphony Orchestra.

AUSTRALIA

MELBOURNE (Tivoli)—Dianne Barton, Robert Gard, Colin Croft, Ormonde Douglas, Ernie Bourne, Jeanne Battye, Frederick Potter, Kevin Doherty, Judy Champ, Eileen Hattam, Joan Thomas, Simon Cain, Arthur Gorman, Evan Dunstan, David Hamilton.

SYDNEY (Tivoli)—Suzanne Steele, John Weaving, Cynthia Morey, David Gray, Gordon Wilcock.

NEW ZEALAND (St. James), AUCKLAND — Penny Nicholls, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faukener, Jackie Griffiths.

BRITAIN

BRIGHTON (Hippodrome)—Dickie Henderson, Eva Boswell, Charlivels, Tiller Girls, Aleta Morrison, Eddie Vitch, George Mitchell Singers, Peter Vernon, Jimmy Curries Tropical Cascades.

LONDON (Palladium) — Arthur Haynes, Frank Hield, Susan Maughan, Nicholas Parsons, Ken Morris & Joan Savage, Bob Wallis & His Storeyville Jazzmen, Rudy Cardenas, Walter Gore Ballet Group, Ross Taylor Dancers, Dorothy Dampier, Leslie Neyes.

MORECAMBE (Winter Gardens)—Jimmy Jewel & Ben Warris, Ted Lune, Polka Dots, Elizabeth Larner, Skylons, Twelve Lovelies, Bill Shepherd Singers.

VICTORIA (Palace) — George Mitchell Minstrels, John Boulter, Tony Mercer & Dai Francis, Reg Varney, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., Television Toppers, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BASIN ST. EAST — Limeliters, Gerry Mulligan Orc., Nancy Ames.

BITTER END—Oscar Brand, Big 3.

BLUE ANGEL—Meg Myles, Lenny Maxwell, Wayfarers, Dudley Moore.

BON SOIR—Danny Meehan, Dolly Dawn, Three Flames.

CAFE SOCIETY—Gloria DeMarco, Petteford & Chiles, Danny Apolinar Trio.

CHATEAU MADRID—Duendos Gitanos, Pedro Vargas, Emilio Reyes Orc., Los Guaracheros.

COPACABANA — Timi Yuro, George Kirby, Ralph Young, Joseph Mele Orc., Frank Marti Orc.

EIGHTH WONDER—Rosetta Tharpe.

EMBERS—Jonah Jones, Bill Dowdy 3.

FIVE SPOT — Thelonius Monk, Kenny Burrell.

GRINZING — Anny Kapitany, Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Judy Scott, Denis Regor, Keolu Beamer, Fal & Hulabelles.

HOTEL AMERICANA — Della Reese, Lester Lanin Orc.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Joe Furst.

HOTEL PARK SHERATON — Janet Vaughan Trio.

HOTEL PLAZA — Betty Johnson, Milt Shaw Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ROOSEVELT — Lenny Herman Orc.

HOTEL ST. REGIS—Charles Turecamo Orc.

INTERNATIONAL—"Latin Fire Revue," Mike Durso Orc.

LATIN QUARTER — Sportsmen, Jack Durant, Glenda Leigh, Art Johnson, Five Williams Troupe, Jo Lombardi Orc., Sam Bidner Orc.

LIVING ROOM — Choo Choo Collins, Arthur Todd, Bobby Bell, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Stan Freeman.

SABBRA — "The Happy Land," Leo Fuld, Yoel Sharr, Sabbra Dancers, Bob Phillips Orc

SQUARE EAST—"To the Water Tower," Bob Disby, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.

SWEET CHARIOT — Ellison Singers, Herman Stevens.

UPSTAIRS & DOWNSTAIRS — Ronnie Graham, David Rounds, Barbara Quaney, Jon Stone, George Coe, Bob Rogers, Sam Pottle, Mabel Mercer.

VERSAILLES—Tyrie Glenn Jr., Imperials.

VILLAGE BARN—Maria Carlio, Gloria Hudson, Jim James, Piute Pete, Ronnie Douglas, Lou Harold Orc.

VILLAGE GATE — Nina Simone 4, Sonny Terry, Brownie McGee.

VILLAGE VANGUARD — Miles Davis, Blossom Dearie Trio.

CHICAGO

BLUE ANGEL — "Calypso Jamboree," Maritza Pons, Fayray Shelar, Lord Christo, Lord Smiley, Lord Tiger, Lord Charlton, The Duke, Al D'lacey Orc.

CONRAD HILTON—"It's a Hit!" Professor Backwards, Sandra & Her Boy Friend, Frederick & Gina, Manuel Del Toro, Gabriele Weidert, Dennis & Darlene, Boulevar - Dears, Boulevar - Dons, Teddy Philips Orc

DEL PRADO HOTEL—"Hits of Broadway" revue

DRAKE HOTEL—"Vaudeville '63," Bill Starr, Shirley White, Bert Vallencourt, Jimmy Blade Orc.

EDGEWATER BEACH—Sarah Vaughan, Edgewater Beach Guys & Dolls, Don Davis Orc.

GATE OF HORN—Harris Bros., Allen & Grier, Judy Collins, The Irish Ramblers.

JULIUS MONK'S—"Struts and Frets," June Ericson, Delphi Harrington, Mary Jane Kimbrough, Sandy Suter, Skip Hinnant, Nagel Jackson, Charles Kimbrough, Jamie Ross.

LE BISTRO—Jody Berry, Connie Milano Trio.

LONDON HOUSE—Erroll Garner, Jose Bethancourt Trio, Larry Novak.

MISTER KELLY'S—Mort Sahl, Patricia Scott, John Frigo Trio, Marty Rubenstein Trio.

NEW LIVING ROOM—Tune Toppers.

PALMER HOUSE—Kitty Kallen, Winds of Notre Dame, Ben Arden Orc.

PLAYBOY — Glenn Ash, Ray Hastings, Nick Noble, Kathy Dennis, Cathy Carter, Dick Hale.

SECOND CITY—"20,000 Frozen Grenadiers," Jack Burns, Dennis Cunningham, Ann Elder, Sally Hart, Dick Schaal, Avery Schreiber,

SHERATON-BLACKSTONE — Jan Norris, Franz Bentelen Orc.

SUTHERLAND LOUNGE — Lurlean Hunter, Jack McDuff.

LOS ANGELES

COCONUT GROVE — Kay Starr, Freddy Martin Orc.

CRESCENDO—Mary Kaye Trio.

DINO'S — Amnita Ray, Jack Elton, Steve LaFever.

JERRY LEWIS—Lionel Ames.

LOSERS — Sam Fletcher.

MELODY ROOM—Frankie Ortega Trio.

INTERLUDE — Pat Collins, Joanne Graier Trio.

SLATE BROS. — Dave Barry, Beverly St. Lawrence.

STATLER HOTEL—George Arnold Rev.

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOUR—Glatunji Dancers.

YE LITTLE CLUB—David McKay, Nikki Price, Jack Smalley Duo.

LAS VEGAS

BOURBON STREET—Lyn Keath.

DESERT INN—Dick Shawn, Kim Sisters. **Lounge:** Ben Blue, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings.

DUNES—"Guys & Dollis," Betty Grable, Dan Dailey, Stubby Kaye, Tim Herbert, Lola Fisher, Maxie Rosenbloom, Bill Reddie Orc. **Lounge:** "Vive Les Girls," Gil Bernal, Merri Ellen.

FLAMINGO — Jack Carter, Leslie Uggams, Mattison 3. **Lounge:** Harry James, Billy Eckstine, Louis Jordan, Cleopatra's Belly Dancers.

FREMONT—Frankie Brent, Jets, Johnny Rivers Six, Frantics, Four Fables.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—"Les Poupees de Paris," Grover Shore Trio.

MINT — Pat Moreno's "Artists & Models of '63," Tex Williams.

NEVADA — Peter Anthony, King of Limbo, Debbie Hayes, Preston Epps.

NEW FRONTIER—"Oriental Inferno," **Lounge:** Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA—Liberace, Barbra Streisand, Dick Humphreys, Joyce Roberts, Humphreys Dancers, Jack Cathcart Orc. **Lounge:** Shecky Greene, Tony Thomas, Phil Palumbo 5, La Verne Baker, Dave Rodgers.

SAHARA — Donald O'Connor, Frank Fontaine, The Wellingtons, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Don Rickles, Freddie Bell, Roberta Linn, Tom Cavanaugh, Russ Castor.

SANDS—Paul Anka, Allen and Rosei, Bill Carey, Copa Girls, Antonio Morelli Orc. **Lounge:** Sonny King, Vido Musso, Margaret Ann, Morry King Strings, Jackie Heller, Ernie Stewart.

SHOWBOAT—Pat Collins, Johnny Paul.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Brandy Long, Viennas, Slipperettes, Geo Redman Orc. **Lounge:** Funtastics, Beverly Marshal, Skeets Minton, Johnny La Monje.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** De Castro Sisters, Barbara Heller, Andrini Bros., Collins Kids, Esquivel.

TALLYHO—Patti Kim, Eduardo Sasson, Marty Heim 3.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn Orc. **Lounge:** Louis Bellson, Teddy Randazzo, Gil and Nikki, Doris King, Lou Rawls.

TROPICANA—"Folies Bergere '63, Ray Sinatra Orc. **Lounge:** Kings IV, Arthur Lyman, Arthur Walsh, Al de Paulis, Du Bonnet 3.

RENO-TAHOE

CAL-NEVA (Tahoe) — Joey Bishop, Tommy Sands, Donn Arden Show Girls, Matty Malneck Orc.

CRYSTAL BAY (Tahoe) — Novelties, Frankie Fanelli with Ree Brunell, Sawyer Sisters.

GOLDEN—Buddy Greco, Helen Boice, Frank Verna Four, Johnny Bachemin Notables, Availables.

HAROLDS—James Darren, Kuban Cossacks, Blue Ribbon Belles, Don Conn Orc.

HARRAH'S (Reno) — Dukes of Dixieland, Nick Lucas, Tunesmen, Tony Lovello, Lou Styles, Red Coty.

HARRAH'S (Tahoe) — Danny Thomas, Augie & Margo, Moro-Landis Singers and Dancers, Leighton Noble Orc. **Lounge:** Woody Herman Orc., Brothers Castro, Jimmy Wakely, Bobby Sherwood and Phyllis Dorne, Pep Tones, Wager & Carroll.

HOLIDAY—Maaka Nua Hawaiian Revue, Esquires, Harry Stevens, Michael Kent's Singing Violins.

MAPES — Kay Stevens, Art Mooney Orc., Yacoublan Company, Lucky Starr, Joe Karnes.

NEVADA LODGE (Tahoe) — "Vive Les Girls," Al Ball Orc., Wilder Brothers, January Jones Mickey & Bonnie.

NORTH SHORE (Tahoe)—Ginny & Gal-lons, Sandy Merrill & Hi-Liters, We Four.

PRIMADONNA — "Paree, Ooo La La" revue with Wick and Brand, George Prentice, Turner-Smith Singers and Dancers, Al Trenti Orc.

SPARKS NUGGET — Patti Page, Guy Marks, George Arnold Singers and Dancers, Foster Edwards Orc.

WAGON WHEEL (Tahoe) — Juan Esquivel Orc., Country Gentlemen, Jo Ann Jordan Trio, Diamonds, Bobby Page, Senators, Nita Cruz, Bob Rinard, Orin Tucker Orc., Ron Rose.

SAN FRANCISCO

BIMBO'S 365 — "Continental Revue" with Danielle Darvor, Dick Weston, Liett Chorlton.

BLACKHAWK — George Shearing Quintet.

CONDOR — George Hamilton, Teddy Brown.

EARTHQUAKE McGOON'S—Turk Murphy, Clancy Hayes.

FAIRMONT HOTEL — Tex Beneke.

HOLIDAY INN (Oakland)—Frank Gorshin.

HUNGRY I—Stiller and Meara.

JAZZ WORKSHOP—Chico Hamilton.

MIKE'S POOL HALL—Pat Yankee and Her Sinners.

NEW FACK'S—Count Basie.

OFF BROADWAY—Lenny Bruce, Frank d'Rone.

PURPLE ONION — "Parade," Carole Cook, Tucker Smith, Beverly Sanders, John Castello.

SUGAR HILL—Bill Henderson, Buddy Montgomery 3.

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's "Artists and Models On Ice," Marsh & Adams, Jinx Clark, Phil Richards, Johnny Flanagan, Wilton Clary Mal Malkin Orc., Angelito.

CARILLON — Lou Walters' "Ooh La La," Jerry Newby, Pierre Jacques, Eddie Carson, Jacques Dumont Orc., Lise (10), **CASABLANCA** — Buck Buckley, Marie & Florida, Bob Regent Orc.

CASTAWAYS—Ring-A-Ding 6, The Peridots, The Wrecketts (2), Ralph Font Orc., Jimmy Roma.

DEAUVILLE — Chico & Cubans, Les Rhodes Orc., La Playa Sextet.

DIPLOMAT — Van Smith Orc., Pupi Campo Orc., Kay Stevens, Eddie Barnes.

DORAL BEACH — Mal Malkin Orc., Townsmen, Luis Varona Orc.

EDEN ROC — Ronnie Powers, Pupi Campo Orc., Val Olman Orc., Monroe Kasse Orc., Dorothy Donegan, Leslie Hudec Strings.

FOUNTAINBLEAU—Len Dawson Orc., Chauncey Gray Orc., Dean Murphy, Ziggy Lane, Racha Rodell, Frank Natale 3, Tony & Lucile, Chero & Orc.

PLAYBOY—Bill Ricco, Parul Gray, Dick Havilland.

PLAY LOUNGE—Pat Morrisey, Brock Trio.

SEA GULL—Jimmy Holmes, Inkspots (4), Jimmy Grippo.

THUNDERBIRD—Berj Vaughan Quartet, Gina Wilson, Richie Bros., Lois Philips.

SAN JUAN

AMERICANA — Spice On Ice Revue, Pepe Lara Orc. **Lounge:** Sylvia D'Sayles 3, Humberto Morales 4.

CARIBE HILTON—Los Chavales de Espana, Miguelito Miranda Orc., Luis Benjamin 5.

CONDADO BEACH—Jack & Sally Jenkins, Bruno Tarraza, Pepito Torres Orc., Lopez Vidal 5. **Lounge:** Floriana Alba, Juan Luis.

LA CONCHA—Miguelito Valdez, Paris & Claire, Noro Morales Orc., Nestor Torres 5. **Lounge:** Nilda Terrace.

EL CONVENTO—Betty Melendez, Gloria & Antonio, Pepito Arvelo 5, Ruth Natal 5.

EL SAN JUAN—"Latin Fire Revue," Cesar Concepcion Orc., Chavis Bros., Mandy Campo.

Night Club Reviews

Continued from page 63

Inquisition, Vancouver

an old English oddity, "The Silver Sty". He parodies the vocal gymnastics employed by various singers with some amazing vocal flexibility of his own as he ranges through "Worried Man", then returns to straight format with sensitive and tender treatment of "Black Is The Color".

He scores with another humorous ditty, "There Was An Old Soldier," and his trademarked "Frankie and Johnny", and closes set with his own original, "I Dreamed Last Night". A fave here for years, McCurdy easily satisfies his enthusiasts.

Broadfoot, a lanky homegrown North Vancouver product who has achieved more acceptance since he moved east several years ago, was brought in by Mayor Moore to star in "The Best of Spring Thaw" at the Vancouver festival and subsequently booked into the Inquisition. The return of a native is always a touch and go proposition, but Broadfooot quickly dispels any doubts about his stature as one of Canada's ranking satirists.

He works easily, almost diffidently at times, and reaps continuous chuckles plus hearty belly laffs. On the current festival he notes directors' reactions to comments by Toronto Star critic Nathan Cohen: "I got plenty of Nathan". His skits are sharp, particularly the Royal Canadian Mountie sketch with the redcoat who uses a Volk-sled, the kind with the dogs in the rear, and his next door neighbor borrowing routine.

Jubilation Singers spell off headliners with short session of folk tunes and emcee chores are diligently handled by Bateman, complete with his customary aplomb. *Shaw.*

Club Village, Dallas

Dallas, July 3.

Jean Shannon, Howard Stafford Quartet; private club, no cover or minimum.

Jean Shannon, a hit in the past at other local bistros, clicks solidly in her initial outing at this plush suburban intimery. Zany comedienne unleases a wealth of fresh one-liners and brief gags to good response. Though the subjects are w.k., her material and saucy delivery reach home.

Miss Shanon, abetted by fine pipes, neatly delivers "All God's Chillun Got Rhythm" and "He's Got the Whole World in His Hands" for a pace change, and salutes Sophie Tucker with a lusty "Some of These Days."

Blond retains surefire segment from previous shows, donning straw skimmer, shedding skirt to reveal shapely gams and belting a medley of minstrel era Dixie songs, winding with "Rockabye Your Baby" for hefty palming and a big 30-minute score. Howard Stafford combo dishes solid showbacking and offers slick terp tunes between shows.

Show plays a fortnight, with the Smart Set due July 16. *Bark.*

New Acts

PEDRO VARGAS

Songs
30 Mins.
Chateau Madrid, N. Y.

Pedro Vargas, the Mexican singer, has been a fave in the Latin American sphere for more than a quarter century. His records have topped the charts in the warmer climes for many years and his fame as one of the great romantic singers of his generation has been undisputed. However, he hasn't worked in the personal fields in the areas that are normal for VARIETY's New Act scriveners, so this is for the record.

Vargas, despite his longevity in the field, has one of the finer voices. His song style is lush and florid, the vocal timbre is robust, and his technique is such that the ladies need only close their eyes to envision a romantic physical figure.

Vargas is only slightly handicapped in his first New York venture at Angel Lopez's Chateau Madrid. He demonstrates his staying power on sheer singing ability. With a fluent knowledge of English, Vargas could vary his routine with some small talk and some charming asides. A singer with his wealth of experiences would have much to say to American audiences. Nonetheless his New York bow indicates that it is a great pity he didn't make the North American trip sooner in his career, possibly during the time when Latin singers were in great vogue here. He is one of yesteryear's greats with much to offer today. He's a vintage performer enriched by time. *Jose.*

JOEY HOLLINGSWORTH

Songs, Dances
42 Mins.
Gatineau, Ottawa

Joey Hollingsworth has been a familiar on Canadian television for several years as a tap dancer. Now he has upped his terp quality, added chant and produced a nitery routine. His tapping still dominates the act and at times, via style, is reminiscent of Bojangles, with delicate but excellently-timed steps and a strong, subtle sense of rhythm. Besides, Hollingsworth lets the customers know he revels in the joy of the foot beat.

His warbling shows nice pipes but the stint tends to drag from overweight — tunes that depress. Arrangements are neat. His attempts at comedy are weak and should be omitted or strengthened. As they are, they're worked in without warning; tablesitters are taken by surprise and aren't sure if they're supposed to laugh. Stanza also has a brief session on big bongo drums which doesn't add much.

Hollingsworth is good material for any nitery bill and with his clicko tap terp would be strong for television. *Gorm.*

RUSS BYRD

Songs, Comedy
50 Mins.
Candlelight Inn, Clearwater, Fla.

Russ Byrd has attained a local following through emceeing, local television work and occasional fill-ins, but appearance at Candlelight Inn is first fullfledged nitery act.

Baritone, well aware of the demands of the bistro bunch, perches atop a bar stool in openers, "I Want To Be Around" and "Coloring Book." His voice, vigorous and lyrical, lacks training, but seasoned showmanship savvy enables him to intersperse singing with proper or not so proper patter in accordance with customers' tastes. Fresh, new material is sprinkled with dehorned barbs aimed at Senior Citizens of the area. He claims right to pronounce nearby city "Tampur," since Mr. Kennedy gets away with saying "Kubra," tells of his car being picketed by NAACP members demanding that he replace two whitewalled tires with black, and accuses new Candlelight manager Frank Girard of "putting alcohol in drinks again."

His act is highlighted by an appealing version of "Heart in San Francisco," and finger-snapping renditions of "Birth of the Blues" and "Just In Time," which prompt repeated demands of "one more time." Byrd's plusses include personable front, a keen insight into the likings of his listeners, a trick of moving the mike far away for softening high notes and the ability to blend with inexperienced backing of Chuck Hamilton, piano-organ, and Bill Dean, drum and traps. The stint, geared for niteries and lounges, is easygoing entertainment. *Olie.*

ARTHUR TODD

Songs
18 Mins.
Living Room, N.Y.

Arthur Todd has obviously been around but hasn't tenanted VARIETY New Act file as yet. He's a tall, personable baritone of fullbodied voice and a catalog that should hold up well in most situations. Despite the failure of the airconditioning system on night caught, Todd overcame this tremendous handicap with a vigorous song selection.

Todd works mainly in a big manner. He has robust pipes which are kept carefully controlled, and which work out well for the musical comedy tunes he assays. Todd can also do justice to a ballad. During his encore period, he performs with greater ease and a more informal mien by opening his collar. It seems to give him a wider personality range. *Jose.*

GEORDIE HORMEL & HIS TRIO

Songs
45 Mins.
White House, Minneapolis

Geordie Hormel, perhaps best known as Leslie Caron's ex and the heir to the Hormel Packing Co. fortune, has packed up a nifty prize in the form of a highly gifted trio which shapes as a socko nitery comer. Hormel deserves lotsa credit for putting this combo together. Individually and in toto, his trio smacks of jazz class.

A versatile musician himself, Hormel mainly handles the vocal end of the act but also fills in on piano and takes a pleasing turn on the vibes. Leader opens each trick at the 88. After warming the keys in a few neat selections, he makes way for Pat Moran. From then on, the act really soars.

Miss Moran, onetime pianist with Terry Gibbs' band and combo, is a standout instrumentalist in the Errol Garner tradition. She definitely rates as one of the top femmes on the ivories. Equally adept are Charles Green on bass and Milt Turner, who spent four ears with Ray Charles' aggregation, on drums. It's a mellow, well integrated group offering quiet, easy listening jazz. Hormel's vocals are less rousing than the trio's backing although he does right well on such slow ballads as "Warm is the Word for You."

Current three-week outing is the foursome's third since getting together this spring. They previously appeared at the Lighthouse in Los Angeles and in an L.A. suburban spot. Act is a surefire b.o. draw in this locale. Hormel's name is wellknown here in his home state, and the White House was jampacked at midweek show caught. Future bookings appear to be speculative, but there's a possibility of a European tour this fall and a jaunt to Russia in early '64. If Hormel's diverse interests don't squelch things, act should be in line for plenty of bistro and recording offers. *Rees.*

Pat O'Brien

Continued from page 59

don, Jimmy Val Gray, Jack Gwynne, Bob Haley, Mark Jarrett, Frank Keenan, Lenny Kent.

Also Wally Lahe, Eddie Laverne, Billy Lee, Jimmy Lee, Nick Lucas, Jack Mallor, Sid Marion, Harry Mendoza, Bob Mitchell Martha Mitchell, Patti Moore, Milt Moss, Pat O'Brien, Pat Patton, Elvira Raboid, Harry Richman, Frank Ross, John Shirley, Arthur Lee Simpkins, Tiny Smith, Tommy Spencer, Bill Talent, Ann Terry, Lou Testa, Arthur Tracey, Tommy Tucker, Buddy Walker, Sammy Walsh, Sally Winthrop and Bruce Yarnell. Likelihood is that Yarnell's name will be dropped from the ballot because he too was given a 10-year suspension.

There are three wives of present AGVA employees running for office. Ruth Weber, wife of Rex Weber, Boston rep of the union, is running as Atlanta delegate. Linda Compton, wife of the Chi rep, is a candidate for recording secretary, and Sally De May, married to Sid De May, in charge of the AGVA Youth Fund, is running as delegate at large.

Baltimore's Future as Road Date; Final Season for Guild at Ford's

Baltimore, July 9.

Legitimate theatre in Baltimore, which has been moving uncertainly from season to season for last few years since it was stated that Ford's Theatre, city's only legitimate house, was being sold to department store chain for redevelopment of property as parking lot, will definitely continue through next season, according to Morris Mechanic, owner and operator of Ford's who will build new theatre to replace it.

Mechanic disclosed, with Willard Keefe of Theater Guild, that Guild subscription series will include six shows, five of which are to be shown at Ford's.

The sixth, "Camelot," will be booked into the new Civic Center for one week May 11 because by that time, department store chain will have taken over Ford's for razing.

Revelation that "Camelot" would be shown at the civic center, a $14,000,000 structure seating around 13,000, raised a few eyebrows here. Building has been used for circus, ice shows, concerts, "The Mikado," jamborees, Royal Ballet, ice hockey games and other events.

Most programs, have come off satisfactorily, save for "The Mikado" and The Royal Ballet. Patrons of those objected to the vastness of the building, the sound, line of vision, aisle vendors and decision to play them there at all.

Mechanic, though, will lick these problems, he said. He's going to reduce the size of the Center by erecting a "riser" section of 1600 seats close to the stage and by having a curtain brought down from ceiling to establish intimacy needed for legitimate productions.

The closed-in seating capacity, he said, will be about 2,500, including both riser section and first levels on either side of stage.

He said he feels that he can do better financially, in one week at the Civic Center, than he could do in two weeks at Ford's.

"I'm gambling," Mechanic said, "but I'm going to make it work."

The new theatre, which will replace Ford's, will be built as part of Charles Center, in-city redevelopment project. Budgeted at about $4,500,000, it will have auditorium suitable to for both proscenium and semi-arena staging and will hold about 1,500 to 1,800 people.

Catholic Family Trade And Summer Theatres; List 9 As 'Completely Objectionable'

Albany, July 9.

The Evangelist, official weekly publication of the Albany Catholic Diocese, in a summary Thursday (4) for Catholic family guidance to plays current or upcoming at Summer houses, listed three as for "family," 20 for "adults," nine as "partly objectionable," and nine as "completely objectionable." Evangelist was relying on reviews printed earlier in The Sign of Jersey City.

Family entertainment can be found in "Little Mary Sunshine," "Man for All Seasons," "Wildcat."

Plays for adults are: "Boy Friend," "Calculated Risk," "Call Me Madam," "Carnival," "Come Blow Your Horn," "Corn Is Green," "Desert Song," "Fantasticks," "Far Country," "King and I," "Lord Pengo," "Man and Superman," "Mother Courage and Her Children," "Oklahoma," "Paint Your Wagon," "Pgymalion," "Red Mill," "Showboat" and "Unsinkable Molly Brown."

The "partly objectionable" stage offerings are: "Brigadoon," "Damn Yankees," "Finian's Rainbow," "Guys and Dolls," "Kiss Me Kate," "Pajama Game," "Skin of Our Teeth," "South Pacific" and "Tender Trap."

"Completely objectionable" group comprises: "I Am a Camera," "Irma La Douce," "Long Day's Journey Into Night," "Night of the Iguana," "Period of Adjustment," "Shot In the Dark," "Strictly Dishonorable," "Sunday in New York" and "Threepenny Opera."

"Shot in the Dark" had productions at three area summer theatres last week.

The National Repertory Theatre Foundation has moved its headquarters in Manhattan to an eastside maisonette.

500TH PLAY STAGED

Gage's Count Between Sundry Theatres of His Connection

When the curtain rings up July 29 on "Oklahoma" at the Allenberry Playhouse, Boiling Springs, Pa., it'll mark the 500th production in the 25-year career of the stock theatre's managing director, Richard North Gage. Of the presentations, more than 200 have been produced at the Allenberry, founded 15 years ago by Gage and Charles A. B. Heinze. The Playhouse season, which began late in April, runs 28 weeks through October.

Before embarking on the Allenberry venture, Gage was associated with community theatre groups in Harrisburg, Pa.; Youngstown, O., and Charleston, W.Va. He also directed the Milford (Conn.) Players and produced shows for the armed forces at Yuma, Cal.

Appellate Rules Stahls Repudiated 'Lady's' Contract

N. Y. Appellate Division has reversed N. Y. Supreme Court Justice Owen McGiven's dismissal last February of Herman Levin's suit to prevent the eviction of his production of "My Fair Lady" from the Mark Hellinger Theatre, N. Y. Justice McGiven, in deciding in favor of defendants Max and Stanley Stahl, owners of the Hellinger, ruled the production had violated its contract with the theatre.

Contract violations cited by McGiven concerned two-for-one discount tickets and advertising procedures. However, the Appellate Division, in a three-to-two reversal last week of Justice McGiven's decision, stated that it appeared the Stahls broke and repudiated their contract with Levin by instructing the Hellinger boxoffice to stop the sale of tickets to "Lady" as of December, 1961.

The Main Stem production of "Lady" closed last Sept. 29 at the Broadway Theatre, N. Y., having moved there from the Broadhurst, to which it transferred when evicted from the Hellinger. The Appellate Division ruling obviously can't help "Lady" at this late date, but it's possible Levin may now institute a claim against the Stahls for alleged monetary damages.

'FRINGE' TOURING CO. STARTS ON BROADWAY

The touring edition of "Beyond the Fringe" which opens Aug. 5 at the Hartford Theatre, Los Angeles, will debut July 22 on Broadway. The company will go into the Golden Theatre, N. Y., while the original British troupe vacations for two weeks. Following the fortnight stint, the road company will plane to the Coast.

Cast for Alexander H. Cohen's carbon of his Broadway presentation will consist of Patrick Carter, William Christopher Patrick Horgan and Paxton Whitehead. Cohen, who imported the British revue by arrangement with London producers William Donaldson and Donald Albery, also staged the Broadway production, a function he'll repeat for the road facsimile.

The L.A. date is scheduled to run three weeks. A four-week engagement at the Geary Theatre, San Francisco, starting Aug. 26 follows. Show will then play a week each at the Orpheum Theatre, Minneapolis, and the Pabst Theatre, Milwaukee, prior to moving to Chicago for an Oct. 7 opening at the Studebaker Theatre there. The Broadway production is now in its 38th click week at the Golden with Alan Bennett, Peter Cook, Dudley Moore and Jonathan Miller performing their own material.

The London original is still at the Fortune Theatre in that city where it opened in May, 1961.

Lacey as the Rat Wife

Edinburgh, July 9.

Catherine Lacey is to take the small but important role of the Rat Wife in Ibsen's "Little Eyolf," believed by many to be the most subtle and searching of his plays, when it is substituted for the same playwright's "When We Dead Awaken" at Lyceum Theatre here during second week of the International Festival. Role was made famous long ago by Mrs. Patrick Campbell.

"Awaken" was cancelled owing to casting difficulties.

Show will be mounted by the 59 Theatre Company, with Michael Elliott directing. Designer is Riette Sturge Moore, and the lighting is by Theatre Projects. Cast includes James Maxwell, Dilys Hamlett, Avril Elgar and Eric Thompson.

'She Loves Me' $290,000 in Red

"She Loves Me," now in its 12th week at the O'Neill Theatre, N.Y., has a deficit of over $290,000 on its $300,000 investment. The musical cost $244,985 to produce, but operating losses of $50,192 on a four-week out-of-town tryout and $18,638 on a week of previews at the O'Neill brought the tab on opening the show at that house last April 23 to $313,815.

The overall operating profit for the presentation's first nine weeks at the O'Neill ending June 22 was $20,174. That reduced the unrecovered costs on the venture, according to an audit of that date, to $293,641. That amount isn't figured to have changed much in the two weeks since the accounting.

The musical's top gross during the nine-week period was $48,384 on which the operating profit was $6,165. On $38,144, the tuner's smallest take for that stretch, the operating profit was $814. Barbara Cook, Daniel Massey and Barbara Baxley costar in the musical, produced by Harold Prince, in association with Lawrence Kasha and Philip McKenna.

Based on the Miklos Laszlo play, "Parfumerie," the tuner has a book by Joe Masteroff, music by Jerry Bock and lyrics by Sheldon Harnick.

OFF-B'WAY VENTURES RE-SPROUT OVERSEAS

Two entries, of off-Broadway origin, were given their initial European presentations last month. "O Marry Me," Lola Pergament's musical version of Oliver Goldsmith's "She Stoops to Conquer," with music by Robert Kessler, opened an English engagement at the Theatre Royal, Windsor. It was a 1961 presentation at the Gate Theatre, N. Y.

"The Coach With Six Insides," Jean Erdman's adaptation of James Joyce's "Finnegan's Wake," was performed at the Festival of the Two Worlds, Spoleto, Italy, with Miss Erdman and others of the off-Broadway production repeating their roles. The company is scheduled to play the International Theatre Festival in Paris prior to returning to New York. "Coach" was presented last season at the Village South Theatre, N.Y.

Sadler's Wells Deficit

London, July 9.

Norman Tucker, Director of Sadler's Wells Theatre, forecasts that the theatre may have a deficit of around $84,000 over next year's activities. Two years ago the theatre was in the red to the tune of about $224,000. This had been reduced to about $140,000 but after next year the deficit could easily be back at $224,000 market.

Tucker claims that, even with consistently full houses, the present price of seats would not cover costs. He and his directors were considering re-blocking the seats so that there were more expensive seats available.

It was hoped to avoid raising the prices of the cheaper ones.

Five new productions are planned for the 1963-64 repertoire, "Der Freiscutz," "Peter Grimes," "Atilla," "Hanzel and Gretel" and "Janacek."

'Simple Man' in 65G Deficit Rattle; Merrick Stokes Engine for '63-'64

By JESSE GROSS

"Rattle of a Simple Man," one of the four imports presented on Broadway last season by David Merrick, folded last Saturday night (6) at an estimated $65,000 loss on its $75,000 investment. Only two of the foreign originals are still running on the Main Stem. They're the click British musicals, "Oliver" and "Stop the World—I Want to Get Off."

The other import brought over by the producer during the 1962-63 semester was "Tchin-Tchin," which ended an unsuccessful Broadway run last May. "Oliver" and "World" are Merrick's only New York entries at present. He's also represented on the road, though, by a touring edition of "World."

The producer, who during the height of the legit season usually has several more shows in operation, will start bringing new product to the Main Stem at the end of September with the openings of "The Rehearsal" at the Royale Theatre and "Luther" at the St. James Theatre. Both are British originals.

Skedded for a late October opening at the Broadhurst Theatre, N. Y., is Merrick's production of "110 in the Shade," a musical version of "The Rainmaker." His production schedule also includes a musical workover of "The Matchmaker," as well as numerous other tuners and straight plays.

"Rattle" cost $50,963 to produce with special advertising costs of $11,000 raising the tab to $61,963. However, that figure, according to a June 1 audit, was reduced to $46,719 after the deduction of $15,244 in operating profit on the comedy's four-week out-of-town tryout.

An overall operating loss of $11,228 was registered by the Charles Dyer comedy in its first seven weeks at the Booth Theatre N. Y., leaving the presentation with a deficit of 57,947 as of June 1. On the basis of business since then, unrecouped costs are figured to have climbed to around $65,000. The comedy, which Merrick presented with British producer Michael Condron, costarred Tammy Grimes and Edward Woodward in

(Continued on page 67)

THROW OUT A NET

Legit, Opera, Film Stands Set Up Bus Service

Woodstock, N.Y., July 9.

Woodstock Playhouse has taken the initiative, with the Guild Cinema, the Turnau Opera Co., a local restaurant and a cafe, in arranging for bus service which will bring vacationists from neighboring resort communities into Woodstock, four nights a week, in time to take in a legit performance, attend a motion picture or hear opera, and to return to their bases the same evening.

Hotel and motel proprietors within a 30-mile radius have been asked to contact Edgar Rosenblum, at the Playhouse, if they wish to participate in expansion of the bus transportation.

Woodstock, in The Catskill Mountains, is an art center.

Six Tuners Pend, Might Put Italy Back On the Map

Rome, July 9.

It is hoped here that the fall may see a comeback of the musical theatre in Italy. If current plans jell, there'll be six new shows plus two revivals hitting principal Italian centres during the 1963-64 period, as against only three during the past season.

Garichei-Giovannini staging of "My Fair Lady," opening early in November in Milan with Delia Scala, Gianrico Tedeschi, and Carlo Ninchi is the most eagerly awaited new item. It will however only play Milan and Rome, according to current plans.

Also on the fall agenda are two musicals based on the same personality: the legendary bandit Masaniello. One, titled "Maglietta Blu" (Blue Shirt), will be written and directed by Eduardo DeFilippo and will be produced and acted by Domenico Modugno. Modugno recently played a similar role, that of the bandit-patriot Rinaldo in Garinei-Giovannini's successful "Rinaldo in Campo."

The second "Masaniello" will star Macario and Nino Taranto and should start at Milan's Nuovo Theatre in November. Other sure starter is Carlo Dapporto, in a still-untitled review.

On the maybe list for this fall are a return to the musical stage of Anna Magnani in an item penned by Michele Galdieri, who has written most of the actress' past musical hits, plus another review to star Mario Pisu and Marisa Del Frate, slated for a tentative October debut.

Revivals include Garieni-Giovannini's "Rugantino" — actually a move-over from its Rome run—which opens in Milan this fall before hitting Broadway, courtesy of Alex Cohen, next year; and another G-G hit of the past, "Buonanotte Bettina" (Goodnight, Bettina). "Bettina," revived this past winter with a cast headed by Walter Chiari and Alida Chelli, fared so well (some say it hit a high $5,000 per day) during its repeat Milan run that it will hit the road again come next season.

SEE 16 WEEKS FOR 'LADY' IN MANCHESTER

Manchester, Eng., July 9.

London production of "My Fair Lady" is set to open its U.K. tour here Oct. 31 under the H. M. Tennent banner. It will stay at the Opera House for 16 weeks.

When it winds its London Drury Lane run Oct. 19, it will have notched up 2,281 performances, a record in the theatre's 300-years' history. It has been seen there by over 4,000,000 customers; at one time the advance booking reached a figure of $750,000.

The London cast, headed by Charles Stapley, Tonia Lee, James Hayter and Zena Dare, will be seen here.

15 As Core of Seattle Repertory; Opens With 'Lear'; 30-Week Plan

Seattle, July 9.

Seattle Repertory Theatre, being created here by Stuart Vaughn for the Center Playhouse, will begin its 30-week season Nov. 13 with "King Lear."

The theatre will be an Equity house, with Vaughn expecting to pay above Equity minimums. Selection of the 15-player nucleus is nearly completed, but contracts are not yet firm, with the exception of two—Helen Quarrier, who is also Mrs. Vaughn, and Pauline Flanagan.

Following "Lear" will come Max Frisch's "The Firebugs"; Christopher Fry's "The Lady's Not for Burning"; Anton Chekhov's "The Sea Gull" and Robert Ardrey's "Shadow of Heroes."

Vaughn will direct the Shakespeare, Fry and Ardrey productions and his associate director Andre Gregory will stage the Frisch and Chekhov plays.

While Vaughn is rehearsing the "Lear" cast for the Nov. 13 premiere, Gregory will be preparing the "Firebugs" cast for a first performance Nov. 20. The other plays will be scheduled to open at intervals of five weeks or longer. The last, "Shadow of Heroes," expected to go on the boards in March.

The plays will continue in a rotating schedule for the 30-week season.

The repertory theatre, backed by an underwriting fund of $200,000 by Century 21 Center, is expected to lose around $70,000 the first season. Ticket prices have not been set, but Vaughn is hoping to have a sliding scale of $3.50, $2.50 and $1.50. A campaign to sell series tickets is planned to begin soon.

William S. Taylor is business manager of the new company. The 15 players, plus Gregory and technicians are due here the first week in September.

Stock Reviews

The Mackerel Plaza

Westport, Conn., July 1.

Theatre Guild production (associate producer, Kenneth Mays) of comedy in three acts by William McCleery, based on the novel by Peter De Vries. Staged by Cyril Ritchard; decor, Stewart Chaney. Stars Hal Holbrook, Loring Smith. Opened July 1, '63, at Westport Country Playhouse, Westport, Conn.; $5.50 top.

Andrew Mackerel ..... Hal Holbrook
Hester Pedlock ..... Mary Foskett
Mrs. Cool-Paintey ..... Katherine Raht
Frank Turnbull ..... Loring Smith
Molly Calico ..... Carol Rossen
Ed Meesum ..... Joseph Bernard
Mrs. Calico ..... Philippa Bevans

Pun-prone Peter De Vries' novel of several years back, "The Mackerel Plaza," obviously read a lot better to the Theatre Guild than it sounds in the William McCleery stage translation introduced at the Westport Country Playhouse. Even by summertime's kind standards the piece scarcely justifies the effort to date, and substantial major reconditioning is indicated.

As play fare the comedy about the romantic and theological meandering of a small-town liberal minister lacks excitement, labors too hard to utilize the book's bright lines and goes to pot in a poor last act. In his direction the usually expert Cyril Ritchard doesn't manage to make the key character worth the interest. Nor is it for sure that the casting of Hal Holbrook is right as the idealistic parson who resorts to clandestine loving to protect the hallowed memory of his late wife; such a dominie might conceivably be theatrical fun, but it doesn't happen that way in "The Mackerel Plaza."

The title, incidentally, is the name intended for a shopping center planned by a conniving real estate developer against the wishes of the cleric widower. The good fight is lost because the Reverend Mr. Mackerel has had the bad fortune to succumb to the attractiveness of a transitory redhead, while he would have done better by himself and his church had he properly assessed his admiring housekeeper.

In the broadly-written role of the congregation's big benefactor who spends most of his time confessing his past amours, Loring Smith is quite helpful. Carol Rossen fits the visual requisites of the gal whose figure conquers the clergyman, but the part is too complex to emerge with definition. Mary Foskett is effective in the conventional role of the loving housekeeper. Philippa Bevans is diverting as the giddy mother of the roving redhead.

Stewart Chaney's setting serves to provide the inner sanctum where the parson attempts his love-making and the parlor where, considering the small cast, a surprising number of characters sometimes traipse in to give De Vries' admirers a pun for their money.

Elem.

The Absence of a Cello

New Hope, Pa., July 2.

Michael Ellis production of three-act comedy by Ira Wallach; stars Fred Clark, Ruth White, Murray Hamilton. Nancy Wickwire, Ruth McDevit; directed by James Hammerstein; setting, Clarke Dunham; lighting, Robert Brand costumes, Georgene; opened June 24, '63, at Bucks County Playhouse.

Marian Jellicoe ..... Nancy Wickwire
Andrew Pilgrim ..... Fred Clark
Celia Pilgrim ..... Ruth White
Emma Littlewood ..... Ruth McDevitt
Perry Blewitt ..... Walter Moulder
Joanna Pilgrim ..... Marilyn Wayne
Otis Clifton ..... Murray Hamilton

"The Absence of a Cello" is a pleasant, brittle witty piece with audience appeal that could, with astute carpentry, plus a top comedy director such as George Abbott or someone who can give playwright Ira Wallach a firm constructive assist, prove a Broadway moneymaker and a good bet for films.

Based on the author's novel of the same name, the play concerns a nonconformist research scientist whose financial problems force him to apply for a position with a large appliance manufacturing company.

Since the comedy is swift-moving and only two hours long, any suggested changes would have to be in the form of rewrites rather than extensive cuts.

The main structural fault lies in the lack of clear differentiation between two basic plot conflicts. Is the playwright's paramount concern a man's decision whether or not to sacrifice his personal values for the family financial gain or is the main issue an organized family "snow-job," staged to convince a pompous personnel director that genius too can be forced to fit the corporate mold through sacrificing individuality.

Despite this lack of complete clarity over whether main issue is individuality versus conformity, or personal integrity versus love-loyalty, and although the first act laughs are slow in coming and act three is overly studded with similes, the play contains some rapid-fire dialog which kept opening nighters laughing like backers.

The adroit cast is exceptionally well-balanced. Fred Clark, vet actor, is superb as the cello-playing scientist who masters the hang of delivering organization cliches with sarcastic perfection and a priceless grimace. Ruth White is fine as his intellectual wife, who attempts to hide her background of college degree and self-authored textbooks under a clubwoman, slick-magazine-reading guise. Murray Hamilton gives a perceptive portrayal of the personnel-man and supplies love interest for attractive Nancy Wickwire, the scientist's single sister. Ruth McDevitt is hilarious as a well-meaning neighbor with a penchant for shoplifting because "everyone needs a hobby." Marilyn Wayne and Walter Moulder are acceptable as the Radcliff daughter of the house, and her stuffed shirt fiancee, characters which in their present form lack sufficient depth and plot purpose to render them believable.

James Hammerstein's direction keeps the tempo up, and Clarke Dunham's setting of a New York apartment is attractive. *Peny.*

Touring Shows

(Figures cover July 7-21)

Camelot—Opera House, S.F. (July 8-20).
How to Succeed in Business Without Really Trying (2d Co.)— Curran, S. F. (July 8-20).
Mary, Mary (bus-truck)—Forrest, Philly (July 8-20).
Mary, Mary (3d Co.) — Fisher, Det. (July 8-13, closes).
Milk and Honey—Geary, S. F. (July 11-20).
My Fair Lady (bus-truck)—Greek, L.A. (July 8-20).
Sound of Music—National, Wash. (July 8-20).
Stop the World—I Want to Get Off (2d Co.)—Hartford, L. A. (July 8-20).
Take Her, She's Mine—Blackstone, Chi (July 8-20).

Off-Broadway Shows

(Figures denote opening dates)

Albee plays, Cherry Lane (5-28-63).
Best Foot, Stage 73 (4-2-63).
Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brig, Living Theatre (5-15-63).
Cages, York (6-13-63).
Desire Under Elms, Circle (1-8-63).
Fantasticks, Sullivan St. (5-3-60).
Importance Earnest, Mad. Ave (2-25-63)
Pinter Plays, Provincetown (11-28-62).
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62)
Savoyards, Jan Hus (6-4-63).
Six Characters, Martinique (3-8-63).
Typists & Tiger, Orpheum (2-4-63).

CLOSED

Month in Country, Maidman (5-28-63) closed last Sunday (7) after 48 performances.

SCHEDULED OPENINGS

Brecht, Sheridan Square (7-10-63).
Morning Sun, Phoenix (10-7-63).
Ballad Bimshire, Mayfair (10-14-63).

LONDON SHOWS

(Figures denote opening dates)

Alfie, Mermaid (6-19-63); vacates house next Saturday (13) and after a week's layoff reopens July 22 at the Duchess.
All in Good Time, Phoenix (4-18-63).
Angels Fear Tread, New Arts (6-6-63); transferred yesterday (Tues.) to the St. Martins.
Bed Sitting, Comedy (3-20-63).
Beyond Fringe, Fortune (5-10-61).
Black Nativity, Strand (7-2-63).
Blitz, Adelphi (5-8-62).
Boeing-Boeing, Apollo (2-20-63).
Doctor's Dilemma, Haymarket (5-23-63).
Dr. M. Banks, Prince Charles (6-7-63).
Enrico, Piccadilly (7-3-63).
Half a Sixpence, Cambridge (3-21-63).
How to Succeed, Shaftesbury (3-28-63).
Hughie, Duchess (6-18-63).
Lock Daughters, Her Majesty's (5-17-62)
Mary, Mary, Queens (2-27-63).
Masters, Savoy (5-29-63).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
Much Ado, Regent's Park (6-10-63).
My Fair Lady, Drury Lane (4-30-58).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
On the Town, Prince Wales (5-30-63).
One for the Pot, Whitehall (8-2-61).
Peter Maxwell, New Arts (5-29-63); late night show.
Pickwick, Saville (7-4-63).
Private; Public, Globe (5-10-62)
Private Lives, Duke York's (7-3-63).
Rattle of Man, Garrick (9-19-62)
Repertory, Aldwych (12-15-60).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-20-63).
Windfall, Lyric (7-2-63).

CLOSED

All Square, Vaudeville (4-25-63); closed last Saturday (6) after 85 performances.

SCHEDULED OPENINGS

Cambridge Circus, New Arts (7-10-63).
Midsummer Night's, Regent's (7-17-63).
Brecht Season, Mermaid (7-18-63).
Ides of March, Haymarket (8-8-63).
Galileo, Mermaid (8-14-63).
Boys Syracuse, Drury Lane (11-7-63).

No Chi-Chi, She, Writes Peggy Wood; Deplores Report on East Haddam

Editor, VARIETY:

Your Robert Echelson's piece about The Goodspeed Opera House was about as snide a composition as I have ever read, anyplace. Jean Dalrymple and I are going to treasure the description of two old pros as "Chi Chi" (sic) as our reward for the years of work we have put in to get this marvelous old theatre restored and functioning.

Is it of no interest to VARIETY that one more theatre is in operation rather than that one more theatre has been torn down?

And so the Last Haddam "natives" (they are going to love that!) "snub" the whole business? Now do you call that *news?* The Stratford, Conn. "natives" in interviews only last week in the Sunday Times declared they hadn't thought much of the Shakespeare Festival Theater when it was first proposed to the town but, as one man put it, "With all those people coming to see the plays they were bound to spend some money in the shops and it has turned out real well." The residents of Stratford, Ontario, according to Dr. Tyrone Guthrie's book, "A Life in the Theater," told him and Tom Patterson over and over again, "It can't be done. It can't be done." So what's so remarkable about the East Haddam folks?

As for the apparel of the customers, isn't Echelson being a little class-conscious? The Goodspeed's hope is that it will attract people from all over the country, as in Central City (where the only other building like The Goodspeed in this country exists) and as in Aspen, Col.

Maybe Echelson should raise his sights.

Peggy Wood.

(Robert Echelson, Hartford correspondent of VARIETY, *covered the Goodspeed Opera House opening period as a feature story. He expressed the "native" opinion of the restoration, saying "Most feel the house is mainly for the downstate Connecticut and New York City money set who supplied the tax-free moola. East Haddam natives seem to feel the "chi-chi" set will dominate and influence its operation." It is this comment which Peggy Wood seemingly finds "snide." The Goodspeed, built in 1876, reportedly represented a restoration investment of $700,000. There are 345 seats. Echelson also alluded to the policy of formal dress at the Tuesday openings, scaled at $6.50.—Ed)*

Pat O'Brien to Texas

New Braunfels, Tex., July 9.

Pat O'Brien is booked for "Mister Roberts" for the Peninsula Playhouse here. He'll play the role of the captain, made famous by James Cagney.

O'Brien will arrive in New Braunfels July 17 to begin rehearsals. The play will open July 24 and close Aug. 4.

Australian Shows

(Week Ended July 6)
(Figures denote opening dates)

ADELAIDE

Sound of Music, Her Maj. (6-19-63).

BRISBANE

Woman in Gown, Her Maj. (6-17-63).

MELBOURNE

Big Men Fly, Russell St. (6-12-63).
Double-bill, Emerald Hill (6-28-63).
King and I, Princess (12-22-62).
Sail Away, Her Majesty's (5-24-63).
Show Boat, Tivoli (5-15-63).
Vicious Circle, Arrow (7-2-63).
Where Do We Go, St. Mart. (6-12-63).
Come A'Waltzing, Comedy (5-22-63).

SYDNEY

Do You Mind, Phillip (5-10-63).
Garden Dist., Ensemble (5-30-63).
Hamlet, Old Tote (6-5-63).
Orpheus Underworld, Tivoli (5-14-63).
Season Sarsaparilla, Royal (5-22-63).
Visit, Independent (5-1-63).

SCHEDULED B'WAY PREEMS

Irregular Verb, Barrymore (9-18-63).
Rehearsal, Royale (wk. 9-23-63).
Luther, St. James (9-25-63).
Libel, Longacre (9-28-63).
Chips With, Plymouth (10-1-63).
Here's Love, Shubert (10-3-63).
Piaf, Hellinger (10-3-63).
Private Ear, Morosco (10-9-63).
Semi-Detached, Little (10-7-63).
Next Time I'll Sing, Lyceum (10-9-63)
Project Immortality, Cort (10-10-63).
Ballad of Sad Cafe, Beck (10-14-63).
Jennie, Winter Garden (10-17-63).
Marie Bell Co., Atkinson (10-21-63).
Rainy Day, Belasco (wk. 10-21-63).
Barefoot in Park, Biltmore (10-23-63).
110 in Shade, Broadhurst (10-24-63).
Owl and Pussycat, Booth (10-31-63).
Physicists, ANTA (wk. 11-11-63).
Man and Boy, Atkinson (11-12-63).
Zenda, Hellinger (11-26-63).
Dylan, Plymouth (wk. 1-20-64).
Habimah, Little Theatre (2-1-64).

Shows Abroad

A Severed Head

London, June 28.

Donald Albery (for Demar Productions Ltd.) presentatoin of a three-act play by Iris Murdoch & J. B. Priestley. Staged by Val May; decor, Graham Barlow. Stars Robert Hardy, Heather Chasen, Sheila Burrell, Paul Eddington. Features Monica Evans, Barbara Leigh-Hunt, Christopher Benjamin. Opened June 27, '63 at the Criterion Theatre, London. $3.15 top.

Martin Lynch-Gibbon ..... Robert Hardy
Georgie Hands ..... Monica Evans
Antonia ..... Heather Chasen
Palmer Anderson ..... Paul Eddington
Rosemary ..... Barbara Leigh-Hunt
Alexander ..... Christopher Benjamin
Honor Klein ..... Sheila Burrell

The skilled veteran playwright J.B. Priestley has collaborated with the sardonic novelist Irene Murdoch in adapting her early book for the stage. Somehow the result hasn't fully jelled and its transfer from the Bristol Old Vic to the West End does not promise much boxoffice activity. Val May has staged the play with briskness but has not tutored his mummers sufficiently to prevent a jarring clash of acting styles. Some play with ponderous seriousness, others strive for ready farcical yoks. Missing is the seemingly essential, modulated tongue-in-cheek relish. Paul Eddington and Heather Chasen come closest to what is needed.

The plot is virtually a game of sexual musical chairs. Of the cast of seven, only one (Barbara Leigh-Hunt) is apparently not popping in or out of bed with one of the others. In between their mattress activity they yak about their problems with varying degreees of wit and effect.

Robert Hardy has a wife and a young mistress and also falls in love with the half sister of a psychoanalyist who is having affaires with his, Hardy's, wife, Hardy's and, for incestuous kick, his own half sister. Hardy's brother also takes a swift pass at Hardy's mistress On the printed page there was miss Murdock's disciplined wit and smooth flow of narration.

In stage form there is some brightly witty dialog and the evening does not drag even though it rarely touches the come heights that if promises. Hardy as the bewildered hero is too energetic and tends to bring the high style spoof on promiscuity down to bedroom farce level. As previously noted, Eddington and Miss Chasen play their roles of the psychoanalyst and the frothy wife with superb, stylish comedy, aided by some imaginative touches of direction .

Monica Evans as the young mistress wavers. She has some excellent moments, but others, perhaps it is the fault of the adaptation, in which she wobbles into almost ludicrous melodrama. Sheila Burrell, the incestuous half sister who is an anthropologist, and a rather sinister character,has to cope with an overdrawn part and does it with dark skill though its impact is exaggerated. She will be remembered in future legit history as the actress who, if the audience's eyes are not deceived, so quick is the scene, appears naked to the waist in bed with her brother (As the Lord Chamberlain becoming benevolent?) Barbara Leigh-Hunt and Christopher Benjamin carry out routine roles competently.

The small Criterion stage is ingeniously mounted with slick moving inserts in Graham Barlow's imaginative decor. *Rich.*

Say It In French

Dublin, July 3.

Len Gould Productions presentation of comedy in three acts (five scenes) by Frank Byrne. Staged by Barry Cassin; setting, James Mahon. Stars Arthur O'Sullivan and Deanna Shenderey. Opened July 2, '63 at Gas Company Theatre, Dun Laoghaire, Dublin; $1.50 top.

Julia ..... Ruth Durley
Patsy ..... Sheila Donald
Joseph ..... Arthur O'Sullivan
Leo ..... Eamon Morrissey
Paulette ..... Deanna Shenderey
Nelson ..... Neil Ryan
Peter Pilkington-Price .... Peter Mayock

With Irish theatre currently short on comedy this piece about a French showgirl's impact on middle-class family of Dublin saloon keeper, tickled the customers even if it left no lasting joy. Establishment of situation is a bit labored, but author Byrne has a good sense of comedy character and has provided some dialogue and situations good for yoks from the customers.

Comedy is exploited by characters very much larger than life in a good realistic set. Barry Cassin makes his players work hard for the laughs, and once over the creaky opening situations it moves amusingly, mainly due to Arthur O'Sullivan as unpretentious saloonkeeper with a typical Dublin approach to life. Piece enables Byrne to get off cracks on late marriages, matriarchal influence on Irish sons, shady political deals and current London model-girl news.

In Ruth Durley he has a twittering mother-figure who projects more than comedy, veering to farce. Deanna Shenderey imported from London for the central role, gives a caricature impression of a French girl but she's easy on the eyes in the role and keeps the attention of the males in the audience. Peter Mayock is a comparative newcomer to Irish stage but he has a nice style as a lanky silly-ass comic and makes the most of his business and lines. Young girl of the family, played by Sheila Donald, is pale impression; son (Eamon Morrissey) is stock overgrown student character but injects some fun into mother's boy role.

Cassin directs with considerable pace in a small set, and piece should have prospects after tightening first scene. *Max.*

Repertory Review

Cyrano de Bergerac

Stratford, Ont., June 20.

Stratford Shakespearean Festival revival of drama in two acts, by Edmund Rostand; from Brian Hooker translation adapted by Michael Langham. Staged by Michael Langham; decor and costumes, Tanya Moiseiwitsch and Desmond Heeley; music, Louis Applebaum. Opened June 18, '63, at the Festival Theatre, Stratford, Ont.; $5 top.

Porter ..... Mervyn Blake
Flower Firl ..... Claire Marshall
Citizen ..... Al Kozlik
Citizen's Son ..... Bob Nisbet
Pickpocket ..... Lewis Gordon
First Musketeer ..... Len Birman
D'artagnan ..... James Douglas
Cuigy ..... Max Helpmann
Brissaille ..... Claude Bede
Bellerose ..... Ken Pauli
Fops ..... Jake Dengel, Garrick Hagon
Ligniere ..... Joseph Shaw
Christian de Neuvillette ..... Peter Donat
Ragueneau ..... Eric Christmas
Carbon de Castel-Jaloux ..... William Hutt
Roxane ..... Diana Maddox
Duenna ..... Amelia Hall
Comte de Guiche ..... Leo Ciceri
Vicomte de Valvert ..... Donnelly Rhodes
Montfleury ..... William Needles
Jodelet ..... Hugh Webster
Cyrano de Bergerac ..... John Colicos
Lisa ..... Kate Reid
Journalist ..... Mervyn Blake
Cadets .. Fred Euringer, Ted Hodgeman, Edwin Stephenson, Rick Quigley, Joseph Rutten, John Watts
Capuchin Monk ..... Hugh Webster
Bertrandou ..... William Needles
Spanish Officer ..... Max Helpmann
Mother Marguerite ..... Christine Bennett
Sister Marthe ..... Kate Reid
Sister Claire ..... Amelia Hall

Others: Moira Blackstock, Bridget Blackwell, David Britton, Len Cariou, Norma Cartwright, Claire Coulter, Angela Fusco, Rita Howell, Susan Learned, Joel Michaels, Louis Negin, Adrian Pecknold, Nelson Phillips, Kelly Ross, Nicholas Simons, Gleave Harris, Murray Scott, Donald Shipley.

Stage Musicians: Robert Comber, Donald Hyder, Eli Kassner, William Kuinka, Ronald Laurie.

Revival of Edmond Rostand's "Cyrano de Bergerac," with John Colicos playing the title-role, is the third play at the current Stratford (Ontario) Festival. As staged by Michael Langham, from Brian Hooker's translation, the three-act play is a personal triumph for Colicos. Other main roles are filled by people who more than satisfy vocally and physically.

All the characters in this romance existed, though Rostand has used license in the manufacture of the three-sided comedy-drama of long-nosed Cyrano, (John Colicos); redhead Roxane (Diana Maddox); and blond Christian (Peter Donat).

Richness of voice, with clarity of emotion in his unrequited love for Roxane, make of this Cyrano a sympathetic character. This is especially evident in the famous balcony scene, where he deputizes for Christian, and in the famed "Nose" speech in which Christian twists him about his deformity. Actor is seemingly brilliant in his swordsmanship.

Dianne Maddox does well as the beloved, Peter Donat ditto as Christian, William Hutt is excellent as the staunch friend of Cyrano. Notice also due Leo Ciceri as the cold Compte de Guiche caught up in his passion for Roxane, and Eric Christmas, the pastry-maker-poet and feeder of all the bums of Paris.

Rich and inventive staging of Michael Langham, glowing costumes and production values of Tanya Moiseiwitsch and Desmond Heeley all are assets. *McStay.*

'Carousel' $82,800, 'Lady' 55G (4), L.A.; 'Milk' $46,780, Chi; 'Sound' $42,342, D.C.

San Francisco will have three musicals again this week with the move into the Geary Theatre tomorrow (Thurs.) of "Milk and Honey." "Stop the World—I Want to Get Off" transferred from the Geary last Saturday (6) to the Hartford Theatre, Los Angeles. The other two Frisco tuners, both big grossers last week along with "Carousel" and "My Fair Lady," in Los Angeles, are "Camelot" and "How to Succeed in Business Without Really Trying."

The booking of "Milk" in Frisco constituted a change of plans for the musical, which cut short a stand at the Shubert Theatre, Chicago. It had originally been scheduled to play Chicago through Nov. 9. The "Mary, Mary" company in Detroit closes next Saturday (13) and it's figured the other touring edition of the comedy in "Philadelphia" may layoff soon, prior to reopening on the Coast for a fall tour.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CHICAGO

Milk and Honey, Shubert (MC-RS) (6th wk) ($5.95-$6.60; 2,100; $72,000) (Robert Weede, Molly Picon, Terry Saunders). Previous week, $42,888.

Last week, $46,780.

Take Her, She's Mine, Blackstone (C-RS) (3d wk) ($4.95-$5.50; 1,447; $42,000) (Tom Ewell). Previous week, $23,265 with Theatre Guild-American Theatre Society subscription.

Last week, $22,032 with TG-ATS subscription. Eddie Bracken succeeds Ewell next Monday (15).

DETROIT

Mary, Mary, Fisher (C-RS) (6th wk) ($4.65-$5.40; 1,606, $42,500) (Pippa Scott, Ryan MacDonald, Tom Helmore). Previous week, $15,259.

Last week, $13,203. Closes here next Saturday (13).

LOS ANGELES

Carousel, Philharmonic (MD) (4th wk) ($6.25-$7; 2,670; $85,000) (John Raitt, Jan Clayton). Previous week, around $83,500 with Civic Light Opera Assn. subscription.

Last week, about $82,800 with CLO subscription.

My Fair Lady, Greek (MC-BT) (1st wk) ($4.50-$5.50; 4,400; $106,000) (Ronald Drake, Gaylea Byrne). Previous week, about $22,200. Auditorium, Oakland.

Last week, $54,953 for four performances.

PHILADELPHIA

Mary, Mary, Forrest (C-BT) (7th wk) ($4.80-$5.40; 1,760; $47,000) (Patricia Bosworth, Jeffrey Lynn, John Lassell). Previous week, $13,098 with twofers.

Last week, $9,140 with twofers.

SAN FRANCISCO

Camelot, War Memorial Opera House (MC-RS) (3d wk) ($6.50-$7.25; 3,246; $130,034) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $101,435 with CLO subscription.

Last week, $90,133 with CLO subscription.

How to Succeed in Business Without Really Trying, Curran (MC-RS) (4th wk) ($6.50-$7.25; 1,758; $65,600). Previous week, $65,683 with CLO subscription.

Last week, $65,757 with CLO subscription.

Stop the World—I Want to Get Off, Geary (MC-RS) (5th wk) ($5.95-$6.50; 1,483; $48,500) (Joel Grey, Julie Newmar). Previous week, $23,259.

Last week, $19,820.

WASHINGTON

Sound of Music, National (MD-RS) (3d wk) ($5.95-$7.25; 1,673; $63,455) (Barbara Meister, John Myhers). Previous week, $58,745 after the deduction of $850 in commissions for TG-ATS subscription.

Last week, $42,342.

Legit Bits

Marcie Hubert, who was at the Playhouse in the Park, Philadelphia recently in "Time of Hope," will play the title role in "Little Mary Sunshine" at the Berkshire Playhouse, Stockbridge, Mass., for two weeks starting Aug. 19.

Buddy Freed, accompanist for **Dorothy Shay** in her nitery engagements, is musical director for "Call Me Madam," in which Miss Shay is currently starring at her Duke's Oak Summer Theatre, Cooperstown, N. Y. The production was staged by **Ann Dentler.**

Ramon Caballero, who made his professional legit debut as Prince Chulalongkorn in the recent N. Y. City Center revival of "The King and I," will repeat that role in the Guber-Ford-Gross stock presentation of the musical.

Paul Anglim has succeeded **Bob Larkin** as pressagent for the American Shakespeare Festival, Stratford, Conn. Larkin is going on the road for the N. Y. City Ballet.

Hazel Steck will appear in "Oklahoma" and "Flower Drum Song" at the Highland Park Musical Theatre, Chicago, from July 23-Aug. 6.

Denise Lor began a four-week engagement in "Annie Get Your Gun" last night (Tues.) at the Tinker's Pond Theatre, Woodbury, L.I.

Anna Russell is appearing at the Berkshire Playhouse, Stockbridge, Mass., in the Victorian melodrama, "Lady Audley's Secret" or "Who Pushed George."

Young actress **Jamie Ellen** Pastor, back in New York following a stint in "Witness for the Prosecution" at the Avondale Playhouse, Indianapolis, will appear in the film, "The Weekenders."

Myrna White, having recovered from an appendectomy, is back in the cast of "A Funny Thing Happened on the Way to the Forum" in the role played by **Mary Burr** during her absence.

Elliot Martin, coproducer with

(Continued on page 74)

'Simple Man' Deficit

Continued from page 65

the role he originated in London. The presentation had a 12-week run at the Booth.

"Oliver," now in its 27th week at the Imperial Theatre, N. Y., is figured to have earned a profit to date of about $270,000 on its repaid $250,000 investment. Deduction of 20% of the profits to the original British management, plus an allowance of around $6,500 for unincorporated business tax, leaves a balance of approximately $213,500 for equal distribution between Merrick and the backers.

The latter's share represents a profit of about 43% on their investment. As of a June 1 audit, profits of $150,000 had been distributed equally between Merrick and the backers. Clive Revill and Georgia Brown in the role she originated overseas costar in the musical. Donald Albery, who produced the Lionel Bart adaptation of Charles Dickens' novel, "Oliver Twist," in London, is partnered with Merrick in the Broadway presentation.

The two companies of "World" are figured to have thus far netted about $445,000 on a repaid $75,000 investment. Deduction of 25% of the profits to the original British management, plus an allowance of around $12,500 for unincorporated business tax, leaves a balance of approximately $321,250 for equal distribution between Merrick and the backers.

The latter's share represents a profit of about 214% on their investment. As of a June 1 audit, profits of $287,500 had been distributed equally between Merrick and the backers. The two companies of "World," produced by Merrick in association with London producer Bernard Delfont, are headed by Anthony Newley and Anna Quayle in New York and Joel Grey and Julie Newmar on the road. Newley and Miss Quayle are repeating the roles they originated in the London production of the musical which has book, music and lyrics by Newley and Leslie Bricusse.

On Broadway, "World" is in its 41st week at the Shubert Theatre. The touring presentation is at the Hartford Theatre, Los Angeles.

Burnett $88,602, Dallas; Raye-Wallace 70G, K.C.; Skulnik $23,061, Philly

The Carol Burnett-starrer, "Calamity Jane," in the final frame of a fortnight's engagement at the State Fair Music Hall, Dallas, was the top grosser in the stock sampling below. "Wildcat," costarring Martha Raye and George Wallace, did well at the Starlight Theatre, Kansas City, and Menasha Skulnik in "Come Blow Your Horn" was a strong draw at the Playhouse in the Park, Philadelphia.

Business was off from the previous week at the Stratford Shakespeare festivals in both Connecticut and Ontario.

Estimates for This Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DALLAS

State Fair Music Hall ($4-$5; 4,120; $84,000). **Calamity Jane** (MC) (Carol Burnett) (2d wk), $88,602 for seven performances.

Previous week, $77,568 for seven performances.

Current **Music Man** (MC) (Eddie Albert).

KANSAS CITY

Starlight Theatre ($4; 7,600; $110,000). **Wildcat** (MC) (Martha Raye, George Wallace, Don Tomkins, Ronnie Hall), about $70,000.

Previous week, **Show Boat** (MD) (2d wk) (Robert Horton, Dorothy Coulter, Iggie Wolfington, Marilyn Horton, Richard France), around $84,000.

Current, **Carnival** (MC) (Al Hirt, Lee Venora, Stephen Douglass, Edward Villella).

PHILADELPHIA

Playhouse in the Park ($3-$3.50; 1,437; $29,529). **Come Blow Your Horn** (C) (Menasha Skulnik), $23,061.

Previous week, **Time of Hope** (D) (Donald Madden, Lois Smith), $15,456.

Current, **Romanoff and Juliet** (C) (Walter Slezak).

STRATFORD, CONN.

American Shakespeare Festival ($6.25; 1,449; $56,700) (Rep) (5th wk). **Henry V—Comedy of Errors—King Lear,** $31,794.

Previous week, $35,477.

Current, same repertory.

STRATFORD, ONT.

Avon Theatre ($4; 1,123; $24,325). **Mikado** (OP) (1st wk). $9,742 for first three performances.

Current, same bill.

Festival Theatre ($5; 2,258; $67,176) (Rep) (3d wk). **Troilus and Cressida-Cyrano de Bergerac-Comedy of Errors,** $46,122.

Previous week, $47,894.

Current, same repertory.

WALLINGFORD, CONN.

Oakdale Musical Theatre ($4.50-$5.50; 2,357; $59,000). **Unsinkable Molly Brown** (MC) (Jane Powell), about $41,500 for seven performances.

Previous week, **Music Man** (MC) (Bert Parks), around $35,000.

Current, **Kiss Me, Kate** (MC) (Marguerite Piazza).

Inside Stuff—Legit

Figures on the recently ended 1962-63 season at the 600-seat Komoedie Theatre in Basle reveal that house is probably one of the busiest legit stands in Switzerland. Komoedie staged 26 new productions in 10 months, with a total of 751 performances including guest stints and out-of-town engagements. Number of playing days has been 312, and 15 shows have gone on tour to other Swiss cities plus Germany, Austria, Luxemburg and Italy. Artistic topper is Egon Karter. For next season starting Aug. 19, new productions will number 28, first being Peter Ustinov's "Photo Finish," followed by the Swiss bow of Brendan Behan's "Hostage," Aug. 26; the Friedrich Deurrenmatt comedy, "Hercules and the Stable of Augias," Sept. 18; Oscar Wilde's "Ideal Husband," Oct. 2; and Bertolt Brecht's "Man is Man."

B'way Blah; 'Succeed' Sole Sellout; 'Oliver' $58,259, 'Tovarich' $33,223, 'Forum' $43,135, 'Loves Me' $30,788

Broadway was clobbered last week as business continued on the decline for the third successive stanza. Most shows, holding to form for the July 4 session, registered enormous drops. The situation is expected to continue bleak for the rest of the month, although a few shows may get slight increases. Traditionally, boxoffice activity doesn't undergo major revitalization until early August.

The only show to record a capacity take last week was "How to Succeed in Business Without Really Trying," a repeat of the corresponding week last year. "Succeed" also bettered its previous week's take, as did "Enter Laughing," "Who's Afraid of Virginia Woolf" and "Rattle of a Simple Man," which folded Saturday (6). There are 14 productions on the boards now. The Aug. 3 exit of "No Strings" will reduce that number to 13, providing there are no shutterings in the interim.

It's likely, however, that there'll be other closings before the summer is over. On shaky ground are such offerings as "Pajama Tops," "She Loves Me" and "Tovarich."

Estimates for Last week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (37th wk; 293 p) ($7.50; 773; $34,073). Previous week, $28,668.

Last week, $25,711.

Dear Me, the Sky is Falling, Music Box (C) (19th wk; 142 p) ($6.90-$7.50; 1,101; $40,100) (Gertrude Berg). Previous week, $24,438 with parties.

Last week, $19,617.

Enter Laughing, Miller's (C) (17th wk; 133 p) ($6.90-$7.50; 940; $30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $19,206.

Last week, $19,904.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (61st wk; 487 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $57,302.

Last week, $43,135. Jerry Lester is pinchhitting for Mostel who began a four-week vacation following the evening performance last Saturday (6).

How to Succeed in Business Without Really Trying, 46th St. (MC) (91st wk; 721 p) ($9.60; 1,342; $66,615). Previous week, $67,410.

Last week, $68,208.

Mary, Mary, Hayes (C) (122d wk; 972 p) ($6.90-$7.50; 1,339; $43,380) (Biff McGuire, Patricia Smith, Michael Evans). Previous week, $25,170 with Diana Lynn, Tom Poston and Edward Mulhare costarring in the roles now played by Miss Smith, McGuire and Evans.

Last week, $16,969.

Never Too Late, Playhouse (C) (32d wk; 255 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $37,322.

Last week, $36,446.

No Strings, Broadhurst (MC) (69th wk; 548 p.) ($9.20; 1,214; $62,037). Previous week, $28,304.

Last week, $22,870. Howard Keel succeeds Richard Kiley as male lead next Monday (15). The production exits Aug. 3 to tour.

Oliver, Imperial (MD) (26th wk; 209 p) ($9.30; 1,428; $69,000) (Clive Revill, Georgia Brown). Previous week, $69,317.

Last week, $58,259.

***Pajama Tops,** Winter Garden (C) (6th wk; 44 p) ($7.50; 1,404; $36,000) (June Wilkinson, Richard Vath). Previous week, $13,090.

Last week, $11,832.

She Loves Me, O'Neill (MC) (11th wk; 87 p) ($9.60; 1,047; $57,776) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, $42,355.

Last week, $30,788.

Stop the World—I Want to Get Off. Shubert (MC) (40th wk; 317 p) ($8.60; 1,461; $61,000) (Anthony Newley). Previous week $36,364.

Last week, $28,991.

Tovarich, Majestic (MC) (16th wk; 128 p) ($9.20; 1,616; $80,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, $42,557.

Last week, $33,223.

Who's Afraid of Virgina Woolf? Rose (D) (39th wk; 304 p.) ($6.90-$7.50; 1,162; $46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Elaine Stritch, Sheppard Strudwick). Previous week, $34,083. Nancy Kelly began pinchhitting last Monday (8) for Miss Hagen who's off on eight-week vacation. Donald Davis takes over this afternoon (Wed.) (for Strudwick who'll vacation for six weeks.

Last week, $34,313 for nine performances.

Closed Last Week

***Rattle of a Simple Man,** Booth (C) (12th wk; 94 p) ($6.90-$7.50; 807; $34,600) (Tammy Grimes, Edward Woodward). Previous week, $9,002.

Last week, $11,167. Closed Saturday (6) at an estimated $65,000 loss on a $75,000 investment.

Other Theatres

Ambassador, ANTA, Atkinson, Barrymore, Beck, Belasco, Biltmore, Broadway, Cort, 54th St., Hellinger, Hudson, Little Theatre, Longacre, Lunt-Fontanne, Lyceum, Morosco, Plymouth, Royale, St. James, Ziegfeld.

Stock Items

Jack Sterling, who has a morning radio shows on WCBS, N. Y., will play the title role July 30-Aug. 4 in "The Music Man" at the Gladiators Music Arena, Totawa, N. J.

Hal March is repeating the role he originated on Broadway in "Come Blow Your Horn" this week at the Kennebunkport (Me.) Playhouse, which opened its 31st season with the comedy Monday (8).

The staff for **Eddie Rich's** Colonie (N.Y.) Summer Theatre, in a new tent this season includes **Alex Trehanovsky,** building and maintenence manager; **Joseph Caron,** company manager; **Fred Weterick,** pressagent; **Ben Shecter,** set designer; **Steve Austin,** boxoffice chief.

Gretchen Wyler is playing the title role in "Redhead" at the Aqua Theatre, Seattle.

The newly-organized Triangle Theatre, Durham, N.C., which last month presented "A Lost Day Is Hard to Find," a new play by **Buck Roberts,** has three other productions scheduled for the summer, a double-bill of "No Exit" and "A Slight Ache," July 20-27; "Heartbreak House," Aug. 3-4 and Aug. 8-10, and the musical, "Anything Goes," Aug. 16-18 and Aug. 22-24.

Leora Dana is starring in "The Visit" at the Olney (Md.) Theatre.

Painting by **Nan Lehnemann** are being exhibited this week at the Tappan Zee Playhouse, Nyack, N. Y.

Israeli's Best Legit Season, But Not an American Play on Boards; Stage Actors Earn $200 a Month

By JOSEPH LAPID

Tel Aviv, July 9.

Tel Aviv's legitimate is winding up a highly successful season. Habimah's b.o. was 80% higher than previous season. Habimah which is the Israeli National Theatre and will visit the U.S. next year, has sold in its two halls some 750,000 tickets. This in a city of half a million inhabitants.

Boom is explained as follows: (a) the company gave up certain artistic pretensions for the sake of the boxoffice (b) the local audience got tired of foreign performers and is turning back to the traditional (c) a talented young generation of Hebrew writers is conquering the stage (d) there is still no television in Israel.

Sex was rampant. Habimah presented "Irma La Douce," Ohel theatre had "A Shot in the Dark" and the Haifa Municipal Theatre played Brendan Behan's "The Hostage."

While American plays were heretofore an integral part of each theatre's repertoire, for the first time in years, not a single American play was performed on any stage. Since in all other aspects of Israeli life, the American influence is increasing, the only explanation left is that no recent American work has caught the Israeli managerial immagination.

The most popular dramatist here is the late Bertolt Brecht. His "The Caucasian Chalk Circle" in the Haifa Theatre was an immense success and Ohel Theatre is now coming out with "Schweik in Second World War."

(Hitler will be represented by a puppet, in order not to offend the Israeli audience).

There are about half a dozen theatre performances every evening in Tel Aviv, usually well attended. The public is highly theatre-oriented and actors gain a high measure of popularity, reserved in most countries for film stars. Despite which they earn a pittance. Since all the theatres are repertories, the actors get a monthly salary, which doesn't exceed $200. (Though a dollar is worth twice to three times its buying power in the States).

Habimah, which presents six to eight new plays in a season, works on a budget of $400,000. Of this 85% is covered by ticket sales (a ticket costs $2-3) and 15% of the budget is subsidized, partly by the American Israel Cultural Foundation of Manhattan.

Spreading Influence of Off-Broadway; Its Fare Seen Much In Hayloft s

Off-Broadway is exercising a strong influence on this season's fare at the Town & Country Musicals, East Rochester, N.Y. Six musicals are being presented at the spot this semester and of those three have off-Broadway ties.

Of the three, only one is an off-Broadway original. That's "The Fantasticks," which opened the semester at the spot June 25. The other two are Broadway oldies which have been given click off-Broadway revivals. They're "The Boys From Syracuse" and "Anything Goes."

The off-Broadway production of "Fantasticks" is still running at the Sullivan Street Playhouse, N.Y., where it preemed May 3, 1960. "Syracuse" is at Theatre Four, N.Y., where it opened April 15 to sock notices. "Anything," in which Andy Devine will star at the Town & Country, ended a 239-performance run off-Broadway last December.

"West Side Story," with Larry Kert repeating the role he originated on Broadway, is current at the East Rochester showcase. It's in the second week of a fortnight's stand and is to be followed by "Syracuse" for a single stanza, starting next Tuesday (16). "Carnival" follows for two weeks July 23-Aug. 4, then "Anything" the week of Aug. 6-11, with Pat Carroll in "Gypsy" closing the season Aug. 13-25.

CHEEK-BY-JOWL PIANISTS

Five on Consecutive Eves At Theatre Champs-Elysees

Paris, July 9.

Exceptional parade of piano concerts at the Theatre des Champs-Elysees recently, with interesting b.o. results. Usually, concert halls try to avoid booking the same type of artist two or three nights in a row. Here, tied in with the theatre's 50th anniversary, Artur Rubinstein, Rudolph Serkin, Byron Janis, Claudio Arrau and Robert Casadesus followed one another on succeeding nights.

Rubinstein, pappy of 'em all, drew approximately $17,000 for the evening at a $6 top. Serkin grossed $7,000, Janis got $8,500, Arrau about $3,500 and Casadesus about $6,500. The latter four were sold at $4 top.

Theatre's top gross for the year probably was the $60,000 (approx) garnered one evening by Maria Callas, with Georges Pretre conducting the RTF orchestra. Ducats were scaled at a $30 top.

Gift of Marble, Italy's Donation To Culturama

Washington, July 9.

Italian Government has offered to give all the marble needed to construct the proposed National Cultural Center. President Kennedy has revealed, thanking Italy for the "generous" and "splendid" offer.

Center officials were hesitant to put a money value on the gift, but one said it would probably be worth between $500,000 and $1,000,000, depending upon the type of marble finally chosen. Roughly 250,000 square feet will be required.

Discussions concerning the gift, it developed, actually started about 18 months ago between Roger L. Stevens, chairman of Center trustees, and Italian government officials.

In another development, the first major league foundation has made a financial commitment to the Center. The Ford Foundation pledged $5,000,000, with the check to be handed over as soon as the Center has raised $15,000,000 elsewhere.

Center officials say they have received about $9,000,000 in donations to date, although presumably a lot of that has been spent. The Center must pay all its operating expenses, salaries of office personnel, etc.

ALLEY'S $900,000 DRIVE TO MATCH FORD GRANT

Houston, July 9.

Alley Theatre has launched the biggest drive of its career—the raising of $900,000 by Aug. 1. The money must be raised to qualify for a $2,100,000 grant from the Ford Foundation, largest ever to a theatre.

Dudley C. Sharp, former Air Force secretary, has been named drive chairman.

Money raised will be used to build a new theatre building.

New West End Theatre

London, July 9.

Another new theatre is planned for the West End. It will be on the site of Drury Lane's Winter Garden which has been dark for a long time. The playhouse will be part of a development scheme involving $4,200,000. Attached to the theatre will be a restaurant and bar, shops, apartments and an underground car park. The theatre will seat between 500 and 600 people.

Winter Garden Theatre opened in 1919 and was bought by the Rank Organization in 1945.

Sara Greenspan Exits Guild After 38 Years

Sara Greenspan, who's been with the Theatre Guild for 38 of its 44 years of operation, will retire next Thursday (11). She was given a farewell party yesterday (Tues.) at Sardi's Restaurant, N.Y., by Armina Marshall, Philip Langer and Warren Caro, officers of the Guild.

Miss Greenspan, who's been business manager for the firm for almost 20 years, joined the organization in 1925 as secretary to the late co-founder, Theresa Helburn. She and her husband, Meyer Levy, leave next Friday (12) for a two-month tour of South America. Her duties at the guild will be taken over by Anna May Franklin, secretary to guild attorney H. William Fitelson.

Jacob's Pillow Clicks Its 30th

By JAMES L. CONNERS

Lee, Mass., July 9.

The 30th anniversary of Jacob's Pillow Dance Festival opened June 25 with a performance by the Ballet Espanol Ximines-Vargas in the barn-like theatre, following a characteristically pre-curtain talk to "My Friends" from founder Ted Shawn, and the traditional garden party for guests. Perfect weather prevailed. There was enthusiastic, and sometimes colorful, repsonse from the audience.

Shawn, who suffered a heart attack two years ago, was in a mood at once reminiscent, jovial, religious and challenging. Speaking of the first performance at the Pillow—picturesquely located on the side of a mountain in the Berkshires—Shawn recalled the July 14, 1933 afternoon when the premiere was given. Staged in what is now the rehearsal hall, the dancers were a troupe of young men Shawn had inspired to follow him. Audience, then numbered 45.

Shawn explained that the public performance had been the brainchild of F. Cowles Strickland, founder of the Berkshire Playhouse in nearby Stockbridge. Shawn's most vivid recollection of that day was one of "skepticism."

However, the dean of serious American dancing said, and repeated, that his plans had a way of non-materializing, while his dreams "invariably come true." Striking a spiritual note, Shawn commented that "Dancing is the greatest demonstration of God's activity on earth."

"Dancing," he added, "is the maker of all the arts. They are all born through or out of it."

Despite Shawn's age, he is always thinking of the future: "How can I top this year's program next year, and next year's by the one which follows."

After submitting a report on the fortunes and misfortunes of last year—a leak over the stage which required "a major reroofing job," the winter snows that badly damaged the cottage named in honor of his long-time partner, Ruth St. Denis," etc.—Shawn launched into a plea for "participation" by the audience. The stamping of feet, clapping of hands, and shouting of "Bravos" during the performance had a "therapeutic value."

Shawn conceded that he is "a ham" and is "corny," but contended that both "ham" and "corn" contribute to nourishing entertainment.

Art Lewis Maps London Tuner on Joe Grimaldi

London, July 9.

Arthur Lewis plans a late fall opening for his production of the Ron Moody musical, "Joey, Esq.," based on an incident in the life of Joe Grimaldi, the clown. The London-resident American producer explains that the show will not be a pre-Broadway tryout, but is an English project.

Moody has written the book, lyrics and music and will also play the title role. It will be his first West End appearance since he portrayed Fagin in "Oliver."

Lewis intends to import a director and choreographer from the U.S., but the cast not yet engaged, will be predominantly British. No theatre is set.

Moody began working on the musical 12 years ago, and says he has turned down a number of film and legit offers in order to concentrate on it.

Of 55 Houses, 40 Dark In Paris As French Go Loco For L'Auto

Paris, July 9.

Paris has (a) the most legit houses of any major city and (b) the most new and revived plays every year, but (c) goes slow theatrically in the summer. In fact with the Frenchmen's madness for autos many legiters begin to drop Sunday performances as early as April and are now going dark as early as May rather than the usual late June and July closings.

Over 40 of the 55 legit houses are closed but several will be reopening in late July and early August for any visitor biz. This week Marcel Achard's seven year bonzanza "Patate" comes back to the Saint-Georges after a brief hiatus as well as the hoary but fave piece "L'Aiglon" to the Chatelet and the long-running Claude Magnier farce "Oscar" to the Potre Saint-Martin.

State-operated Opera-Comique reopens in August and the Varieties brings back the hit Robert Dhery musical comedy "La Grosse Valse" while Robert Thomas' suspense item "Eight Women" returns to the Bouffes-Parisiens. Mime Marcel Marceau, sans words and so acceptable for any tourists, expects to continue his one-man show through the summer at the Renaissance and an old Barillet and Gredy hit, "Adele's Giff," comes back to the Ambigu with originator Gaby Syvlia.

Theatre De Tertre continues with Ibsen's "Rosmersholm" and the Vieux-Colombier will go the summer with its hit Federico Garcia Lorca reprise "Blood Wedding." In fact a Spanish version of the play will come to the Athenee for a few weeks to try to hit the growing worker group of Spanish-speaking peoples here.

Add some perennial spicy comedies like "Cherie Noire," with Yank actress Marpessa Dawn, "Choir Boys" and "Boeing-Boeing," plus festivals, to make up the brunt of straight summer legit. The operetta "The Merry Widow" at the Mogador also holds on.

But the leading summer fare is always the musical revue featuring nudes, one name and big or little production numbers. The Folies-Bergere and Casino De Paris are the leads in this type of classic fare and are both sporting solid shows and look to go on for years yet.

Music Halls rule two-a-day vaude in favor of revues. Alhambra has tried with an African Ballet for only so-so results while L'Etoile has brought back the Yank gospel show "Black Nativity," which hit last January, for a short profitable run.

Olympia has built a revue around female impersonator Coccinelle, now a "real woman" after an operation, "Cherchez La Femme," which may go the summer on her or his tourist pull. ABC has a nude show as does the European, and the Concert Mayol goes on with its smaller scale but racier undraped entry.

'WILDCAT' PARTNERSHIP

Carmel Quinn's Legit Debut With Announcer McMahon

Ed McMahon, announcer on the Johnny Carson NBC-TV "Tonight" show, will costar Aug. 13-18 with singer Carmel Quinn in "Wildcat" at the Packard Music Hall, Warren, O. The musical is being presented there by John Kenley who's done extremely well in the past headlining Hugh Downs, the "Tonight" show announcer when Jack Paar was host.

Miss Quinn, of radio, video, cafes and St. Patrick's Day, is making her legit debut on the summer theatre circuit this year. Besides "Wildcat," she's also playing some dates in "Finian's Rainbow."

Beating the Jinx; Regulars Duck 'West Side Story'

Dayton, O., July 9.

Paul Shawhan's summer theatre is two-thirds of the way through a six-week Memorial hall season, in better shape than any of his predecessors since John Kenley's successful 1957 season. With the musical comedy phase of the season over, Shawhan reports he has had only one financial dud, "West Side Story."

"I expected that one to make money," he said, "and it did attract a good young audience but we didn't get the regular theatre goers."

He said the opening production, "Music Man," made money primarily because Lila Gage and Norwood Smith, the stars, worked for less than their normal price out of friendship.

"Can Can," last week's production, did the best gross of all, with a 75% house (60% is the break even point) primarily because of attraction of Jack Kelly from tv and Susan Johnson's following.

Miss Johnson, a real talent with a big voice, sparked "Unsinkable Molly Brown," the third production and second most popular. Memorial Hall seats 2,500.

Shawhan notes advance sales are good for the final productions, Edgar Bergen and Ilka Chase in "You Can't Take It With You" and Tab Hunter in "The Tender Trap." He says, "Our nut will be down considerably for these two because they are not musicals and we do not have the cost of an orchestra." The Bergen production will be staged here but "Tender Trap" is a package production, made up in Hollywood for a tour of the country.

Paul Winston failed to complete the 1958 season, and Douglas Crawford suffered a similar fate here in 1959. The theatre was dark in 1960 and James Alex suffered big losses both in 1961 and 1962.

GEORGE BOROFF TOPS L.A. PRODUCERS GROUP

Los Angeles, July 9.

George Boroff, operator of Circle Theatre, has been named president of the Theatrical Producers Assn. of Southern California, setting up shop again after a three-year hiatus. The organization is to be a negotiating body in dealing with all theatrical craft unions. It originally was formed at the suggestion of Willard Swire, former Actors Equity exec.

Paul Levitt, operator of Players' Ring and Gallery, is veepee; William D. Swanson, Las Palmas Theatre, secretary; Robert R. Schaefer, legal counsel, and Jack Proctor, public relations counsel.

Broadway producer **Morton Gottlieb** returned to New York recently from Europe where he arranged for a London production of his Broadway presentation of "Enter Laughing" and worked out plans to bring over the British play, "Chips With Everything," for an Oct. 1 opening at the Plymouth Theatre, N.Y.

Atlanta Names: Bert Parks (Native), Merman, Raye, And Met's Blanche Thebom

Bert Parks will make his first professional appearance in his home town of Atlanta when he headlines there July 23-28 in "The Music Man" at the Theatre Under the Stars. The 5,400-seater, which began its season last Monday night (8) with the Ethel Merman Show, has Martha Raye in "Wildcat" scheduled for next week. From July 30-Aug. 4 the offering will be "Flower Drum Song," with Yau Shan Tung, Yin Sun and Don Driver.

"Flower" will be followed Aug. 6-11 by the Met Opera diva, Blanche Thebom in "Call Me Madam" and Aug. 13-18 by Ann Blyth in "Carnival." Eric Mattson and Pittman Corry are back as producer-director and choreographer, respectively. Christopher B. Manos is executive producer, Stevenson Barrett, musical director, and Richard Hughes, production stage manager. Hughes will direct "Music Man" and "Flower."

Broadway legit pressagent **Lewis Harmon**, left last week with his wife and daughter for a vacation in Miami Beach prior to his entering Polyclinic Hospital, N. Y., for ear surgery July 18.

NEW YORK
Herald Tribune
Sunday, July 7, 1963

What's Right With Broadway

WALTER KERR is on vacation. During his absence, personalities in the theater world will substitute for him. Today's guest is Broadway producer Alexander H. Cohen.

By Alexander H. Cohen

While the official number of members in the Critics Circle is limited to the working press and while the working press in the person of Walter Kerr is vacationing, I would like to answer those amateur critics who think that the fashionable thing to do this season is to aim broadsides at the theatric l industry.

First of all, let us acknowledge the recent "discovery" that flop shows lose money. Indeed they do—millions of dollars—and, deservedly so. But that does not seem enough reason to overlook the many more millions earned by the hits. The commercial theater, when it gives the consumer what he wants, is commercially sound. Otherwise, might I suggest that all of us who produce for Broadway would have long since sought employment elsewhere. I am one of many producers who can go to work any time he pleases in commercial or toll television, producing shows or working for Hollywood. Why don't I? Because, happily, I do well on Broadway and, when I do, so do my employees, my associates and my investors.

Rousing himself from the gloom generated by the thought of Broadway's bankruptcy, our armchair critic's next complaint is that "the public can't buy tickets. The theater parties have them all!" Aside from the consideration of the hundreds of millions of dollars that theater parties have raised for deserving charities, one wonders if perhaps it is not time to start thinking of these audiences, who patronize the theater at advanced prices, as members, individually, of the public.

"Okay," our critic concedes, "so you can get tickets! But, at $6.90, who can afford to buy them?" Armies of bleary-eyed customers are staggering out of four-hour cinematic treats, having paid a dollar an hour for their labor; others of their kind are riding back uptown from off-Broadway's vanity shops (those basements which have been financed by the entrepreneur's mother-in-law, whose donation of $7,000 has enabled her daughter's husband to mount and run "The Tulip Bulb" for a weekend) pleased with themselves for having spent only $5 a ticket, a reasonable price made possible by the generous consideration of the craft unions. While all this financial frivolity is going on, a lot of the legitimate theater's cheap seats are going begging.

This Is a Business?

Then there's the critic who says, "You call that a business! C'mon—it's fun and all, but a business?" Yes, my friend, and a very efficently run one. For instance, a musical spectacle involving the varied talents of 150 people —principals, singers, dancers, musicians and technicians of varying types, is completely mounted in a six-week period, having first been designed by qualified experts in each department. We are seldom, if ever, taxed by overtime. Our scenery is constructed and our costumes manufactured according to exact specifications on a rigid schedule and, together with properties and tons of sound and lighting equipment, is delivered to a theater on a particular day and assembled in a matter of hours at a firm contracted price. Moreover, our grosses are totaled daily, our accounts are presented weekly, and our profits are distributed monthly.

"But," says our critical economist, "your production costs have more than doubled in two decades." True, but only in direct proportion to the nation's economy. Labor costs, material costs and creative costs have all risen—just as they have in every other industry. One inevitable result is that failure is more expensive than it ever was—witness either the Edsel or "Lorenzo." Inevitably, too there is less room for mediocrity. It is worth noting that this year three of the craft unions have received cost-of-living wage increases, all unions are sharing in pension plans, the city has added a 2½ per cent occupancy tax and advertising lineage rates have gone up. In spite of all this, the price of admission to the public has remained the same.

Our self-appointed faultfinders then complain that "too much of what Broadway offers is imported." So are some of our best wines, books, paintings, cars and cheeses.

"Broadway never does anything new" is a strange complaint to encounter in an era in which every department of the theater has made major breakthroughs. The steps from Odets to Miller to Albee have been consistent and progressive.

Electronics Bows In

Technically, the full use of contemporary electronics in lighing and sound has completely changed the mechanics of the theater. Next season's introduction of subtitling for the Italian musical "Rugantino" will bring in another electronic possibility. Production design has moved drastically from Belasco's realism to Alswang's abstractions.

"Theaters are physically uncomfortable," says the patron, and this complaint has been justified. Following the example of City Playhouses in New York and Jujamcyn Theaters on the road, Lawrence Shubert Lawrence jr., the new managing director of the Shubert empire, has alloted a fortune for the refurbishing of the Shubert chain. Every theater in New York is presently undergoing a face-lifting and extensive renovation.

Turning from amateur to professional critics, New York State's Attorney General has a complaint—one which must be considered seriously, but which should not be exaggerated. The Attorney General alleges that some of the financial arrangements made by certain promoters are open to question and that legislation may be necessary to correct certain malpractices.

He is, I believe, correct in his concern. Every season some newcomers, wooed by hopes of vast profits engage in the business of producing a play and because of their inexperience are unfamiliar with established practices. Mostly they fail, fold their tents and quietly return to some other pursuit. To the best of my knowledge, all professional producers, who are members of the League of New York Theaters, conduct their business in a meticulous way according to accepted professional and ethical procedures. The formation of limited partnerships is subject to the scrutiny of the Securities and Exchange Commission and standard theatrical certified public accounting procedures are strictly adhered to.

Producers are not transients—the day of the fly-by-night who stranded a company in Kansas City went out with gaslight. Producers are creative business men who have the courage to invest their energy and resources in the commercial theater. And what have they done?

The last criticism we always have is what a bad season it has been. In 1962-'63, the theatergoer was able to see revivals, foreign imports and American originals, among which were:

"The School for Scandal," "Oliver!," "Beyond the Fringe," "Strange Interlude," "Mother Courage," "Who's Afraid of Virginia Woolf," "Never Too Late," "Enter Laughing," "Dear Me, the Sky Is Falling," several hit-holdovers from the previous season, and plays which did not succeed by Tennessee Williams, S. N. Behrman and William Inge.

The total output of any living art form fluctuates from year to year. Some books are good, some don't make it; some movies are sellouts, some fold quickly; a new painter enjoys a vogue, while others continue to paint with less critical acclaim. So, too, with the theater, and, surely, it is the continuity of production, season after season, that is irrefutable proof of the basic health of the industry.

Reprinted with the compliments of: Masque Sound & Recording Corporation, Duwico, Kaye Outdoor Advertising Co. Inc., Eaves Costume Co. Inc., Nolan Scenery Studios, Inc.

In Praise of Artistic Deficits

Sir Tyrone Guthrie Argues That a Loss May Be Proof Of Integrity

Winnipeg, July 9.

Sir Tyrone Guthrie, guest speaker at the Manitoba Theatre Centre fifth annual meeting, stated that deficit financing in Canadian theatre is a hopeful sign that artistic integrity is being directed toward the creation of a national theatre. MTC's accumulated deficit of $37,466, and last season's loss of $10,810 was not disturbing in the least, rather it was a sign that local theatre was triving to expand its artistic horizons.

Guthrie insisted that the necessary impetus required in creating a national theatre was by not compromising artistic integrity for commercial reasons. "The important thing is that more people are coming to the theatre every year, and that the purpose of theatre is being redefined by operating as a public benefactor rather than a strictly commercial operation."

Further, he said, that one of the most important facets of maintaining a high calibre is to have management always one jump ahead of the audience and public taste, and that condescending to make money was not right.

In reference to theatre generally, he said that two of the invisible assets are "the pleasure it affords and the prestige it gathers," and he credited local theatre as being a fine example of society creating for itself.

Canada, he said, is only beginning to develop a style of society of its own. Regional theatre, he hoped, would be the beginning of the emergence of a distinctly Canadian style of acting.

Guthrie expressed the hope that some sort of co-operation between MTC and the new Minneapolis Theatre, of which he is artistic director, could be arranged. "The two theatres are founded on the same impulses and have the same aims" and are "steps in the creation of the right kind of national theatre, with roots across the country."

2 Barnums (No Bailey) In Prospect as Tuners

Broadway is again scheduled to get two musicals cued to the life of circus showman Phineas T. Barnum. One is the Alexander H. Cohen presentation, slated for a Main Stem opening next April 22 in conjunction with the N.Y. World's Fair. The other, using songs written for the show which Ida Martucci had planned producing, is now earmarked for a Broadway debut next January under the production auspices of Mark Forbes, formerly director of advertising and publicity for the Lane Bryant stores.

The Cohen vehicle, for which Jerome Chodorov wrote the book and Marian Grudeff and Ray Jessel the music and lyrics, is titled "Barnum." That same tag identified the musical which Miss Martucci had intended producing and it's also the tentative label for the Forbes venture. Miss Martucci had planned using a book by Romeo Muller with Eddie Heyman and Milton Kaye supplying the lyrics and music, respectively.

Songs by Heyman and Kaye are to be used by Forbes, but instead of the Muller book, he's got a script by Franklin Lacey, who collaborated with Meredith Willson on the story for "The Music man." Forrest Tucker, who played the title role in "Music" on the road for over three-and-a-half years, is scheduled to play Barnum in the Forbes presentation.

Mayo-O'Shea Pairing In Meadowbrook' 'Fiorello'

Virginia Mayo and her husband, Michael O'Shea, will costar Sept. 19-Oct. 6 in "Fiorello" at the Meadowbrook Dinner Theatre, Cedar Grove, N.J. The spot will presen. Diana Dors in "Pajama Game," starting next Wednesday (10) and then Fernando Lamas in the role he originated on Broadway in "Happy Hunting." "Game" is scheduled to run through Aug. 4 with Lamas booked for an Aug. 7-25 stand.

Also on the Meadowbdook sked is "Silk Stockings," sloted for an Oct. 10 opening with Earl Wrightson and Lois Hunt costarred.

Factional Fight Boosts Fred Miller Membership

Milwaukee, July 9.

Membership in the Fred Miller Theatre, local stock group, has reached a new high of 1,300. The bulge resulted from a treatened take over by a dissident group of Miller supporters. Mickey Morton, their leader, set out to get 400 new sponsor-members, but recently decided to turn over the newcomer bloc to Jack McQuiggan, the new Miller producer.

Morton's group enlisted 440 new members, and another group supporting the present incumbent board recruited another 500 new members, bringing the overall membership to about 1,300. McQuiggan welcomed the support of the new members. He said both groups were interested in "good theatre."

Andre Mertens, 59, Dies From Injury on Trip; Chairman of Columbia

Zurich, July 9.

Andre Mertens, 59, chairman of Columbia Artists Management Inc. of New York died here today (Tues.) from complications following a bad fall suffered some weeks ago in Hamburg. Although Mertens had been seriously ill with a heart attack three years ago, it is stated that this was not involved.

Originally German born, funeral services and burial will be in the family plot near Berlin. His wife Clara is the sole survivor. They had long made their homes in Manhattan and Westport, Conn. Mertens, the son of a concert impressario, was head of the opera division in the German Ministry of Culture but resigned and moved to Vienna when Hitler took over. He was a Lutheran.

In Vienna he served as CAMI rep and this in turn led to his joining the home office in New York. He headed his own section and personally represented Leontyne Price, Renata Tebaldi, Maureen Forrester, F. Tagliavanni, William Warfield, Cesar Sieppi, Gold & Fitzdale.

A frequent talent scout in Europe, Mertens had brought the Berlin Philharmonic to the U. S. in 1955, thereby reestablishing musical relations with the former enemy country.

Menotti Fest

Continued from page 2

while, she has intensity, expressiveness in emotional and lyrical moments which are the tools a born artist brings on stage from the first moment.

"Gospel-Time" has this year replaced "Black Nativity" with equal interest and the most notable voice among the different groups (Roberta Martin Singers, Lorraine Ellison Singers, Twighlight Gospel Singers etc.) is the one of Ernestine Washington, defined by Italian critics as "the most bluesy" of all.

Among the dance attractions, the program listed "Four Ballets" by the Marie Rambert group—but out of the four only three have been presented. A classical, rather cold version of "Don Chisciott"; an excellent rendition of Antony Tudor's "Gala Performance" with the ballerinas Anne Truscott, Ariette Taylor and Elsa Ricagno; and special for Spoleto: "The Travellers"—a ballet in Kafkaian mood choreographed by Norman Morrice to music by Leonard Salzedo, which has as background an air-terminal and depicts in all its aspects our, by now famous, "age of anxiety."

In a recent wire to President John F. Kennedy, Actors Equity pledged to continue its "long-standing fight for equal rights for all in the field of the theatre" and, among other statements, said, "We applaud your action in utilizing all the means at your disposal to combat the unlawful and immoral deprivation of American citizens of their equal rights and opportunities."

Hub's Charles Playhouse Opens 'Pirandello' Oct. 1

The Charles Playhouse, Boston, plans opening its 1963-64 season Oct. 1 with "Six Characters in Search of an Author." Other offerings scheduled for the spot's seventh semester include "Rhinoceros," opening Nov. 13; "Man and Superman," opening Feb. 5; "The Hostage," opening March 11, and "The Glass Menagerie," opening April 15.

A musical, to be selected, is slated for presentation at the house starting Dec. 26.

Tent Showmen Planning Patriotic Wax Museum With Stage Techniques

Philadelphia, July 9.

Local triumvirate of Lee Guber, Frank Ford and Shelly Gross, who parlayed a small investment in a summer tent operation into a national theatrical corporation, are diversifying.

As a major side project for 1963, Music Fairs has leased ground floor space in the Bourse Bldg., within 150 yards of Independence Hall to open new $250,000 American Wax Museum. Idea: life-size figures of historic Americans.

Music Fairs' ninth year of operation finds group with five of its own tents in Valley Forge, Pa.; Haddonfield, N. J.; Painters Mill, near Baltimore; Westbury, L.I.; Gaithersburg, Md., near Washington, and West Springfield, Mass., this last in association with Wally Beach.

"The six Music Fairs will run a combined total of 93 weeks this summer with an average nut of $25,000 per week for a total expenditure of $2,325,000," said Ford, who is secretary-treasurer.

"This does not include the cost of the one-nighters at three of the tents, which feature such attractions as Duke Ellington, Alan King, Al Hurt, the Weavers, the Kingston Trio, Dave Brubeck, Stan Getz, Miriam Makeba and others," Ford added.

The summer season is not only the Music Fair's biggest in terms of playing weeks, but also in the calibre of names signed for attractions. The star roster includes Milton Berle, Hugh O'Brian, Will "Sugarfoot" Hutchins, Patrice Munsel, Robert Alda, Earl Wrightson, Mamie Van Doren, Lee Grant, Keely Smith, Andy Devine, Juliet Prowse, Martha Raye, Dorothy Collins, Jane Morgan, and Fess Parker.

An innovation this year is the midweek matinees at all six theatres. "We are now playing eight performances a week," Ford said. "Increased cost of doing business, plus increased demand by older customers, such as Golden Age clubs and other organized groups has brought back the low-priced matinee."

By arrangement with David Merrick, Music Fairs recently completed a 33-week bus-and-truck tour of "Carnival," covering 109 cities. Mimi Turque has replaced Elaine Malbin in the lead for "Carnival" now playing the tent circuit, and the production goes to Israel to open at the Habima Theatre, Tel Aviv, Aug. 18.

A film project was scuttled over weekend. Group had purchased Barbara Tuchman's Pulitzer Prize-winning best-seller "The Guns of August" for $35,000 to make into a film. Nathan Kroll spent three week is Europe trying to locate film clips for World War 1 background but couldn't locate ones wanted.

American Wax Museum will capitalize on its proximity for the several million history-minded tourists who visit Independence Hall annually. Over 100 figures are to be seen in 20 different tableaux, which also feature sound theatrical lighting, rear-projection screens, color and an overall "Legend of America" theme.

Gus Schirmer Circulating

Director Gus Schirmer Jr. is moving around the summer stock circuit. Last week's presentation of "Kind Sir," starring John Forsythe, at the Lakewood Theatre, Skowhegan, Me., was staged by Schirmer, who's moved on to Owings Mills, Md., to direct "The King and I," headlining Jane Morgan, for its opening there next Tuesday night (16) at the Painter's Mill Music Fair.

He's also the stager for the production of "Rain," in which Edie Adams is to open July 23 at the Packard Music Hall, Warren, O.

Tuner Promoters Seek SEC Sanction

Wish to Peddle Shares to Public for 'Sammy Run' and 'Apollo and Miss Agnes'

Washington, July 9.

Two New York partnerships, formed to produce two musical comedies, have asked the Securities & Exchange Commission to approve public stock sales to finance the ventures.

The Sammy Co. seeks sanction of a $400,000 limited partnership offering to produce "What Makes Sammy Run?" and The Apollo Co. wants to float $450,000 to work for "Apollo and Miss Agnes."

General partner of The Sammy Co., which is pegging its shares at $8,000 each, is Joseph Cates. He will produce the show and receive 50% of the net profits plus 1% of the gross box office receipts of each company presenting the musical.

"Sammy" book authors Budd and Stuart Schulberg and composer-lyricist Ervin Drake will receive a total royalty of from 7.5 to 9% (depending on the show's run) of gross boxoffice receipts for each week of the run.

"Apollo" general partner is Bob Banner who coauthored the book with Alice Banner and Alan Scott and will direct and produce the show. Scott also supplied the lyrics, and the music was done by Marilyn Scott and Keith Textor.

Shares will go for $9,000 each for the musical which is based on Jean Giraudoux's "Apollo de Bellac," a one-act play. It is scheduled for a special tryout in Dallas and the principal members of the cast will be David Wayne, Nancy Dussault and Reginald Gardner.

Bob Banner is to get half the net profits, plus a $5,000 director's fee and 2% of the gross weekly box office receipts, Wayne is to receive from five to 7.5%, subject to a minimum guaranty of $2,750 per week, if he appears in the Broadway production. The authors are to get an aggregate of 6%.

Bracken Succeeds Ewell With Touring 'Take Her'

Eddie Bracken succeeds Tom Ewell next Monday (15) as star of the touring production of "Take Her, She's Mine." The Henry and Phoebe Ephron comedy is at the Blackstone Theatre, Chicago.

Bracken, who'd been costarring at the Red Barn Theatre, Northport, L.I., in "Come Blow Your Horn," had to be replaced in the comedy for its final stanza at the barn this week. He withdrew from the show last Saturday (7) to prepare for his new assignment.

The role vacated by Bracken in Northport has been taken over by Daryl Hickman.

Pageant Still Blooms In Carolina; Andy Griffith Guests in 'Lost Colony'

Manteo, N.C., July 9.

With television personality Andy Griffith as special guest and a top "crowd attraction, Paul Green's "granddaddy" of outdoor symphonic dramas, "The Lost Colony," was off and running here Saturday night for 58 performances through Sept. 1. It was the 1,157th performance, and the opening of the 22nd production season since 1937, for the oldest and longest-running outdoor play in America.

It was "Tercentenary Night" at the Waterside Theatre, in recognition of the 300th anniversary of the North Carolina charter. Griffith, who played Sir Walter Raleigh in "The Lost Colony," 1949-53, was introduced at intermission by Mrs. Fred W. Morrison of Laurinburg and Washington, chairman of the producing Roanoke Island Historical Assn.

William I. Long is a new director this year. Leading roles this season are in the hands of Tommy Hull, Marjalene Thomas, Gordon Clark, Bob Grubbs and Mary Wood.

Long replaced the late Clifton Britton of Goldsboro as production chief after having served as technical director of "The Lost Colony" for 14 years. Britton died during the past year.

MANITOBA PROJECTS AS SWIRE MOVES IN

Winnipeg, July 9.

Manitoba Theatre Centre, at its annual meeting last week reported a deficit of $10,810 in its fifth year of operation. Combined with a carryover deficit from past seasons, including capital expenditures of $15,254 written off, accumulated deficit inereased to $37,466. Gross revenue was $255,429, compared with $209,654 the previous season. Of the gross revenue, $104,918 was attributed to various grants and donations.

Expenditures were $266,239 compared with $217,319 the previous season. Production costs were up $19,523 to $128,289, an increase of 18 per cent, but ticket revenue increased only 11 per cent to $137,600.

Meeting confirmed the appointment of Willard Swire, former exec director of American National Theatre & Academy as managing director. John Caldwell was appointed executive producer, and Denny Newman, producer of the Chicago Lyric Opera has been loaned by the Theatre Communications Group of the Ford Foundation to review the organization's ticket selling methods.

Jack Beech was elected president, succeeding Desmond Smith, and John Hirsch was appointed artistic director for a three year term.

The 1963-64 season, commencing Oct. 4, has scheduled, "Under the Yum Yum Tree" with Austin Willis; "Five Finger Exercise"; Brendan Behan's "The Hostage"; "Pygmalion" with Frances Hyland; "Cat On A Hot Tin Roof," and three plays to be announced.

Sherri Malinou has taken over the ingenue assignment in the off-Broadway production of "Riverwind."

CBS Daytime Emoters 'Moonlight' In Stock

Performers connected with CBS daytime television dramas are going in for stock moonlighting this summer. They include Mary Foskett, John Baragrey and Don MacHenry of "The Secret Storm," Ronnie Welsh and Robert Mandam of "The Edge of Night," Rosemary Prinz of "As the World Turns" and Bernard Grant of "The Guiding Light."

Miss Foskett is playing summer theatres in the tryout of "The Mackerel Plaza," Baragrey is teaming with Nancy Walker for "Call Me Madam" and MacHenry is to appear in a production of "Thieves' Carnival," with Joe Hardy, producer of the daytime tv serial, "Love of Life," directing.

Welsh is spending the summer in the resident company at the Elitch Gardens Theatre, Denver, and Mandam is to do two weeks of Shakespeare in Washington. Miss Prinz is scheduled to play the title role in "The Unsinkable Molly Brown" at the Grand Theatre, Sullivan, Ill., the first two weeks of August. Grant was at the Grand last week in "Critic's Choice," in which he's appearing this week at the Cherry Country Playhouse, Traverse City, Mich.

Bill Francisco, associate producer of "Storm," is directing a company of "The Fantasticks," to open next Tuesday (16) at the Goodspeed Opera House, East Haddam, Conn., with Anita Bryant and Paul Hartman as leads.

Award Irish Fellowship To Playwright at Mpls.

Dublin, July 9.

The Irish Fellowship to be given for playwriting has been granted to Brian Friel, an Irish-born author now at the Tyrone Guthrie Theatre, Minneapolis.

The award worth $2,800, is the Macaulay Fellowship donated by the former Irish Ambassador to the U.S. and given in one of the arts each year by the Arts Council of Ireland. Friel's first play, "The Doubtful Paradise," was staged in Belfast in 1960. He followed it with "The Enemy Within" at the Abbey last year and "The Blind Mice" produced at the Eblana Theatre, Dublin, eariler this year.

Cliff Hall will appear in "Here's Love."

Broadway

"WHERE'S CHARLIE"
"GUYS AND DOLLS"
"SILK STOCKINGS"
"DAMN YANKEES"
"RUMPLE"
"BYE BYE BIRDIE"

Theatre Tours

"SAY DARLING"
"DESTRY RIDES AGAIN"
"REDHEAD"
"ANNIE GET YOUR GUN"
"DAMN YANKEES"
"BYE BYE BIRDIE"

Television

"GARRY MOORE SHOW" (Eight Times)
"ED SULLIVAN SHOW"
"ANDY WILLIAMS SHOW"
"SGT. BILKO"
"TONIGHT SHOW"
"COLGATE COMEDY HOUR"
"MUSIC '60" (CBS, Toronto)
"PERRY COMO SHOW"
"BELL TELEPHONE HOUR"
"DIAGNOSIS UNKNOWN"
"I'VE GOT A SECRET"
"TO TELL the TRUTH"
"CANDID CAMERA"
"NAKED CITY"
"STUMP THE STARS"
"PICTURE THIS"

Night Clubs

SAHARA HOTEL, Las Vegas
STATLER HOTEL, Dallas
ROOSEVELT HOTEL, New Orleans
INTERNATIONAL, New York
ROYAL YORK HOTEL, Toronto
FONTAINEBLEAU, Miami Beach
AMERICANA, Miami Beach
DIPLOMAT, Miami Beach
SHAMROCK HILTON, Houston
SHOREHAM, Washington
EDDYS REST., Kansas City
ADOLPHUS HOTEL, Dallas
ANKARA CLUB, Pittsburgh
EMBERS CLUB, Phoenix

Records

"SILK STOCKINGS" (RCA Victor Cast Album)
"WILD, WYLER, WILDEST" (Jubilee Records)

GRETCHEN WYLER

(as ANNIE)

BOX OFFICE BOOM

DINNER THEATRE, INC.
1639 BROADWAY
NEW YORK 19, NEW YORK

PLaza 7-5590

July 1, 1963

Miss Gretchen Wyler
c/o Gerard W. Purcell
210 East 53rd Street
New York 22, New York.

Dear Gretchen:

When Jimmy seated me next to your table at Sardi's two months ago, my first reaction was, why not? Although I knew you had never done the role, I also knew that I wasn't really taking a chance with you.

I am talking about the role of Annie in ANNIE GET YOUR GUN at the Westchester Dinner Theatre and the reason I wasn't taking a chance was the tremendous job you had done for us in BYE BYE BIRDIE at the Westchester Dinner Theatre last December.

Even though you had played BIRDIE on Broadway for a year, I think you improved on your performance for us, and you certainly improved our grosses. But in ANNIE you surpassed yourself, both in performance and box office, and I certainly agree with the critics who said:

"ANNIE is easily the best musical that the Westchester Dinner Theatre has done since it was launched fifteen months ago. Gretchen Wyler is just ideal as Annie and as precious as the platinum in her hair. She keeps the show moving with unbelievable vigor."

However, the thing that pleases me the most, and perhaps more important, is the total box office you brought in as the star of ANNIE, only five months after doing the same thing in BYE BYE BIRDIE.

On behalf of Julie Wilsker and myself at the Westchester Dinner Theatre, I want to thank you for seven very profitable weeks, plus seven weeks of completely satisfied customers.

Sincerely,
CARL.
Carl Sawyer

Currently STARRING IN
"REDHEAD"
Aqua Theatre, Seattle, Wash.

Starring
August 11 to September 22
"WHERE THE ACTION IS"
OLDSMOBILE NEW CAR ANNOUNCEMENT SHOW

Direction
ASHLEY-STEINER-FAMOUS ARTISTS, INC.
555 Madison Avenue, New York

Personal Management
GERARD W. PURCELL ASSOCIATES
New York Office: 210 E. 53rd St.
New York 22, N. Y. PLaza 3-7602
West Coast Office: 6269 Selma Ave.
Hollywood 28, Calif. Hollywood 6-4439
Press: ELLEN McGARRY

Opera and Concert Reviews

Tannhauser
(PARIS OPERA HOUSE)

Paris, July 8.

Suddenly the Paris Opera House has come alive. For years one of the fabulous operatic theatres of the world, it has continued to draw big audiences with mediocre singing, the emphasis being put entirely on production values. After floundering for more than a year, Georges Auric, the Opera's g.m., proves that he knows his business. With Regine Crespin and Rita Gorr as the lead femmes, and with Andre Cluytens in the pit, the theatre's recent major ailment is exposed—it lacked musicality. But now the report is different.

Auric worked away slowly, patiently. Several minor league productions were disappointing. He took a lot of pain and trouble with a big, fancy production of "Don Carlos." It had everything possible to recommend it but voices. There was, automatically, a great deal of criticism and even his closest friends were disappointed in Auric. But Auric said nothing, publicly. He did not defend himself, nor make any statements. He simply got busy arranging for an interview with Gen. De Gaulle.

No one will ever know, probably, exactly what happened at this interview. It was supposed to last 15 minutes and it stretched to nearly an hour. Surely Auric did not beef to the General about Andre Malraux, the Cultural Minister. He (Auric) is too good a diplomat. His emphasis, apparently, was on the need for greater funds. Which, apparently, he got.

The day after this interview Auric showed that he was not only a diplomat and a showman, but also a musician. Without fanfare, and before doing anything else, he "fixed" "Don Carlos." He recast it overnight. He cut a half hour from the beginning of the show and 15 minutes toward the end. He put Georges Sebastian into the pit in place of Pierre Dervaux. He sent for the critics—in three days he worked a miracle. It was, now, a moving and exciting show. And immediately he got busy building a "Tannhauser," the first (and only) Wagner on the Opera repertoire.

Major applause of the evening went to Miss Crespin, possibly the greatest French singer of the moment, and to Cluytens, who has developed into a sure, firm and knowing conductor. Credit, a lot of it, is also due to the lovely scenery and costumes by Leonor Fini. Jean Lepoulain's stage direction is knowing but Michel Descombey's choreography disturbing and out of key with the rest of the show. Hans Beirer, the German baritone, incidentally, also deserves (and got) a big hand at the opening. *Kauf.*

Lewisohn Stadium, N.Y.

Ushering in the 46th summer of open air concerts at the City College stadium, Van Cliburn and Alfred Wallenstein drew an almost capacity 14,000 gate Tuesday (25). Climatically the night was perfect and the rival al fresco attraction, Macy's fireworks on the Hudson to the southwest, gave off only slight rumbles of distraction during the tall Texan's showpiece, the Tchaikovsky Piano Concerto No. 1. Wallenstein opened with the swingy Jubilation Overture of Robert Ward and followed with an animated reading of the Mendelssohn "Italian" symphony. Ravel's "La Valse," surely high on this season's classical Hit Parade, followed, but the orchestra and conductor failed to display the verve of the Philharmonic promenades (90% the same men) under Morton Gould, two nights before.

Attendance fell drastically the following night (26) when there was no soloist draw and Schumann and Wagner were featured. Only around 3,000 of the devout showed up and the echoes bounced back and forth among the empty benches. The all-Beethoven program of Thursday (27) lured 8,000 to hear the merry 8th with its tick-tock kidding of Mr. B's friend, Johann Malzel, inventor of the metronome, and the majestic 9th, topped with the choral finale, which featured Kenneth Smith, a spirited bass-baritone, Walter Carringer, tenor, Heidi Krall, soprano, Lili Chookasian, contralto (the ladies had little to do) and a magnificent delegation of about 75 from the Schola Cantorum, directed by Hugh Ross.

Ork, under Wallenstein's deft, ambidexterous direction, had, by Thursday night, shaken down and settled into a homogeneity that gave off the integrated response and unison sound of a smooth-working musical team. *Leve.*

Cultural Swap Talent To Head UN Anni Concert

Washington, July 9.

U.S. cultural exchange performers will be the featured artists at a special United Nations Anniversary concert here Oct. 21. Washington impresario Patrick Hayes will assist in producing the concert, which is under the patronage of President and Mrs. Kennedy.

Hosting will be Secretary of State and Mrs. Dean Rusk and Mr. and Mrs. Robert S. Benjamin. He is national chairman of the U.S. Committee for the United Nations.

Gerald Wagner, Washington rep of the U.S. Committee for the UN, will be coordinator for the event.

DAVID BLACK TO ENGLAND

Will View 'Ides of March' In Provincial Breakin

Broadway producer David Black left New York for England with his family last Friday (5) to catch his coproduction with H. M. Tennent Ltd. of "Ides of March" during its pre-London four of the provinces. The Jerome Kilty adaptation of the Thornton Wilder story, in which Sir John Geilgud, Irene Worth and Marie Lohr co-star, is scheduled for an Aug. 8 opening on the West End at the Haymarket Theatre.

Production, directed by Kilty, opened recently in Oxford. A Broadway presentation of the play is planned by Black for next year.

Dance Review

Paul Draper in the Park
With Sophie Maslow Dancers

N. Y. Shakespeare Festival presents the Rebekah Harkness Foundation Dance Festival, July 1. Sophie Maslow Dance Company (Beatrice Seckler, Billie Kirpich, Julie Arenal, Barbara Kirschner, Stanley Berke, Moss Cohen, William Dugan, Morris Peirce, William Louther; Herb Lovell, drummer) and Paul Draper; Eugene Mancini, accompanist.

First of six dance programs this summer at the al fresco, gratis. Delacorte Theatre in Central Park drew a full house on a warm but not oppressive July 1 evening. Maslow company of young modern foot-workers traipsed through two well-choreographed pieces. Sandwiched between was the meat of the evening, Paul Draper and his magic feet.

If tap dancing is a dying art, Paul Draper is the living museum, the Heifetz of hoofers. Like wine (to corn a cliche) he improves with age, growing more subtle, studding his cake with raisins of humor, never trying to make more out of tapping than it is—and, via this restraint, always elevating his chosen craft to an art. He had competition during his 40 minutes from occasional moths that danced in his light, but they were no more graceful or airy than he was, and each soon flew out of sight. The winner wound up with his sure-fire encore: tapping out a series of song requests which ranged that evening, from "Petrouchka" to "12th Street Rag," and included "Afternoon of a Faun," asked for by a tough male voice.

Miss Maslow's group opened with, "Prologue" a dance mime depicting the plague which brought together the people of Boccaccio's "Decameron." Her choreography was better than its execution but the company strove vigorously and the men all wore holes in the knees of their tights before the 32-minute story was told. Second selection, "Poem," was contemporary (music by Ellington) with Morris Peirce reciting from Lawrence Ferlinghetti's "Autobiography," a blank-verse sega of the Lower Village with cracks like "I started to walk around the world, but wound up in Brooklyn. That bridge was too much for me." Accompanying the music and words was Herb Lovell on drums and a chorus of five dancers. Peirce has a good delivery and jived along with the others. Offbeat and appreciated, though Draper was the big hit of the night. Domingo Rodriguez provided the attractive costumes for "Prologue" and Eugene Mancini played piano for Draper, performing the difficult ad lib finale with skill and humor. The Shakespeare Festival setting for the current "Antony and Cleopatra," bare stage with the park for back drop and steps on either side leading to a second-story platform across the rear was left standing for the Monday night dance recital and served handsomely. *Leve.*

Tucker Back in 'Music Man'

Forrest Tucker, who played the title role in "The Music Man" on the road for over three-and-a-half years and then in stock last year, is repeating that assignment again this summer. He's in the second stanza of a two-week engagement in the tuner at the Melody Tent, Milwaukee, with the stand there to be followed by another outing in the musical at the Melody Top, Chicago, starting next Monday (15).

Tucker, who had played Chicago in "Music" while with the touring company, is scheduled to follow his appearance in that city with an engagement in "The Rainmaker" in Sullivan, Ill. He and his wife, Marilyn Fisk, who's appearing with him in "Music," are then slated to present their nitery act at The Vapors, Hot Springs, Ark., starting Aug. 22.

Millie Slavin has returned to cast of the off-Broadway production of "Riverwind."

"THE UNSINKABLE GLORIA DE HAVEN"

Springfield, Mass., Daily News

GLORIA DE HAVEN PROVES MAGNIFICENT PERFORMER

Saves Music Tent Show for Ailing Dorothy Collins After Just Two Rehearsals

Gloria De Haven is a real trouper in every sense of the word. As a last-minute replacement for ailing Dorothy Collins, this small package of talent went on last night and gave a MAGNIFICENT PORTRAYAL of "Molly Brown."

With only two rehearsals under her belt, and practically no sleep at all, MISS DE HAVEN kept the Storrowton Music Fair's "The Unsinkable Molly Brown" afloat as an ENTERTAINMENT BLOCKBUSTER.

AT TIMES SHE SCORED SO WELL IT WAS ELECTRIFYING.

The "Molly Brown" role is a demanding one. It has to have an actress who can do everything well and Miss De Haven showed she has all the ingredients and then some.

Sam Hoffman

The Springfield Union, Springfield, Mass.

NEW 'MOLLY' CAPTIVATES AUDIENCE IN FIRST START

Facing probably the stiffest challenge of her long theatrical career, Gloria De Haven gave an AUDIENCE-CAPTURING PERFORMANCE in the title role of Storrowton Music Fair's "THE UNSINKABLE MOLLY BROWN," Wednesday night.

Summoned from New York Monday night to quick study the role and replace Dorothy Collins, who bowed out on orders of her physician, Miss De Haven was in full command of the strenuous demanding part of Molly Brown.

THE NEW STAR OF THE SHOW QUICKLY CAPTURED THE FANCY OF THE AUDIENCE WHICH TIME AFTER TIME BROKE IN ON SCENES WITH APPLAUSE.

Miss De Haven, a veteran trouper from a theatrical family, displayed a captivating personality, deported herself on stage with vigor and showed a flair for the comedy that the part requires.

Miss De Haven's opening performance as a singer and actress was a REMARKABLE one.

John Gordon

The Hartford Times

GLORIA DE HAVEN AS 'MOLLY BROWN'

The Molly Brown role is among the most demanding of stage roles. It requires fine acting, dancing, singing, acrobatic wrestling and fine comedy sense. MISS DE HAVEN EXHIBITS EVERY REQUISITE. She is, at once, a pixy, a female rogue, a mimic, and a dramatic actress.

SHE CAME ON WITH THE ENERGY OF THE HIGHEST POWERED SHIP AFLOAT. BATTENED DOWN THE HATCHES AND PROCEEDED TO CAPTURE THE AUDIENCE AND TICKLE THEM WHERE IT COUNTED—IN THE FUNNY BONE.

Theater-goers are rarely privileged to witness the spirited delineation when the petite personality dashes out for her first entrance. SHE GIVES A MAGNIFICENT MOLLY BROWN PORTRAYAL. ONE WE'LL PERSONALLY REMEMBER AS AN ENTERTAINMENT BLOCKBUSTER.

With the final musical downbeat, Miss DeHaven was awarded with acclaim of audience and fellow-performers — the latter a courtesy rarely expressed publicly.

HER ARTISTRY SHOULD BE SEEN BY EVERY STAUNCH ADVOCATE OF LIVE THEATER.

Allen M. Widem

STORROWTON MUSIC FAIR
Springfield, Mass.
Through July 6

CAMDEN COUNTY MUSIC FAIR
Haddonfield, New Jersey
July 8 - July 20

SHADY GROVE MUSIC FAIR
Gaithersburg, Maryland
July 23 - August 4

PAINTER'S MILL MUSIC FAIR
Owings Mills, Maryland
August 6 - August 11

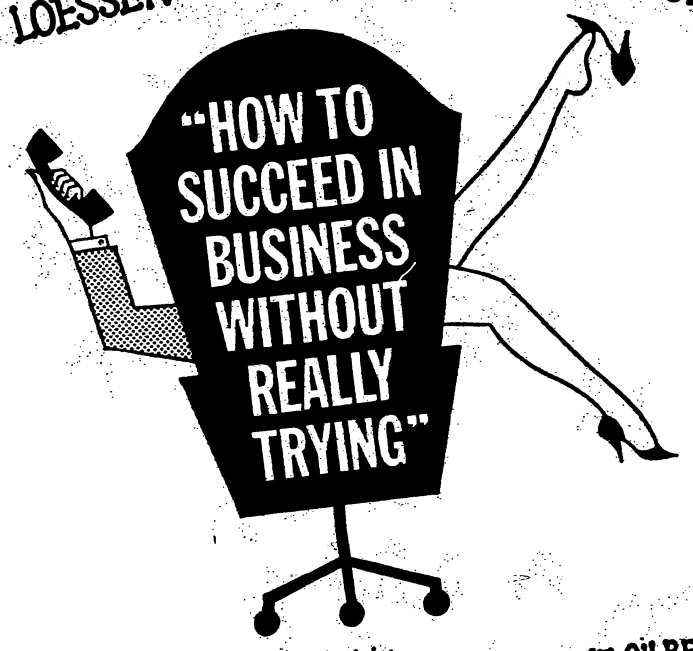
Representation:
DON OVENS MANAGEMENT CORP.
39 West 55th Street
New York City
CO 5-4767

OUR THANKS TO THE LONDON CRITICS FOR VOTING US

SHAFTESBURY THEATRE
SHAFTESBURY AVENUE, W.C.2 * TEMple Bar 6596
Licensed by the Lord Chamberlain to ARTHUR LEWIS
General Manager GEOFFREY B MILLER

ARTHUR LEWIS
(for Dorchester Productions Ltd.)
presents

The FRANK LOESSER and ABE BURROWS MUSICAL



Book by
ABE BURROWS, JACK WEINSTOCK and WILLIE GILBERT
Based on "HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING" by SHEPHERD MEAD

Music and Lyrics by
FRANK LOESSER

starring
WARREN BERLINGER WITH BILLY DE WOLFE
DAVID KNIGHT PATRICIA MICHAEL EILEEN GOURLAY
ROBERT NICHOLS JOSEPHINE BLAKE BERNARD SPEAR OLIVE LUCIUS LAURIE WEBB

Choreography by HUGH LAMBERT
Dances staged by MERRITT THOMPSON
Musical Direction by ROY LOWE

Production by
FEUER and MARTIN
in association with
FRANK PRODUCTIONS, Inc.

Scenery and Lighting by ROBERT RANDOLPH
Costumes by ROBERT FLETCHER
Orchestrations by ROBERT GINZLER

Musical Staging by BOB FOSSE
Directed by ABE BURROWS

First Performance at the Shaftesbury Theatre—Thursday, 28th March, 1963

"THE BEST FOREIGN MUSICAL OF 1963!"

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Cross Purposes" (FC). Producer, K&D Productions (1639 Broadway, N.Y.; CI 5-0042 or JU 6-6385). Accepting photos and resumes c/o above address from Equity male and femme performers, all-ages, who are thoroughly experienced in farce comedy. Do not phone or visit.

"Luther" (D). Producer, David Merrick (246 W. 44th St., N.Y. LO 3-7520). Available parts: male, 45-60, stern, saintly; male 30-40, big, fat, sloppy; male, who can do long speech in first act; male singers, tenor, counter tenor, bass-baritone, trained and experienced in Gregorian chant; male, 45-50, gentle, slightly old-womanish; boys, 8-10, should sing; male, 40, very confident, dominating; male, 35, cynical, courtier; male, storyteller, physically impressive; femme, 25-30, strong, peasant girl; male, 40, tall, assured personality. All actors should speak without strong American accents. Mail photos and resumes to Neil Hartley, c/o above address. Do not phone or visit.

"Once For the Asking" (C). Producers, Jon H. Burgin and Bruno B. di Cosmi (60 Sutton Place South, N.Y.; PL 2-0299). Available parts: male, 35-40, ad agency copy writer; femme, 30-35, attractive; girl, ten years old, personable, bright; femme, 40s, maid; male, 35-40, sarcastic; femme, 30-35, glamourous, kooky; male, late 50s, Fred Clark type; femme, 50s, dowager type; femme 60s, Josephine Hull type; femme, 20 years old, pretty. Mail photos and resumes through agents only c/o above address. Do not phone or visit.

"The Passion of Josef D" (D). Producer, Arthur Cantor (234 W. 44th St., N.Y.; LO 3-4370). Available parts: male, 37, dark, short, attractive, sinister; male, 49, small, intense; femme, 17-25, very attractive, blond, Slavic type; male, 37, small, thin, a European style actor; femme, 50, heavy-faced, course; male, 60; male, 34, comic; male, 42s, rough; male, 25, short, fat-faced; femme, 53, distinguished. All actors will double on roles. Kip Cohen is accepting photos and resumes c/o above address from agents only. Actors should not visit or phone.

"The Rehearsal" (D). Producer David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Rehearsals begin in Aug. in London for a Sept. Broadway opening. Available parts: femme, 30-35, English accent, zany, very attractive; male, 27-30, very British, silly, attractive; male, lawyer, Frank Silvera type. Mail photos and resumes to Neil Hartley, c/o above address. Do not phone or visit.

TOURING

"A Funny Thing Happened On the Way to the Forum" (MC). Producer, Harold Prince (630 Fifth Ave., N.Y.; JU 2-0600). James Bronson is accepting photos and resumes c/o the Alvin Theatre, (250 W. 52nd St., N.Y.) from male and femme actors for the national company.

"Cinderella" (Kid Show). Producer, Dolphin Productions (12 Spruce St., N.Y.; CO 7-8455). Audition next Sunday (14) from 12-4 p.m. at above address for Equity-non Equity male and femme actors, all ages.

The National Repertory Theatre. Producers, Michael Dewell and Frances Ann Dougherty (322 E. 50th St., N. Y.; PL 2-5640) Jerry Douglas is accepting photos and resumes c/o above address from Equity male and femme dramatic performers for the 1963-64 season, which will tour the U. S. beginning Oct. Anyone who has submitted photos and resumes within the last year, need not duplicate. Interviews are being held during the next few weeks and actors will be notified by mail as to time and place. Do not phone.

Cabaret

Sinner and Saint Room. Producers, Danny Logan and Mark Malone (55 Grove St., N. Y.; UN 6-0797). Available parts in new revue; ingenue, exceptionally small, ingenue comedienne, Roz Russell type; young leading men and femme revue types with legit voices. No dancers. Mail photos and resumes to Danny Logan c/o above address.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"East Side, West Side" and **"The Bachelor Game."** Producers, Talent Associates - Paramount (444 Madison Ave., N. Y.; PL 3-1030). Seeking actors for extra work. Mail photos and resumes to Ethel Terry c/o Casting Consultants (Room 703, 444 Madison Ave., N.Y.).

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Ballet

"Radio City Music Hall Ballet." Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.; CI 6-4600). Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m., at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Miscellaneous

Casting Consultants. Michael Shurtleff and Alan Shayne are accepting photos and resumes from Italian male and femme character actors, for their files. Mail to Casting Consultants (444 Madison Ave., N.Y.).

Dell Publications. (750 Third Ave., N. Y.; YU 6-6300). Joan Fenold is accepting photos and resumes c/o above address from male and femme actors for magazine illustration work. Do not phone or visit.

Greco Flamenco, Drama, Panto, British Films Part Of Summer Arts Fest

Fourth annual Summer Arts Festival at the State Univ. College, Brockport, N. Y., will get under way with a July 11-12 engagement of the Jose Greco terp troupe and will end with an Aug. 1-3 presentation of "The Corn Is Green," starring Ann Harding.

Sandwiched between those two offerings will be a Hootenany, a program of songs by Miram Makeba, three British films, a kiddie show by pantomimist Tony Montanaro, art exhibits and an After Dinner Comic Opera Co. presentation of a triple-bill, "Sweet Betsy from Pike," "66" and "Apollo and Persephone."

Antique Barn Operates

Manchester, N. H., July 9.

The 250-year-old barn which houses the Windham Playhouse was reopened July 2 for the production of Alec Coppel's mystery comedy, "The Gazebo," with Burt Brinckeroff as producer and Brian Shaw as director.

Other summer theatres in the Granite State with early July reopenings included the New London Barn Playhouse, Peterborough Players, Hutchinson Summer Theatre in Raymond, Hampton Playhouse in Hampton, Eastern Slope Playhouse in North Conway, the Barnstormers in Tamworth and Lake Sunapee Playhouse.

Up-Rank Paul Morrison

Paul Morrison, who's been associated with The Neighborhood Playhouse School of the Theatre, N.Y., for the last 16 years as technical supervisor, acting instructor and production designer, has been appointed director of the school. He succeeds Mrs. Rita Wallach Morgenthau, who's retired after serving as director since the founding of the school in 1928. Another appointment is that of Mrs. Oleta Carns D'Ambry as administrative director.

Mrs. Morgenthau is now called director emeritus.

Legit Bits

Continued from page 67

Daniel Hollywood of the Broadway click, "Never Too Late," left New York last Friday (5) for Central City, Colo., to make the final arrangements for the opening there Aug. 3 of the touring edition of the comedy.

The 1962-63 Chicago legit season, the subject of a recent report in VARIETY, apparently gave the drama critics in that city little to enjoy. The first and second-stringers on the four Chi dailies wrote a total of 21 unfavorable notices against nine approvals and six yes-noes.

Broadway musical director **Milton Rosenstock** has acquired the overall rights to the **Eugene O'Neill-Louis Gruenberg** operatic version of "The Emperor Jones."

Bernard Simon is pinchhitting for the vacationing **Pat Rudin** as pressagent for the Paper Mill Playhouse, Millburn, N. J.

Constance Carpenter has been set for a featured assignment in "Jennie."

Agent **Barna Ostertag** planed last week from New York to Spoleto, Italy, to catch client **Deane Selmier**, opposite **Arthur Kennedy**, in "Escurial," directed by **Mildred Dunnock**. Miss Selmier also has a role in the Spoleto presentation of "I'm Just Wild About 'Arry."

Carmen Mathews will costar with **Alfred Drake, Anne Rogers** and **Chita Rivera** in "Zenda."

A New York production of "Evie," by Britisher **John Sykes**, is planned for next fall by **John M. Grogan.**

An acting edition of "U. S. A.," the **Paul Shyre-John Dos Passos** adaptation of the Dos Passos novel of the same title, has been published by Samuel French Inc.

The cast for the new off-Broadway production of "Brecht on Breacht," opening tonight (Wed.) at the Sheridan Square Playhouse, N. Y., includes **Roscoe Lee Browne, Anthony Costello, Micki Grant, Kathleen Murrat, Dolores Sutton** and **Joseph Warren.**

More than $1,000,000 is to be spent by **Leon Leonidoff** and **Meyer Davis** in readying the Amphitheatre at the World's Fair for their musical extravaganza which will employ a cast of around 250.

Broadway producer **Alexander H. Cohen** has been selected by the directors of the Sam S. Shubert Foundation to be the recipient of their ninth award for the outstanding individual contribution to N.Y. legit for the 1962-63 season.

The child role played by **Natalie Wood** in the film, "Miracle on 34th Street," will be essayed by seven-year-old **Sheri Bond** in "Here's Love," the musical version of that picture.

The author of the projected Broadway production of "Once for the Asking" is **Owen G. Arno.**

Philip Langner, codirector of the Theatre, left New York recently for London, to negotiate for a West End edition of "Dear Me, The Sky Is Falling," which the Guild is presenting on Broadway. While overseas he'll also o. o. shows for possible importation by the Guild.

Jane Hoffman, doubling from the off-Broadway production of "The American Dream," completed a role recently in the film, "Ladybug, Ladybug."

An off-Broadway presentation of "The Theatre of Peretz," a dramatic adaptation by **Isiah Shelfer** of the 14 volumes of the collected works of Yiddish author **Issac Loeb Peretz,** is planned by **Milt Warner** and **Joseph R. Burstin** under the banner of the YAL Co. The title role is to be played by **Zvee Scooler** and Sheffer, who's also slated to appear in the presentation, will direct, as well.

Paul Michael, an off-Broadway producer now with Doubleday & Co., is to be married in October to **Judith Lerner,** book designer with McGraw-Hill Co.

Wilton Manhoff's "The Owl and the Pussycat," which **Alexander H. Cohn** and **Michael Ellis** intend opening Oct. 31 at the Booth Theatre, N. Y., is scheduled to play a pre-Broadway engagement at the Colonial, Boston, starting Oct. 14.

Farley Granger and **Anne Meacham** join **Eva Le Gallienne** on tour this season with National Repertory Theatre.

Matt Cimber has been appointed artistic director for the new Westchester County Playhouse, Dobbs Ferry, N.Y.

Herbert Nagle, who has his own production firm, has become associated with Stage 73, the off-Broadway theatre where "Best Foot Forward" is currently berthed.

Literary agent **Monica McCall** left New York recently for London to confer with British authors and her London representative, Richmond, Towers & Benson Ltd. From London, she'll go to France for a vacation, prior to returning Aug. 1 to Manhattan.

Sonia Moore, author of "The Stanislavski Method," left New York recently for a European vacation.

Legit pressagent **Samuel Lurie** returned to New York recently from Europe where he met with clients in Athens, Rome and Paris.

Film actress **Paola Prentiss** will make her New York legit debut opposite **Richard Jordan** in the Central Park Shakespeare Festival presentation of "As You Like it," opening tomorrow night (Thurs.).

Bob Spencer, who's been understudying **Alan Arkin** and **Michael J. Pollard** in "Enter Laughing," as well as playing a bit part, has succeeded Pollard who's exited for a television series. Spencer continues as Arkin's understudy and **Arthur Abelson,** who takes over Spencer's walk-on assignment, will also understudy his predecessor.

Diana Sands, currently appearing off-Broadway in "The Living Premise," has completed the narration for "The Revolution and Assassination in Mississippi," a documentary film about slain integration leader **Medgar Evers.**

David Brown, a freelance writer in the advertising field, intends making his managerial bow next fall with an off-Broadway production of "Do You Still Want to Marry Me?" a musical with book by **Arthur Goodman** and **J. Albert Fract,** music by **Willard Straight** and lyrics by **David Eddy.**

Joseph Verner Reed, producer of the American Shakespeare Festival, Stratford, Conn., was in Minneapolis over the July 4 holiday to inspect the Tyrone Guthrie Theatre there. **Berneice Weiler,** production manager for Reed, made a similar trek the previous week.

Hugh Franklin has succeeded **Henderson Forsythe** in "The Collection" segment of the **Harold Pinter** double-bill at the Provincetown Playhouse, N. Y.

Larry Douglas has been added to the cast of "Here's Love" and **Ernest Adler** has been signed to design and execute the coiffures for the musical.

The Perfect Showcase for your Production

MAIDMAN	MIDWAY	MERMAID	MASQUE	MAYFAIR
416 W. 42d St.	420 W. 42d St.	422 W. 42d St.	442 W. 42d St.	235 W. 46th St.
199 Seats	149 Seats	149 Seats	149 Seats	299 Seats

MAIDMAN PLAYHOUSES, INC.

1501 Broadway, New York BRyant 9-7235

• MODERN ACOUSTICS • EXCELLENT BACKSTAGE AREA • REHEARSAL AREA • STUDIOS •
• FIRST CLASS ELECTRICAL EQUIPMENT • WORKSHOPS • AIR CONDITIONED •

Frisco Ditto

The June issue of Playboy was removed from newsstands in the Burlington, Vt., area by State Atty. John J. Boylan Jr. who said he was "shocked" by the publication's series of photographs entitled "The Nudist Jayne Mansfield."

"I don't like anything that sounds like censorship," he declared, "but I thought those photographs were out of line."

The magazine was banned in Burlington after an agreement had been reached with New York legal counsel for the magazine and through the cooperation of E. J. Murphy, Burlington distributor.

Blushing in shame and averting its eyes, the General Services Administration got around to removing "girlie" magaines from San Francisco Main Post Office newsstand operated by a blind man. The removal inadvertently called attention to a GSA directive issued several months ago—not censoring mags in so many words, but listing publications "acceptable" for sale by newsstands on Government property.

Ban resulted from complaint to Washington last October by a Pacifica (south of Frisco) group calling itself "Citizens for Decent Literature," based on displays at Regional Headquarters of the Internal Revenue Service.

Not on the "acceptable" list — and consequently not available for purchase in Federal buildings — are Playboy, Escapade, Gent, Rogue, Gentleman Jem, Mister, Sir, a nudist publication called Sunshine and Health, and others.

Big furor is being raised in educational and political circles of California over the two-volume "Dictionary of American Slang," which, according to the headlines, consists mostly of four-letter words.

Among educational/political figures mixing it up over this publishing venture are Thomas Braden, president of the State Board of Education, and Max Rafferty, State School Superintendent.

Braden, while he is not necessarily pro-dirty-word or pro-pornography, declares himself vigorously anti-censorship.

Rafferty is anti-nearly-everything, but says he is against burning books. He does not advise school officials to take the book off the shelves, but only says that he considers it unsuitable for schoolchildren and urges them (officials, not children) to read it and judge for themselves.

Some school boards already have ordered the volumes removed from school libraries, including Butte and Santa Clara Counties. The city of Sunnyvale has refused.

The Orange County Board of Supervisors, although refusing to ban the book, ordered it to be kept in reference departments and not allowed in schoolchildren's hands.

'Tropic' OK'd In Calif.

The California Supreme Court has ruled that "Tropic of Cancer" cannot be banned as pornography under California law.

Dealer Jacob Zeitlin and Paul Ferguson, L.A. City College English instructor, had asked the L.A. Superior Court for a declaratory judgment forbidding the City of Los Angeles from prohibiting sale of "Tropic." But the trial judge said he'd read it and it was obscene. The Supreme Court decision reversed this ruling and ordered the Supreme Court to hear the Ferguson-Zeitlin case.

Justice Mathew O. Tobriner, who wrote the unanimous decision, declared that U.S. Supreme Court decisions on the subject of obscenity in literature recognize that "boundary lines for the forbidden sale of obscinity must delimit only the area of hard-core pornography."

This would mean commercial obscenity that is "utterly without redeeming social importance" and therefore lies outside the "protective embrace of the First Amendment."

The court held that if the material has literary value, if it is "a serious work of literature or art," then it possesses redeeming social importance and is protected from censorship.

The way is now open for the L.A. Superior Court to hear the plaintiffs' plea for declaratory judgment and act on it in accordance with the Supreme Court's statement.

John Crosby's 2d Book

N. Y. Herald Tribune tv-radio critic turned roving columnist John Crosby has put between covers a second book of pieces from his bright columns and it's very worthwhile reading. It can be picked up at any place, in any category—travel, Hollywood, Paris, the Riviera, broadcasting, the social scene, the arts etc.—and it can be read "With Love and Loathing" which, it so happens, is the title of this McGraw-Hill ($4.95) anthology of Crosbyana.

Since he swapped spots with Art Buchwald—the latter to the Potomac and Crosby to the Seine environs — he has broadened his canvas and matured in his sense of proportions. Not that Crosby wasn't always an unusually discerning commentator on the passing scene, but the global orbit has given him size and scope. Ever attuned to a sense of values, always inclined to give the back-of-the-hand to the spurious and the shoddy, his perceptions and perspectives seem even more finely drawn, and his way with the words to appraise them is in like proportion.

The reader will have an affection for most of the author's loves and loathings. *Abel.*

Ban Book on Nazis

Two books by well-known German author Otto Skorzeny have just been banned in West Germany.

They are "Lebe gefaehrlich, Kriegsberichte der Waffen-SS" (Live Dangerously, War Episodes of the Weapons, SS) and "Wir Kaempfen, wir verloren" (We Fight, We Lose), tales of the former SS Storm Troopers and the Mussolini partners.

It has been decided by the court in Cologne that the books will be banned throughout West Germany because their contents are dangerous for the state.

Another volume by Guenter Wartdorf, also dealing with episodes in the lives of the SS men, has also been seized and copies withdrawn.

The court declared that the books stress the "Fuehrer principle" and cite it as an example.

Nostalgia Between Covers

N.Y. Times' Robert Clurman has compiled, edited and written an introduction for "Nick Carter, Detective," the famed Street & Smith hero, and John Tebbel's "From Rags to Riches (Horatio Alger Jr. and the American Dream)" is in the same vein. Both are on Macmillan's list.

Charles Beaumont's "Remember? Remember?" deals with the yesteryear "movie palaces"; as contributing editor to Playboy many of these chapters first appeared there.

Moscow's Conditions

Foreign Press Association Moscow has been granted permission to open a clubroom, including bar, but they have to supply their own booze.

And typewriters, if they want 'em.

Collier's On Amusements

The new 24-volume Collier's Encyclopedia, whose 25,000 articles and 17,000 illustrations (colorplates, photos, sketches, maps and charts) embrace 21,000,000 words, is replete with show biz coverage. A phalanx of authorities have covered all phases of the lively arts among the 400,000 subjects touched upon.

Besides the broad categories of films (by Hollis Alpert), radio-tv (Stan Opotowsky), legit (John Gassner), acting (by Harold Clurman), stage production (Mordecai Gorelik), history of the theatre (Allardyce Nicoll), there are subdivision breakdowns. For example, Bernard Sobel covers burlesque; circus is by Meriwether Stuart and F. Darius Benham; minstrelsy and vaudevile, also by Sobel; Gassner does separate treatments on the Deutsches Theater, English playhouse, Habima and Independent Theatres; with Thomas Ratcliffe, Gassner covers the historic Globe Theatre; Norris Houghton did the pieces on the Little Theatre Movement, and the Old Vic; Denis Johnston on the Abbey Theatre; W. L. Wiley, the Comedie Francaise; American drama by Barrett H. Clark and Robert H. Ball; Russian Drama (Moscow Art) by Henry W. L. Dana and Elizabeth Hapgood.

Harold Shadick covers Chinese Drama; Samuel D. Atkins, Greek Drama; Hoard S. Hibbet, Japanese; and the English drama is by Harold R. Walley, Arthur N. Nethercot and Ivor Brown. Commedia dell-'Arte, masque, melodrama, pantomime, Passion Play, puppets and marionettes all get special coverage.

Maude Adams through Barnum, Cohan, Houdini, Reinhardt, Will Rogers down to Stanislavsky (and his method) are among personalities. Ingmar Bergman, Chaplin, DeMille, Disney, Griffith et al are the film biogs, many by Arthur Knight, Selma Jeanne Cohen covered dance and Walter Terry did ballet, and among the dance biogs are Balanchine and Diaghilev down to Fokin, Nijinsky and Pavlova.

The music coverage is also extensive: folk (Charles Seeger), jazz (Barry Ulanov), musicomedy (David Ewen), opera (Donald J. Grout), operetta (Bernard Grun), Savoy Opera (Reginald Allen). Then follow such music personalities as Beecham and Damrosch down to Toscanini and Bruno Walter; from Satchmo Armstrong and Duke Ellington to Paul Whiteman; Casals, Elman, Heifitz, Horowitz, Iturbi to Paderewski, Rubinstein and Zimbalist; the femmes from Marian Anderson to Lily Pons; the male singers from Caruso and Chaliapin to Robeson and Tibbett.

But apart from the show biz elements, the new Collier's Encyclopedia Yearbook ($299.50 for the 24-volume set) is as topical as the headlines on rocketry, Cuba, Russian, the ECM etc.; withal, a terrific reference work. *Abel.*

World's 'New Yorkers'

Two New Yorker writers are on World's list. Stanley Edgar Hyman, who teaches at Bennington College and is a staff writer for the NYker, has shifted from Knopf and Athanaeum to World Pub. Co. with "The Promised End (Essays and Reviews, 1942-1962)" due in September. Another staffer on the same weekly, Burton Bernstein, will have his "The Lost Art" under World imprint in August.

Latter firm's ed-in-chief Bill Targ has increased the first printing of O. A. Bushnell's "Molokai" to 35,000. New American Library has the paperback rights and Secker & Warburg snagged it for Great Britain.

Save French-Lingo Daily

Campaign to keep the Moncton (N.B.) French-language newspaper, l'Evangeline, from disappearing under financial ills has succeeded. Not only that but the paper plans new expansion. Aurele Gratton of Ottawa, g.m. of Le Droit and president of the French-Language Daily Newspapers Assn., believed the Moncton publication would up its circulation and show a profit in two years.

Donors were mostly from Ontario and Quebec, including a $15,000 grant from Quebec's provincial government.

'The Funnies'

"The Funnies, an American Idiom," edited by David Manning White and Robert H. Abel (Macmillan; $7.50), is an excellent anthology of comments by some of

(Continued on page 78)

Publishing Stocks

(As of July 9, closing)

Allyn & Bacon (OC)	24¼
American Book (AS)	44
Amer. Book Strat. (AS)	5
American Heritage (OC)	5¼
Book of Month (N.Y.)	20½
Conde Nast (N.Y.)	10⅜
Cowles (OC)	11⅛
Crowell Collier (N.Y.)	16¾
Curtis Pub. (N.Y.)	7
Ginn & Co. (N.Y.)	28
Grolier (OC)	5½
Grosset & Dunlap (OC)	10¾
Harcourt Brace (N.Y.)	34½
Hayden Pub. (OC)	4½
Hearst (OC)	25
Holt R&W (N.Y.)	32⅝
L.A. Times-Mirror (OC)	36¾
Macfadden Bartell (AS)	3⅝
McCall (N.Y.)	26⅜
McGraw-Hill (N.Y.)	29⅛
Meredith Pub. Co. (OC)	24
Nat'l Per. Pub. (OC)	9½
New Yorker (OC)	96
Pocket Books (OC)	4¾
Prentice Hall (AS)	31⅛
Ran'm House (N.Y.)	10⅛
Scott Foresman (OC)	5¾
H. W. Sams (OC)	29½
Time Inc. (OC)	78¾
Universal Pub. (OC)	5
Western Pub. (OC)	19¼
World Pub.	15½

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

SCULLY'S SCRAPBOOK

By Frank Scully

Men to pour oil on troubled waters are in short supply these days.

I found Phil Regan, one of the most successful of them, on a hilltop back of Beaumont, Calif. Barefooted, stripped to swimming trunks, he was supervising a crew of half a dozen road-builders laying black top on the highway to his new home.

His old one is a $150,000 trinket in Palm Springs. He has another adobe hacienda in Pasadena appraised at $200,000. The new place when completed with a swimming pool can't be expected to cost more than $75,000. It is 4,000 feet high and commands views in all directions that even astronauts will not be able to share until they can slow down a bit.

I throw these boxcar figures around to impress those peasants who think that a singing cop, long out of pictures and never in the graft, is either doing bit parts in "Car 54, Where Are You?" or waiting around unemployment offices for musicals to come back.

But not this Philip Joseph Christopher Aloysius Regan. Knowing he had an Irish temper and could swing a fist faster than JFK on a whirlwind European goodwill tour, I have been mystified for years at the way he could calmly mingle with top level GOPos, Demos and leaders of capital and labor. This requires a heaven-sent skill, and apparently heaven handed this once Ferocious Phil the halo.

The Great Catalytic Agent

Still rosy-cheeked, hazel-eyed, blackhaired and handsome, he is the host with the most around Palm Springs and has been for years. They are not parties in the usual sense. If it might help for David McDonald of the Steel Workers to meet Ike on a golf course on account Ike might be nearer to the steel tycoons than President Kennedy, Phil Regan is the catalytic agent that brings off the liaison.

In the widest sense of the term his specialized field today is not singing for his supper but human relations among public figures. He is incredibly diverse in this field in that he represents the steelworkers as one of his clients and Kaiser Steel as another. This must mean that he is a man both sides believe they can trust implicitly.

For years he has been the Grover Whalen of Palm Springs. Presidents, vicepresidents, governors, senators, congressmen and people of show biz and big biz all look upon him as a friend with the most open door policy this side of the free port of Shannon.

In the red-carpeted office of his new summer home, which overlooks Cherry Valley and, with field glasses, overlooks Danny Thomas' million dollar ranch home, Regan has hung only three personally-autographed pictures. One is from Franklin D. Roosevelt, the second from President Kennedy, and the third was from Harry Truman. Truman, a piano player himself, even autographed his picture to Phil as "a great singer."

One-Round Regan

Just how great he was may be open to controversy. At least one vicepresident of a large insurance company in Boston thought he was terrible and demanded in the foulest language that he quit singing those lousy Irish songs.

A Jew in the audience told the insurance tycoon to be quiet, that he had brought his mother to the night club to hear Regan sing "Mother Machree."

A fight started and Regan, who is not very tall, managed to hit the insurance tycoon, who was a giant, right on the button. The disturber of the peace fell flat on his back as if crucified. When cops broke in to break up the melee Regan's defense was self-defense.

Any cop getting such an explanation from an ex-cop who had quit the force to become an Irish tenor and become a friend of Presidents could understand such a defense. Regan was released of all blame.

He didn't always sing Irish songs. At Harry Truman's inaugural he was picked to sing the "Star Spangled Banner" and during a visit years later as Regan's house-guest in Palm Springs Truman confessed he nearly appointed Regan ambassador to Ireland, but at that time figured Phil was hardly as rich as John McCormack and might not have been able to afford the luxury of representing his country abroad. Since that time, however, Regan has done amazingly well.

Golly, He Goes Back That Far?

He started mixing politics and singing in 1929 when Jim Farley asked him to come to Haverstraw, Farley's home town up the Hudson river. Jim wanted Regan to help out in a campaign to elect Franklin D. Roosevelt governor. Regan belonged in the group which included Morton Downey, the Boswell Sisters, Kate Smith, Al Jolson and Eddie Cantor. They all sang at political rallies, benefits, prisons. Regan first sang the "Star Spangled Banner" at the Democratic National Convention in 1940. Political influence. Jim Farley who was then national chairman asked him to do it.

He met President Kennedy when the Prez first ran for the U.S. Senate. In fact Regan was asked to pose with Congressman Kennedy at the Copley Plaza, Boston, as a publicity plug for the candidate.

So he was not a Phil-Come-Lately in his friendship with Presidents. He likes all kinds of people and so it was not surprising that some of the biggest of them were responsive to this peculiar charm of his.

Regan Taps Budweiser And Vice Versa

The first one to tap him for other than a free performance was August Busch of Anheuser-Busch Inc. He wondered if Regan couldn't create good will for Busch's Budweiser beer. That was in 1952. Regan did it so well that by 1955 he was made special sales representative to the president.

He really didn't need the job because he was a millionaire himself by 1948, being one of the lucky ones who plunged in oil and didn't come out with a dry hole. He sunk $90,000 into a Texas field and still has his holdings, though his partners sold out—one for 10 million and the other for 15.

But Regan likes to work and he particularly likes to work at ironing out the frictions that rise between capital and labor. He is really not a public relations man, nor a lobbyist, but a human relations specialist. The steelworkers, whose prez is David McDonald, a man very similar in character to Regan, put him on a fee to represent them. As one of Regan's earliest friends was Ben Fairless of U.S. Steel and more recently Edwin Kaiser, of Kaiser Steel, this is a clue of how skilled Regan has become at seeing both sides of a question. Others among his clients are United Insurance, National Distillers, and Kaiser Steel, and he handles them all from Palm Springs and now Cherry Valley.

But the retainers from these operations are not what permit the Regans to live in such splendor. Neither does it come from royalties on records, though he began singing for CBS after quitting his detective's job on the New York police force a long time ago.

He was born in Brooklyn in 1908 and married Josephine Dwyer when he was 18. Still married, they have four married children and 18 grandchildren.

Hollywood Typed Him But Good

His picture career began at Warners where he appeared in 1934 in "The Key", "Housewife" and "Dames." He also worked for Paramount, First National and Republic. One at Republic was called "Laughing Irish Eyes," which shows how close to larceny these guys could come in snaking a standard title like "When Irish Eyes Are Smiling," the Chauncey Olcott topper.

Regan also made "Sweet Rosie O'Grady" which was panned as "pretty as a bowl of wax fruit and just as dull."

In fact, he was pencilled in to a lot of turks but he survived them beautifully and kept at his main objectives which were to sing as well as he could and make friends along the way.

He says he's naming his new hilltop summer home (which is only 35 miles from the flatlands of Palm Springs, 4,000 feet higher and 30 degrees cooler) "A Little Bit of Heaven."

For those who can't read he can still sing it.

The Hamptons

By Dorothy Ross
(*East Hampton* 4-1888)

Fashion designer David Kidd of Arthur Jablow weekended it at Shubert Alley East in East Hampton.

Paul Libin, the Broadway company manager, has joined the burgeoning theatrical colony in Springs, East Hampton.

Victor Borge a sellout for the July 13 benefit of Southampton's Parris Art Museum. It will take place at the Southampton Junior High School which has the largest auditorium in town.

Victoria Dello Joio, the 11-year old daughter of the musician-composer, is making her first professional appearance in "Finian's Rainbow" at the John Drew Theatre. She has been studying at the Professional Children's School.

Eva and Dick Brown were a parental picture at Dick Ridgely's in Southampton with sons Gary and Richard Jr., taking turns on their dance floor with their glamorous stepmother, the vivacious Eva Gabor in a very lifelike role.

Agent Charles Jaffe entertained clients at his East Hampton manse with comedian Woody Allen streaking home early on Sunday to panel it on "What's My Line?" Scripter Dick Cavitt of the Jimmy Dean ABC Show stayed on for the full four-day holiday bit.

A concert reading of Robinson Jeffers' play, "The Cretan Woman," scheduled for Aug 4 at the John Drew Theatre in East Hampton with Marian Seldes starred and East Hampton resident Peter Turgeon directing. Turgeon was last in "Little Me."

Conversation to eavesdrop on when Dina Merrill, Bob Fosse, Gwen Verdon, Fred Coe and Joyce Selznick discussed the merits of the John Drew's Theatre's "Finian's Rainbow" which opened the theatre season in East Hampton. Not everyone was wildly jubilant.

San Francisco

By Jim Estes
(*TH* 3-7557)

Stan Kenton and University of Nevada plan a band clinic for August 25-31 at Lake Tahoe.

Fantasy Records is issuing a two-record album of "Farewell to the Fox," complete with sob stories and organ music.

Leather-lunged Lu Watters, who started the Yerba Buena Jazz Band some 25 years ago, unleased his trumpet and at a protest rally against a planned atomic plant there at Bodega Head.

Chita Rivera signed for third major role in "Zenda," San Francisco (and Los Angeles) Civic Light Opera anchor show, which preems here in August. Already cast are Alfred Drake and Anne Rogers.

Sacramento Music Circus opened with Jane Johnson starring in "Unsinkable Molly Brown." It's Howard Young and Russell Lewis' 10th season in this tent. Weekly runs of 10 shows will include "Kismet," "Fanny" and "Irma La Douce."

Sheldon Altfield, who produced that charity benefit of "Mister Roberts" at the Geary recently (it didn't break even), backed it with his own coin. He's now working for Ben Capen at Melodyland, new musical comedy silo in Berkeley Community Theatre.

Frankfurt

By Hazel Guild
(*2 Fuerstenbergerstrasse;* 595751)

German star Elke Sommer to Hollywood for a Metro pic role.

German boxoffice receipts down 40% since the 1956 high, current study shows.

Soviet film industry claims that it is planning a film trilogy on the life of Karl Marx.

Second German Tele Net made a pact for material on the newsshow titled "Today" and also for other informational programs.

Trinidad-born trumpeter Billy Mo, who arrived in Germany in 1956 and has made a career in German films, tele and concerts, applied for German citizenship.

Ed "Kookie" Byrnes soon will be available on German records, with Vogue producting platters here using the German dubbing voice of Hans Clarin (who does the synch work for "77 Sunset Strip" in Germany).

For the European preem of the opera "Crucible," based on the Arthur Miller play, set for Nov. 2 in the Grosses Haus of the Hessian State Theatre in Wiesbaden, the composer Robert Ward will conduct his own work.

The four Jacob sisters, Rosemarie, Eva, Hannelore and Johanna, who come from East Germany, signed by manager Alfred H. Jacob for world contract for television, and are making their first record with music producer Hans R. Beierlein.

Jayne Mansfield somehow is getting a reported salary of $35,000 for her role in the German pic, "Heimweh nach St. Pauli" (Homesick for St. Pauli), which is $10,000 over the limit agreed upon by the German Producers Assn. for any starring role.

Montreal

By Charles Lazarus
(*Victor* 2-2211)

Montreal Junior Symphony off on second Overseas tour, with Lewis Elvin conducting.

CKGM's Marge Anthony has the town tied up with her after-midnight, talk-and-music stint.

Shirley Harmer show at the Queen Elizabeth is the last before the posh Bonaventure Room shutters for the summer and refurbishing.

Jack Keller, long-time flack for Jerry Lewis, in town for the latter's personals at the Capitol in conjunction with "Nutty Professor" promotion.

Montreal Star crix in faraway places: Theatre editor Jacob Siskind for a looksee at the Stratford (Conn.) Festival, and n. sic critic Eric McLean covering the European scene.

Maury Kaye's classical pianistics by way of capsule concerts, set for La Marquise hostelry in the Laurentian's Ste. Agathe. Marquise now one of the top hotels drawing the quasi-culture set.

Nelson Vermette, ex-GM at the N.Y. Savoy Hilton, back in Montreal as senior manager of Queen Elizabeth Hotel. He's hospitalized now with wife Alice following highway accident in Ontario.

N.E. Dairy's Circus

Continued from page 1

where performances are skedded for Topsham, Waterville, Augusta and Portland. On July 27, the canvas goes up in Exeter, N.H., then to Braintree, Taunton, Falmouth, Fall River, Mass., and Warwick, R.I., Aug. 12.

Mills comes back to Massachusetts with dates in Framingham and Methuen. Three more dates in N.H., Bedford, Concord and Keene are skedded. Worcester and Springfield, Mass., are next on tour, then the circus heads south into Connecticut for performances in Newington and Milford.

The tour is a promosh of the Hood Ice Cream division under direction of its marketing manager, Richard C. Papen. Gimmick is a 75c ticket price with a label from "selected Hood ice cream products."

Jack Mills, prexy of Mills Bros., inked with Richard C. Smith, director of marketing services for the Hood Co. Mills said the show is billed as a family circus, has no girly shows, pitch games, gambling, freaks or carny fare.

Hood will back the tour with a huge advertising appropriation in all the areas the circus will play.

Pius XII Play

Continued from page 1

decision of the New York Showman Billy Rose to produce a play called 'The Deputy'."

The article continued, "At a time of unprecedented good feeling between Roman Catholics and other Christians and also between Christians and Jews, it is unfortunate that the Broadway stage is to present a play which casts the late Pope Pius XII as a supporter of the Nazis in their anti-Jewish purge."

Rev. Graham, an associate editor of America, a Roman Catholic weekly published by the Society of Jesus, and author of "Vatican Diplomacy," said, "I Feel if it ('The Deputy') were brought here, the average theatregoer would not be interested in this type of old style anti-clerical literature. A fair person would be quite indignant at this injustice to the memory of a Pope, who, by the playwright's own acknowledgment, did a great deal to save the Jews of Europe."

Philadelphia

By Jerry Gaghan
(*319 North 18th St.; Locust* 4-4848)

Jimmy Tyson, former local band booker, putting art shows on the road.

Victor Borge coming here in a concert at the Academy of Music (Oct. 13).

Gino Beechman, of Gino's Restaurant, rehearsing several roles with the Trenton Opera Co.

Pianist Bob O'Neill, after a five-month stand at Drexelbrook, pacted for the remainder of the summer.

Rose Schulman returned to teach at Hedgerow Theatre's school after a season in Brandeis University's drama department.

Catherine Emma, Drexelbrook canary, left for Chicago, where she'll sing the role of Sarah opposite Peter Palmer in "Guys and Dolls."

Bobby Rydell going to Rio and San Paulo for a week; then later this month to Warren, Ohio for a summer stock run in "West Side Story."

Budco Theatres, chain headed by Claude Schlanger, opens its new 61st St. Drive-In in Southwest Philly, with a rock 'n' roll show, plus a sneak preview of a firstrun film this week.

Eugene Ormandy returned to Philly after a month guest conducting throughout Europe. This was his first European schedule since the 1958 goodwill tour with the Philadelphia Orchestra.

Van Cliburn makes his first appearance as a guest conductor with a major orch when he guest batons and is soloist at the second annual Philadelphia Orchestra Pension Fund Concert, at Robin Hood Dell, Aug. 1.

Robert Alda, starring in "Can Can" at the Valley Forge Music Fair, says his son Alan will be acting in the area this month. He is inked for the Bucks County Playhouse new production, "Annette and the Two Guitars."

Lee Castle and Phil Anthony brought the Gospel sound to midtown night life, with swinging spirituals added to the doings at their Underground cafe. To carry out the revival atmosphere they use "angel" waitresses and tambourines and spotlight Sister Rosetta Thorpe, the Gospel Flames, the Huggins Singers and Beck Bros. Last two are from New York's Sweet Chariot.

Rome

By Robert F. Hawkins
(*Via Sardegna* 43; *Tel.* 479316)

Unidis Films held its annual convention at Cavalieri Hilton.

Barbara Steele penned two scripts since her "8½" stint, and now preps new pic chore.

Barry Gray interviewing MPEA's Leo Hochstetter (on Italo censorship) and Joseph Karsh (on his special lensing chores for Embassy's "Zulu" in So. Africa.)

Alberto Moravia, whose "Ghost at Noon" just wound shooting, busy on next book, "Attention," about an Italian journalist who returns to his home town to film reality.

Enrica and Vernon Jarratt hosted annual get-together at their Appia Pignatelly villa, with large showbiz contingent present. Jarratt recently added Villa Fiorio, near Rome, to his "Georges" boniface chores.

In-and-out: Red Mueller of NBC; Walter Wanger at Grand; Ion Nicola in Capri; Horst Bucholz in for "Empty Sanvas"; Yoko Tani to Bruxelles; Army Archerd in from L.A.; Gino Cervi to Paris for pic work; Peter Falk set to leave for USSR and "Italian Good People" locations: Edra Gale leave for USSR and "Italian Good People" locations; Edra Gale signed for Domenico Modugno musical this fall; she was fat lady in "8½".

Boston

By Guy Livingston
(508 *Little Bldg.;* 338-7560)

Sam Hirsch elected prexy of the New England Theatre Conference.

George Kraska flying to Russia for Joe Levine, covering Moscow Film Fest.

Jerry Lewis, coming to town July 9, ordered 16 rooms at Statler Hilton hotel.

Saverio Saridis at Frolic, Revere, with big crowds in the ocean front 450-seater.

Jane Powell in "Unsinkable Molly Brown" at Carousel Tune Tent, Framingham.

Saul Kaplan, vet manager Colonial Theatre, celebrated his 37th wedding anni on June 27.

Max Michaels manager Wilbur Theatre, off to Hollywood to visit son, Sidney Michaels, playwright, who has "Dylan" set for coming season.

Laurette Taylor's son, Dwight Taylor, Newport, R.I., will be first nighter at world preem of "Jennie," musical about his mother, at Colonial, opening July 29.

"No Strings" opens the renovated Shubert on Aug. 5. Installation of new seats and air conditioning brings about the earliest opening of legit here in years.

Australia

By Eric Gorrick
(*Film House, Sydney*)

Robert Graham, Paramount topper here, to U.S. on biz talks.

Bowling alley managements report a biz dropoff coast to coast.

Paramount will bring in "Billy Budd" at Prince Edward, Sydney, for run.

Harry Wren is scoring in New Zealand with his "Cherry Blossom" revue.

Ruth Wallis signatured for run at Chevron-Hilton, Sydney. Makes third trip Down Under.

Report here is that Darryl Zanuck may visit here near the end of this year following the recent looksee by Seymour Poe.

Noel Coward boating to West Indies after brief stopover here to view preem of his "Sail Away" in Melbourne for J. C. Williamson Ltd.

Metro is turning on the heat here with publicity blasts for "VIP's," due in next September, three months ahead of "Cleopatra."

Decision Hits Broker

Continued from page 2

were Dean Martin, Tony Martin, Sammy Cahn, George Englund and Paul F. Webster, all of California, and Adolph Green, New York.

The plaintiffs alleged that Livingstone and his firm failed to carry out an agreement made in December, 1959, to sell the plaintiffs $1,900,00 face value U. S. Treasury 2½% bonds. The plaintiffs said they agreed to make a cash downpayment of 5% of the cost of the bonds, and the defendants agreed to loan them the balance, $1,721,875 at 5% prepaid interest. They said they made the agreed payments through their business manager, Edward Traubner, but that the defendants later refused to buy and make delivery of the bonds.

The defendants contended no binding contract was made. Judge Caffrey ruled that an agreemnt for purchase of the bonds was reached by Traubner and Livingstone on Dec. 29, 1959, and that it was later "wrongfully breached" by Livingstone.

The bonds, if purchased by Livingstone for the plaintiffs, would have been sold by them at a profit in June 1960, as the market price of the bonds had gone up since the time of the purchase agreement, the judge said. He ruled that the plaintiffs thus lost an opportunity to make a profit of $40,663.

Toronto Telegram

Continued from page 2

in a midnight supper party at Winston's Theatre Club. A special award went to Edwin Mirvish for his purchase of the Royal Alexandra Theatre, Toronto, doomed, otherwise, for demolition as a parking lot.

Accepting the gold statuettes for "Succeed" was Don Loze, g.m. for the "best touring production," and Belafonte playing a sellout performance at the O'Keefe Centre. Awards were made by John Bassett, publisher, of Telegram, on recommendation of Ronald Evans, its drama critic.

The "best director" in local productions went to Andrew Allen; "best actress," Barbara Chilcott; "best actor," William Brydon; Barbara Hamilton as "best variety performer." The "most outstanding contribution" went to Robert Gill as director of Hart House Theatre, U. of Toronto; "best local production" to "Naked Island" and to Heath Lamberts as "best newcomer."

Paris

By Gene Moskowitz
(*80 Ave. Neuilly; SAB* 0712)

Cannes Fest winner, Italo comedy "The Queen Bee," in for good reviews and probable same sort of biz.

Pierre Henry giving two concerts of electronic music in the outdoor fest at Saint Julien Le Pauvre here.

Jack Lord in for a looksee and for possible vidpic production on his new Lord and Lady Production vidfilmery.

In spite of the summer season, Yank firstruns are still opening with "Gigot" (20th) and "Two Weeks In Another Town" (MGM).

Loleh Bellon will star in the perennial reprise of the Alexandre Dumas "The Lady of the Camellias" at Sarah Bernhard Theatre next September.

Marie Bell takes her Gymase Troupe to Gotham next October to do two Racine tragedies there in French via "Phedre" and "Berenice." It is under Sol Hurok's aegis.

Students of the Conservatoire, the school that leads to the nationalized Comedie-Francaise, talking of a revolt on the score that too many are chosen for looks for the predominantly classic rep rather than talent. Conservatoire disagrees.

Now it seems definite that the French version of the Yank hit tuner "How to Succeed in Business" will bow here at the Theatre De Paris next January. Lars Schmidt and Elvire Popesco will produce. Raymond Castans adapts and Jean Le Poulain stages while the star will probably be Jacques Duby.

Nicolas Reisini, prexy of Cinerama, in to sign accords that will allow Cinerama to transform the outsize Gaumont Palace for the triple screen process as of next September. Meanwhile, "The Longest Day" (20th) moves into this house for the summer, continuing its extended lucrative firstrun.

Bucks County, Pa.

By Penny Larsen
(215-794-3251)

Paul and Margaret Whiteman home in New Hope after winter in Florida.

Onetime Bucks County Playhouse press rep Tom Trenkle now p.a. for Lambertville Music Circus.

Pete Pascuzzo's riverboat "Sarah Maynard Clark," launched in New Hope last week with mucho fanfare.

Mike Ellis considering possibility of three-week runs at Playhouse next season, scheduling only six shows.

Odette Myrtil's recent party for Howard Keel also a reunion. They worked together in several shows, most recently "Saratoga."

New Hope-New York bus service to start July 15. Local anti-tourist faction deplore sudden accessibility to New Hope which has been tough to reach by non-drivers.

Playhouse staffer David Vine, who appeared in Howard Fast's tryout, "The Crossing," is grandson of vaudevillian David Vine, and son of late actor-comic Billy Vine.

Biggest moneymaker at Lambertville is the top name jazz festivals on Monday nights. Biz so boffo that producer St. John Terrell has added folk song festivals for Sunday afternoons.

Ruth White, member of Playhouse resident company in pre-Ellis reign 1949-53, back after 10 years for her 46th Playhouse appearance in current Ira Wallach tryout comedy, "Absence of a Cello."

In and out of New Hope: Elizabeth Allen, Benay Venuta, Harold Lang, Ben Grauer and Melanie Kahane, Walter Kinsella, Howard Lindsay and Dorothy Stickney, Hildy Parks, p.a. Dave Rothenberg, Alex Cohen, Elaine Perry and Walter Slezak.

Celebs aplenty at Jim Tyson's gala gallery unshuttering at New Hope's Playhouse Inn. Former entertainer's rep Tyson, (Sammy Kaye, Tommy Dorsey), who'll tour U.S. this fall with exhibs of 16 artists and four sculptors, will serve as his own advance man in no-art cities.

Madrid

By Hank Werba
(*Avda Habana*, 86; *Tel.* 2590497)

MGM has a solid warm-weather reprise in the Greta Garbo-starrer, "Ninotchka."

Conchita Montes will open the coming legit season as producer and leading lady with "Mary, Mary."

Jose Tamayo's Lope de Vega company presented "Caligula," by Albert Camus, in the Roman Theatre at Merida.

Actors' Studio staged a twin performance of Edward Albee's "Zoo Story" and "Sandbox" at the group's midtown workshop.

Bway producer Caroline Swann is having Alain Delon read the David Schwartz play "Bobo" for a possible legit starring role next season.

Cabaret booker Cortes here charges Jayne Mansfield with failure to show at Pavillion for the latespot's inaugural summer show last month.

Abbe Lane and Xavier Cugat (waving the baton at 25 musicians assembled in Spain) followed Nati Mistral as showtoppers at the garden cabaret, Pavillion.

Legit producer-star Maritza Caballero opened Garcia Lorca's "Blood Wedding" in Barceloma with Alberto Cavalcanti directing her resident company, prior to Paris premiere.

John Ireland wound his co-starring role in "Fall of the Roman Empire," completing a year of activity in Spain where he also had major billing in "55 Days at Peking" and "Ceremony."

Petula Clark, Calude Francois and the Hapaamonim Yemenite Dancers of Israel headed a charity benefit for leper children in a program that also spotlighted Carmen Sevilla and the Duo Dinamico.

Mpls.-St. Paul

By Bob Rees
(2208 *Kenwood Parkway*; 374-4015)

University of Minnesota Showboat preems oldie "Camille," second entry of season, July 10.

Harry Belafonte and company open fiveday run at St. Paul Auditorium tonight (9) with house scaled at $6.50 top.

Robert W. Smith appointed editorial pages editor of Minneapolis Star & Tribune, succeeding Wilbur Elston who is now Detroit News associate editor.

In first of three summer Music Under the Stars concerts sponsored by Minneapolis Jaycees, Fred Waring and His Pennsylvanians drew 4,500 patrons at Metropolitan Stadium last week.

Bloomington Civic Theatre ended sevenday run of "Gypsy" on Sunday. Drama group will stage "Music Man," "Damn Yankees," "Raisin in Sun" and "Fantasticks" in its upcoming 10th season.

Minnesota congressman Clark MacGregor, a budding thesp during undergrad days at Dartmouth, helped Brave New Workshop celebrate its second birthday last frame by appearing in a sketch lampooning himself.

Four sons of Old Log Theatre producer Don Stolz took the roles of Clarence Day's smallfry in the Equity strawhatter's offering of "Life With Father" which closed Sunday (7). Stolz youngsters previously played F.D.R.'s sons in "Sunrise at Campobello."

Ireland

By Maxwell Sweeney
(*Dublin* 68 4506)

Abbey Company mulling U. S. tour in 1964.

Louis Elliman, Rank cinema topper here, named prexy of Irish Film Society.

Marie Conmee to star in first Irish production of "Auntie Mame" at Gate, Dublin.

Novelist Edna O'Brien in for additional scripting on film version of her novel, "Once Upon a Summer."

Andrew and Virginia Stone to film "The Letter" in Dublin with Pat Boone in lead. MGM distributes.

BBC producer Anthony Craxton directed Telefis Eireann (Irish TV) coverage of President Kennedy's Irish tour.

Norman Rodway back after playing lead role in "Stephen D" in London; he's set for role on Broadway in the fall.

Des O'Keeffe, Carlton manager, named general manager for Plaza Ltd., Associated British Cinemas setup in Ireland.

Dermot O'Kelly to lead in new productions of Samuel Becket's "Waiting for Godot" and "The Caretaker" at Eblana, Dublin.

Variety International Chief Barker Rotus Harvey due in to present Variety Gold Card membership to President de Valera.

"Continental Film Review" banned by Censorship Board on grounds that "it has usually or frequently been indecent or obscene."

Latest National Film Institute ratings list 10 current screenings for general audiences, six for adults and adolescents and eight for adults only.

Youths damaged screen of Dublin's Grafton News Theatre with fire extinguisher during screening of "Elizabeth Is Queen" marking 10th anni of British queen's coronation. Showing was not interrupted.

Cape Cod

By Evelyn Lawson

Monomoy Theatre in Chatham opened with "Harvey."

Stan Kenton comes to Melody Tent, Hyannis, July 14, and Dave Brubeck, July 21.

Bobby Short current in the newly-decorated Crown and Anchor in Provincetown.

The Yachtsman, overlooking the Harbor, a stone's throw from the White House complex, is all set to receive the political wheels as well as "the family," according to Charles Collins, new Yachtsman manager, who was with the Ritz in Boston.

Sidney Gordon opened her Falmouth Playhouse with a new play, "God Bless Our Bank," starring Ann Southern, July 2. Two other new plays are listed for Falmouth this summer, "She Didn't Say Yes," starring Joan Caulfield and Peggy Cass, and "Indoor Sport" with Darren McGavin.

Always Pan N.Y.

Continued from page 1

pany are happy to be in Minneapolis.

"Personally, I am delighted to be here," replied Campbell. "I feel savage about New York—it's provincial. Off-Broadway is imitative, rather than real and alive."

In Campbell's opinion, as far as the legit stage is concerned, London also is going down-hill. He's British and familiar with the theatre in England as well as on Broadway.

Campbell also answered a number of other questions put to him by audience members.

Among the things that Campbell had to say were that Thornton Wilder and England's John Whiting are among his favorite modern playwrights, contemporary plays tend to be a little too impressionistic, it's unfair to be as abstract in the theatre as you are in painting, a play is for the individual and the theatre should have something for everyone.

He also told the audience that in the case of the Guthrie Theatre the plays to be presented this season were selected after Hume Cronyn and Jessica Tandy indicated an interest in becoming members of the company. And he expressed the opinion that the theatre's obligation is to stimulate man's mind and spirit—to do the best, not just to fill the seats.

"If the play is a work of art it has a right to be performed," he concluded.

Shock to U.S. TV

Continued from page 1

tions" do not at present exist, and the rules are "not sufficiently defined."

Silver Plaquette for the best direction was won by the Nippon Television Network Corp., Tokyo, for "The Old Man."

For best live transmission, the local Senders Freies Berlin got the nod for its coverage of President Kennedy's visit to the city, and also collected silver plaquette.

Though it was empowered to award three further silver prizes for works of merit, the jury held the number of awards down to two, these going to BBC-TV (Britain) for "European Centre Forward" and Schweizerische Radio - and Fernsehgesellschaft (Zurich) for "In the Mirror—Thomas Mann, His Work and His Time." The jury also handed out a special prize to the Cologne station for "The Sleep of the Just," for its contribution to the "ideas of freedom and justice."

London

(*HYde Park* 4561/2/3)

Playwright Roland Pertwee left about $20,000.

Lyric writer Christopher Hassall left around $80,000.

Bebe Daniels recovering, but slowly, from brain hemorrnage.

Alastair Sim returned last week to the West End in "Windfall" at the Liric.

Pop singer Susan Maughan had a 21st birthday party in her Palladium dressing room.

Charlie Drake hosted a press party following the showing of his latest pic, "The Cracksman."

Pop singers John Alford & Colin Day, billed as "The Allisons," decided to quit and go into business.

Nudie dancer Lydia Love arrived from Paris for a short cabaret engagement at Casino De Paris.

World preem of an opera based on Grahame Green's "Our Man In Havana" opened at Sadler's Wells, July 2.

Cast of "All In Good Time" at the Phoenix has okayed salary cuts to face a slight seasonal drop in wicket receipts

Variety Club's luncheon yesterday (Tues.) was called "Salute The Stars." A presentation was made to Harry Secombe.

Shani Wallis opened on Monday (8) as lead in Pigalle floor show. Musicomedy singer Jean Scott, bowed in at the Society same night.

Great all-round press for Joan Plowright as "Joan" in Shaw's "St. Joan" which opened the Chichester Festival Theatre season.

Wilfrid Hyde White is to leave the cast of "Doctor's Dilemma" in August to play Colonel Pickering in the film of "My Fair Lady."

Nicholas Ray and Stephen Boyd announce they are to make a pic of the Polish novel, "Next Stop, Paradise." Ray will direct, Boyd will star.

Charles Boyer will star in Terence Rattigan's "Man and Boy" which opens in London on Sept. 4 and then goes to Broadway in late November.

Next year's Covent Garden season will be restricted. Theatre closes from May to August for repairs to gallery and new lighting installation.

Sam Harbour, for years manager of the Coliseum until he left because the theatre went over to films, appointed manager of the new May Fair Hotel.

Tony Curtis and Christine Kaufman briefly in town enroute to the Moscow Film Fest. Also around are Natalie Schaefer, Ulla Jacobsson, David Merrick and Jules Dassin.

Foreign Office taking over Aldwych Theatre tomorrow (Thurs.) for a gala performance of "Midsummer Night's Dream" in honor of King Paul and Queen Frederika of Greece.

Show biz arrivals include Margaret Lindsay, Ward Morehouse, Nancy Kwan, Stuart Risenberg, Robert Kronenberg, Jack Lord, Cy Feuer, Robert Weiss and David Picker.

Princess Margaret named guest of honor at a benefit preview of "A Funny Thing Happened On Way To Forum." It's skedded for Oct. 2, the night before the regular opening.

Technicolor gave a demonstration of its new process, "Technicscope 11," which, it says eliminates all distortion, gives greatly-increased depth of focus and cuts down on negative costs.

Sonia Rees, original understudy to Jean Bayless in "The Sound of Music" at the Palace, left the show to have a baby. Now she returns to take over from Miss Bayless, who left the show.

"Black Nativity" returned to the West End at the Strand last week. It will be the fourth season of the U.S. jazz-spiritual show since it was first presented in London by Michael Dorfman last August.

Derek Glynne gave a farewell party Monday (5) to Derek Farr and his wife, Muriel Pavlow. They're off to Australia to play "Mary Mary" and "Signpost to Murder" for the Williamson group.

Bermuda

By Chummy Zuill
(*P. O. Box* 601, *Hamilton*)

Madame Ana Roje, prima ballerina of the Yugoslav State Ballet, returned to open her annual summer ballet school.

Billy Butterfield Orch with songstress Dotty Smith, played Kindley Air Base clubs and open messes for one week.

Terry O'Sullivan, star of "Search for Tomirrow," tele soaper, and Toronto artist Sherry Godfrey were wed here June 24.

Manny Greenfield and Terry Brannon figure easily to regain an investment of $20,000 during two-week run of "Two for See-Saw," at City Hall Theatre.

Thalia Mara, president of the National Academy of Ballet in N.Y.C., vacationing and visiting here with officials, members and friends of the Bermuda Assn.

Inverurie did a terrific two weeks with Lew Parker and Betty Kean. Now playing the harbourside hostel is Jerry Collins, who owed Johnny McAteer the date from this time last year.

Bob Schwartz, of "Candid Camera," and Mrs. Schwartz, are at the Elbow Beach Surf Club. Likewise are Warren Ling, president of Artists' Recording Center Inc., and Mrs. Ling.

40 Thieves Club's on an all-out drive for patrons Current talent lineup includes The Niberco Bros.: Shalimar, the first belly-dancer to appear in any spot here; calypsonian Ivan Browne; and the local Shell Steel Band.

Starting last Sunday, July 7, there will be Sabbath afternoon and evening screenings of family-fare films at Rosebank Theatre. The precedential decision was made this week by directors of Bermuda General Theatres. General reaction has not been unfavorable although some churchmen have offered refutable opinions that Sunday pix are competition for religion.

Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Barrie Chase in town catching the shows.

Julie London and Bobby Troup vacationing at the Riviera.

Name of the New Frontier's new show was changed from "Panties Inferno" to "Oriental Inferno."

Frank Sinatra joined Sonny King, Lucille Ball, Gary Morton and Jackie Heller in a songfest at Sands lounge.

Jimmy Cavanaugh in from Hollywood huddling with Ben Blue at the Desert Inn, where he's skedded to join Blue's lounge show.

Milt Larson, who wrote the material for the Characters' "Smash Flops" album, at the Sahara for a confab on their next P.I.P. album.

Third Annual International Christmas Party will be held earlier this year — Dec. 4-8 — so newsmen can get home for the holidays.

Crew from Jack Cummings' "Viva Las Vegas," the Elvis Presley Ann Margret starrer, measuring and photographing the Silver Slipper so a duplicate can be made at the studio.

Culture Vs. Landlord

Continued from page 2

wrecking and reconstruction work and may let contracts this fall.

In the wake of this move, Reps. William Widnall (R.-N. J.) and George Huddleston (D.-Ala.), a pair of culture buffs, introduced legislation prohibiting conversion of the theatre until Congress has been given a chance to act. This bill passed the House by voice vote in the dying days of the last session.

The Widnall-Huddleston bill would require the Press Building Corp. (of which, the National Press Club is principal stockholder to submit financial statements to Congress by Feb. 15, 1964. The theatre would be kept going in the interim.

If Congress doesn't take action within 60 days after the statements are submitted, then the house could be converted.

The bill will likely clear the House. Last year it was tied up in a procedural fight in the Senate and its chances there this year are more doubtful.

If a new act of Congress doesn't save the theatre, maybe an old one will. Rep. Widnall and the legal staff of the Library of Congress, as reported earlier in VARIETY, have said any conversion of the theatre would require a new law from Congress. They reasoned the house was built according to specifications set out in a specific act on Congress and to change the theatre would require specific law.

The upshot of this is that numerous law suits will be brought if and when the Press Building Corp. moves to convert the theatre.

Broadway

Songsmith Charlie Tobias and his wife celebrating their 39th anni at Westhampton this week.

Ted Shawn will make his only personal appearance at Jacob's Pillow Dance Festival on July 14, 30 years to the day after the first performance was given in Lee, Mass.

Always-gagging, Henny Youngman sends promo postcards of himself flanked by John Profumo and Christine Jorgensen. In short, Youngman got the wrong Christine. Also complains he made a Presidential album on the Nixons.

Actor Jay Robinson is to give a one-man performance next Sunday evening (14) in the "Elizabethan Room of the hotel Essex House, Newark, N. J., for the benefit of the New Frontier Theatre, a non-profit, civic-supported operation in Newark.

John N. Mados, v.p.-g.m. of St. Moritz, has appointed (Miss) H. Shaw Strickland p.r. director for the hotel. Miss Strickland, formerly a tv personality, has been associated with couture fashion designers, realestate publicity and hotel promotions.

Town House Cocktailery at Woodstock, N. Y., has life-size blowup photo of three oldtimers in area: Clemence Randolph, of early Ziegfeld "Follies" casts, Louise Hellstrom, theatrical designer, and Gaston Bell, once leading man for Lillian Russell.

Celeste Holm, hostess of the "People at the UN" (NBC-Radio) interview series, has set a pattern of charging 25c for her autograph, proceeds to UNICEF. So far she has presented over $300 to Maurice Pate, director of the UN Children's Fund, who endorses Miss Holm's proposal that other stars do ditto.

N. Y. Mirror tv-radio editor Nick Kenny in St. Clare's Hospital with an ailment as yet not diagnosed. Columnist-poet had been bleeding internally when admitted on Sunday (7), and hospital authorities would like a supply of AB Positive Blood on hand in the event the bleeding resumes. A call has been sent out for this comparatively rare type.

N. Y. Hilton toppers Joe Binns and Gene Voit have enlisted Rene Black, long at the Waldorf, now at Miami Beach's Fontainebleau, to supervise the cuisine of the Rockefeller Center hostelry until it hits its stride. Black returns to his MB base in November; this is a stopgap for old friend Binns, who is still vicechairman of the board of the Waldorf-Astoria but now prez of the new Hilton.

Chicago

(*DElaware* 7-4984)

Dorothy Dandridge in town as topline model at fashion show for the annual convention of the National Assn. of Colored People at Morrison Hotel.

Charles Ruggles comes in July 15-16 to plug "Not In The Book," the comedy in which he'll star at Cherry County Playhouse in Traverse City, Mich.

Loop Theatre owner Oscar Brotman brought up a dolphin from Florida and installed it in a tank in front of the theatre to ballyhoo "Flipper," which opened this week.

Chi show biz getting a shot in the arm as 25,000 members of Ancient Arabic Order of the Nobles of the Mystic Shrine (Shriners) attend annual convention this week.

Romeo Meltz orch, formerly of Ambassador West's Buttery, will work the Sheraton-Blackstone's Cafe Bonaparte in summer months. Franc Benteler returns with his society group in September.

Candlelight Dinner Playhouse, the suburban theatre restaurant, notched its second anni this week and was honored with a special day (7) by the mayor of Summit, the town in which it is located.

Carmel Quinn's appearance in "Finian's Rainbow" at Dorchester Music Hall is her legit debut. She'll do the same show at the North Shore Theatre in Beverly, Mass., in August and will follow with a stint in "Wildcat" at Packard Music Hall in Warren, O.

Harry Buxbaum, new Chi branch manager for Universal, arrived ahead of his family to scout for a home. His predecessor, Dick Graff, who moved up to national assistant to the general sales manager, is in town for the holiday weekend. Graff will be fetted by the Variety Clubs of Illinois, along with departing Allied Artists branch chief Nat Nathanson, at a luncheon in September.

Show Biz Behind Iron Curtain

Continued from page 1

blessings. At least, it had not been necessary for me to inquire, in my non-existent Polish, where the men's room was located.

However, after many false starts and two trips to wrong hotels, I finally became ensconced at the Bristol Hotel, just a short throw from where Frederic Chopin lived while he was turning out songs for the Polski Hit Parade. I ventured to think that had it been necessary for Chopin to use Orbis for his travel arrangements in those days, he probably never would have made it to France and the inevitable George Sand.

Warsaw is a unique city. World War II demolished 87% of it but today practically all of Warsaw is rebuilt. In rebuilding the city, the Poles stuck to the original plans, so that even though the city is about 18 years old, the buildings still look 100 years old. In fact, an old section of Warsaw, known as the Barbican, was rebuilt so authentically that it looks like a scene right out of "Taras Bulba."

Even though the population of Warsaw was decimated during the last war, today it has a population of 1,100,000, about the same as before the conflict. The main drags of Warsaw are Nowy Swiat (New World) and Krakowskie Przedmiescie (and try that on your typewriter). Because Poland is under the Communist heel, no tipping is allowed, but one soon finds out that most waiters aim for that pourboire. Although Communistic, Warsaw has a slightly better standard of living than Moscow.

Toujours The Twist & Cha-Cha

Very few Americans visit Poland. I didn't find another during my entire stay. Nevertheless, the Twist and cha-cha are done in every dance place and hotel. There are a few American-made cars, dominantly Chevrolets. Hotel rates and meals are inexpensive, about $9 per day takes care of room and three meals. Adversely, tomatoes are $1.60 per pound, chocolate bars are $1 for 4 ounces, cigarets cost $1.40 per pack and a 25c Corona cigar went for $1.50. At night, the street lights are very dim, giving Warsaw a sombre look. It is not a gay town and one notices shortages of food in stores. The only social entertainment consists of dancing at either the Bristol, Europe or Grand Hotels.

The entertainment Warsaw has to offer includes the Opera House, playing a ballet entitled "Red Coat" and "Three Cornered Hat." The Polish Theatre is currently presenting "Cleopatra"—not the picture, but the play. The National Theatre (big one) had "Agamemnon" and "Electra" on the boards while the National Theatre (small house) was presenting a Polish production entitled "Lekkomyslna Siestra." The Wspolczesny Theatre was showing a play in Polish with the English title of "The King Is Dying." The dramatic Theatre was showing a Polish production of "Visit of the Old Lady." The Ateneum Theatre had "Requiem For A Nun" in Polish, while the Rozmatiosci Theatre played "The Diplomats." The Powzechmy Theatre showed Dumas' "The Three Musketeers," the Ludowy had "Adventures In Toyland," the Komedia presented "The Idiot" in Polish, the Zydowskie Jewish Theatre presented "The Heart" in Yiddish, the Syrena had "His Excellency," a musical revue, the Small Opera showed "Plasnik From Tyrol," an operetta, and the Lalka Theatre presented "The Nightingale."

In all the foregoing cases, the highest price of admission was 30 Polish zlotys or $1.20. The Communists believe in giving the people plenty of low-priced entertainment and culture.

In the motion picture division, Warsaw's Kino Theatre displayed UA's "Love In The Afternoon," Wiedza Theatre had a Polish film, Mloda Gwardia Theatre presented "Panorama," which is Russia's Cinerama, and the Moskva Theatre had a German picture entitled "Son of Prisoners." All motion pictures charge a top price of 15 zlotys, or 60c.

Truly Gay Budapest

Budapest, in contrast to Warsaw, is a city of 2,000,000 which still manages to be gay, sophisticated and bubbling with excitement and activity. It was hard to believe that one was behind the Iron Curtain; the people were gay and the city showed evidence of having a decent standard of living.

Whereas Warsaw had few cars in the streets, and few stores stocked to overflowing with food Budapest was a beehive of activity, with plenty of automobiles choking the streets and stores stockhed to overflowing with food —and purchasers ready and able to buy it.

American products in evidence were Revlon, Pall Mall and Gillette. These surely indicate that Hungary has some contact with the outside world and is not too heavily controlled by Khrushchev & Co. However, all the papers (Hungarian, French and German) are Communist-controlled and published. The only English-language newspaper obtainable is the Daily Worker. Consequently, one has no idea of what was going on outside the Iron Curtain.

Budapest is the home of the tzigane (gypsy) orchestra. One can pick from about 50 restaurants that specialize in this fiddle music that is desgned to make you weep while are enjoying your Goulash or chicken paprikash. Hungarians excel at this type of entertainment and the music is a pleasure to listen to. our name does not have to be Gabor or Rakoczi in order to enjoy it.

Another enjoyable thing in Budapest is the food. Hungarians take pride in preparing tasty dishes. The city is actually an amalgamation of two cities; Buda and Pest. Buda is on the west side of the Danube River and Pest is on the east. Together, they make one heck of a quinella; in fact, Budapest has the flavor of Paris.

88 Cinemas—UN of Pix

On the entertainment front in Budapest, here is the rundown: There are 88 movie houses in the city and they play American, Italian, French and Hungarian films.

In summertime, they also have eight open air movies (not drive-ins.) Top prices in theatres is 6 Forints or 25c, which is cheap entertainment for the Hungarian. Downtown theatres were playing the following Corvin Theatre — "Mr. Hobbs Takes a Holiday." Red Star—"Robinson Crusoe." Pushkin —Disney's "Bambi." Vorosmarty— "The Great Maneuver." Urania— "Somewhere In Europe" (Hungarian pic.). Majus—"We Two And The Horse," a French pic. Matra— "Divorce Italian Style." Tunder— "Snow White & The Seven Dwarfs." Szabadsag—Mike Todd's "Around The World In 80 Days." Rege—"Absent Minded Professor" with "View From The Bridge" coming.

Needless to say, from the aforementioned pictures, it is easy to see that the Hungarians love Walt Disney. There favorite stars are Audrey Hepburn, Mel Ferrer, Gregory Peck, Spencer Tracy, Jean Sorrel, Danielle Darrieux, Claudia Cardinale, Jean-Paul Belmondo and Alain Delon.

Budapest also has 13 "legitimate" theatres, and two opera houses. When caught, the State Opera was doing Beethoven's "Fidelio" while the Erkel Opera had "Carmen" on the boards. All the legit houses perform plays in Hungarian, but surprisingly most of the plays performed by repertory companies are by American playwrights. The Madach Theatre had "Streetcar Named Desire," Jozsef Attila Theatre had "Glass Menagerie," Vigszinaz Theatre had "The Rainmaker," while the National Theatre performed "The Crucible," "Death Of A Salesman" and "Long Day's Journey Into Night," all within one week. Great American authors are really appreciated here, although I doubt if they receive royalties from their works. Legit theatres have put on one performance per day with the program changing every day. They use repertory companies and do only seven shows per week, Mondays off, and two performances on Sunday.

Legit prices are inexpensive. Best seats at the opera are 35 forints or $1.40. Best seats at plays are 30 forints, or $1.20, while pix have a top of 10 forints or 40c.

The Twist and cha-cha are very popular here also, and the Times Square of Budapest is Lenin Korut (Ave.)—naturally!

Next stop on the Iron Curtain Circuit, Prague, a city of 1,100,000, differs from Budapest in many respects. No American products are seen in the shops, fewer autos on the streets and more and tighter Red control was evidenced in Prague.

Prague has a fair standard of living and seems to be happiest living under Red domination. It seems as if the average Czech embraced Communism without complaining too much.

Stores in Prague are stocked to overflowing with food and goods.

Tv sets are expensive, about $260 for a 21-inch set.

Prague's Night Life

Prague boasts many cabarets with variety shows that are very inexpensive. Under the Communist plan, Czechs work from 7 a.m. to 2 p.m. without a break for lunch. At 2 p.m. they are through for the day and then go out and enjoy life. Prague didn't suffer much damage during the last war.

Prague boasts about 10 good theatres that show dramatic plays and perform Opera. I attended a performance of Dvorak's "Rusalka" or "Water Fairy" at the National Opera and it was well done. The Smetana Theatre had "Studni," a Czech opera by Blodek, while Tylovo Divaldo Theatre performed Shakespeare's "As You Like It." Prices for these performances are 20 koruna, or $1.40.

The Czech Army Theatre was presenting "Anna Karenina" and "Julius Caesar," the Comedy Theatre had "Letters Of G. B. Shaw" by J. Kilty and the Realistic Theatre played Shakespeare's "Othello." Prices had a top of 15 koruna or $1.05. In the symphonic department, Smetana Hall had symphony concerts, the House of Artists also performed different symphonies and the Prague Gardens performed the classics in an outdor setting.

Prague has 17 downtown motion picture houses, playing films produced in the United States, Italy, France, Russia, Yugoslavia, England and Germany. It is truly the United Nations of motion picture exhibition. A sampling of their motion picture fare runs like this: Sevastopol Theatre — Yugoslavian picture "14 Days," with an old Harold Lloyd picture to follow; Alfa Theatre—"Calypso" (French); Blanik — "Captain's Table" English; Hvezda—"Ulicnik," Russian comedy; Yalta Theatre — "Julie, You Are Wonderful," Austrian pic with Charles Boyer; Kotva Theatre—"My School Companion," German; Lucerna—"Please Don't Disturb," a Czech comedy; Metro—a Harold Lloyd comedy; Paris Theatre—UA's "Marty."

Prices for movies have a top of 7 koruna or 50c. In addition to all this, I discovered a new motion picture process that exists only in Prague. It is called Laterna Magica —but more anon about this unique process in a future story.

Salant on Goldwater

Continued from page 1

correspondence with Sen. Goldwater, who felt he was unfairly treated on the program. "I don't agree with him," says Salant. Prior to the more recent public evidence of the feud, in last December, Sen. Goldwater's ire against CBS News took another turn. The Arizona Senator at that time was addressing a Republican Party group in Oxford, Miss. He refused to address the group until CBS News cameras were turned away from him, a move which drew a protest from CBS News' chieftain Salant.

As to fairness, the latest public incident took place on a CBS News show, Friday (5) night's edition of "Eyewitness," which dealt with the "Goldwater Boom." Out of a welter of taped material from which to select footage, CBS News chose to include a passage taking place at the airport in Prescott, Ariz., as Goldwater exited from a plane. CBS Newsman Murray Fromson, soliciting an interview, was told:

"CBS? Well, I don't know. If this is direct, I'll do it. It's not you—I just don't trust CBS News. You fellows who work in the field, you're all right. But the fellows in New York—you can have them. Throw 'em in the Grand Canyon."

Salant recalls when he sent a letter protesting the blackout of CBS News from the Oxford, Miss., event last winter, Sen. Goldwater was reported to be vacationing in the Grand Canyon.

Literati

Continued from page 75

the comic strips' creators, critics and scholars, with many examples of the art. Thorough-going tome, culled from many sources, should interest show biz readers since large roster of characters from "the funnies" have become subjects for treatment on stage and screen and in broadcasting.

White is a professor at Boston U.; Abel's freelance material has appeared in reviews and magazines. Byliners in this volume include late Heywood Broun, Al Capp, Walt Kelly and Gilbert Seldes. *Rodo.*

Warren Bower, Marathoner

On July 11th Prof. Warren Bower, assistant dean of the General Education Division of NYU, will make his 1,000th book broadcast over WNYC, New York. To the best of radio records this is the longest run of a sustaining program, having proceeded uninterruptedly since November of 1938. Bower has interviewed some 700 writers, publishers, critics and belles lettres characters in that period.

His commorative guest for the millenium broadcast will be Rex Stout, president of the Authors League of America.

Collaborative In-Laws

Agent Toby Cole and her sister-in-law, Mrs. Helen Krich Chinoy, latter an instructor at Smith College, have updated their "Directing The Play" which Bobbs-Merrill have just brought out. It was first published some 10 years ago and their new material includes coverage on Tyrone Guthrie, Franco Zeffirelli, Joseph Papp and Peter Hall.

They previously collabed on "Actors On Acting;" Miss Cole has also edited "Playwrights On Playwrighting and Acting": A Handbook of the Stanislavsky Method"; and Mrs. Chinoy is presently engaged in a study of the impact of directors on American playwrights, under a fellowship from the American Assn. of University Women.

Ken Hurst's Post

Ken T. Hurst, who helped get Prentice-Hall of India under way, when stationed in New Delhi, has been upped to v.p. and g.m. of Prentice-Hall International, and is now headquartered in the Englewood Cliffs, N. J., homeoffice. He succeeded William de Luca, transferred to another post with P-H. Leo Albert is prez of P-H Intl.

Hurst's sales manager, Bob Donoho, is now also in charge of P-H of India.

Paris Paper Prices Upped

Paris dailies have been facing circulation troubles of late, laid at video's door, but are still planning a rise in prices as of August. It is hoped this will offset circulation drops and lost advertising revenue. The influential Le Monde went from 6c to 7c. last month while most of the rest will go from 5c. per copy to 6c comes August.

The Le Monde hike did not hurt it, so others are a little buoyed about the pending raise.

Benny Rubin's Book

Benny Rubin has put between hard covers the broad panorama of his 49 years in show business with the intriguing title of "Come Backstage With Me." His personal reminiscences touch every base in the entertainment form, with time out for early truancy and stock selling when job calls lagged.

Asked if it was ghosted, Rubin flipped, "No ghost could write what I've been through."

Sig Rock's Setup

The concept of independent production is moving into the publishing field via a group of editorial execs who have set up Sigrid Rock Associates in N. Y. Outfit says it will deliver ideas, writers, research, sales presentations and also "advance quotes" to publishers using its services.

Sigrid Rock was formerly managing editor at Dell Books.

NAL's Hardcover Line

Usually the standard book publishers add paperback editions under subsidiary imprint but New American Library has reversed-field and has gone into the hardcover book line.

NAL's paperback imprimateurs Congress, opened last Thursday are Signet and Monitor.

CHATTER

Sheilah Graham starts a monthly column for Motion Picture, mag recently acquired by Macfadden-Bartell from Fawcett.

Humorist-playwright Max Wilk's next book for Macmillan is titled "Help! Help! Help! (Or, Atrocity Stories From All Over)."

HCB (high cost of books), usually as gift items, is pointed up by the special limited edition of 50 copies, each with an original drawing by Tully Filmus, at $100 each. American realist's book is titled "Tully Filmus," with normal retail price at $12.50. Art critic Alfred Werner wrote the introduction. World is publishing.

Charles T. Duncan has edited and done a new introduction for Horace Greeley's "An Overland Journey (From New York to San Francisco)" recounting the influential editor's 1859 hegira. The N.Y. Tribune editor's "Go West, Young Man" became part of the American language and credo. Duncan is Dean of the School of Journalism at the U. of Colorado. Knopf will publish in November.

S. J. Perlman's play, "The Beauty Part," in which Bert Lahr starred this season, is being published by Simon & Schuster in September. Same pub is bringing out "The Fireside Treasury of Modern Humor," edited by Scott Meredith, and another anthology, "The Most of A. J. Liebling," much of it from The New Yorker.

Screenwright Richard Sale's new novel. "The Oscar" (about Hollywood, natch!) will be published by S&S this fall.

N.Y. Times music critic Harold C. Schonberg's "The Great Pianists: From Mozart to the Present" is on Simon & Schuster's lists for November as is "Young Folks' Song Book," edited by Earl Robinson.

"A New World of The Wall Street Journal" is another anthological collection of prose and cartoons for that financial sheet, edited by Charles Preston, under Simon & Schuster imprint in October.

Jack (Mad mag) Davis did the illustrations for RCA Victor's Elliot Horne's "Hiptionary: A Hipster's View of the World Scene," to be publisher as a $1.95 paperback by S&S in September.

Meyer Levin, author of "Compulsion," will have his new novel, "Obsession," published in November by S&S.

Golden Press is publishing a kingsize edition of Agnes DeMille's "The Book of the Dance" as a pre-Xmas $12.95 item (thereafter $14.95) wherein she traces the story of the dance to today's Balanchine, Robbins, Ulanova, Fonteyn, Yousketvich, Tallchief, Graham, Frederick Ashton, Dame Ninette de Valois, Isadora Duncan et al.

Two upcoming Harpers' anthologies are "Esquire's All About Women," edited by Saul Maloff and the editors of Esquire, and "When Women Look At Men," an anthology edited by John A. Kouwenhoven and Janice Farrer Thaddeus. Over 20 name femmes byline their appraisals of sex, love, cruel parentage, husbands, "Men at Large," a specific profile on Gilbert Moller by Margaret Case Harriman etc.

H. Allen Smith's newest for Little, Brown in the fall will be titled "A Short History of Fingers (And Other State Papers)" in which the humorist surveys the American scene. This is a switch on his recent humorous travelog excursions to Mexico, Hawaiian, Tahiti and the like.

Frank S. Adams, city editor of the N.Y. Times since 1952, with the paper as reporter and editor since 1925, has been appointed to the editorial board. Also going on the board is Herbert Mitgang, member of the Sunday department since 1945. A. M. Rosenthal, foreign correspondent since 1954, named to succeed Adams but with newly adopted title of metropolitan editor.

Japan Publications Bureau has been authorized to print Japanese publications and art works, with offices in New York. Address is 501 Fifth Avenue. Capital stock consists of 200 shares, no par value. William J. O'Hara was filing attorney at Albany.

OBITUARIES

ANDRE MERTENS

Andre Mertens, 59, chairman of Columbia Artists Management, died July 9 near Zurich. Death was due to a fall earlier in Hamburg.

Details in Legit Dept.

ALAN CAMPBELL

Alan Campbell, 58, actor-screen writer and husband of writer Dorothy Parker, died June 14 at his home in West Hollywood, Calif.

He launched his career with the Shubert Brothers, by obtaining a job in their costume department. After a few months, he joined actress Eva La Gallienne's acting company and played small roles. In 1928, he played Laurette Taylor's son in the Broadway production of "The Furies." During the 1930's he and his wife collaborated on several screenplays, including "A Star is Born," "Trade Winds," "Saboteur" and "Sweethearts."

His wife survives.

GILBERT WAKEFIELD

Gilbert Wakefield, 71, dramatist, died July 4 in London. He wrote his first play, "Prelude To A Flat" in 1923. Subsequent works included "Counsel's Opinion," "Husband To A Famous Woman," "Room For Two," "Sweet Sorrow," "Deep Freeze" and a new translation of "Hedda Gabler." He also worked in the '30s with London Film Productions as a writer.

Survived by his wife, actress Isabel Jeans.

GRANT RICHARDS

Grant Richards, 47, radio-tv-film-legit actor, died of leukemia July 4 in Hollywood. Prior to going to Hollywood in 1956, he was in radio in N.Y. He also appeared in "Winged Victory." He played in both films and tv during recent years.

Surviving is a son.

OKITO

Theodore Bamberg, 88, a top ranking magician for 50 years under stage name Okito, died June 28 in Chicago. He helped stage the original Howard Thurston magic show and traveled with that show for a decade.

He was born in Amsterdam into a family whose eldest sons had been magicians for six generations. He gave his first public performance when he was 11 at a birthday party for Queen Wilhelmina of the Netherlands. His father had been court magician to the Dutch royal family.

Bamberg gave his first U. S. performance in 1908 at Chicago's Majestic Theatre, now the Shubert. His best-known illusion was the floating ball trick, in which a ball appears to be suspended in midair.

He is survived by his eldest son, David, a magician in Buenos Aires, another son and a daughter.

PAT FLANAGAN

Pat Flanagan, 70, one of the early play-by-play baseball announcers who developed techniques to make the Western Union ticker tape reports seem an on-the-scene account, died July 2 in Scottsdale, Ariz. where he "retired" some 15 years ago. He continued to work as sports director for radio station KOOL in Phoenix.

Flanagan had spent most of his career in Chicago on stations WBBM and WJJD, starting in 1929. He was known as "the first of the screamers" in ballcasting, and the large following of distaffers he gathered (at one time 80% of his total audience, according to a survey) was attributed to the excitement he projected with his voice.

He was part of the play-by-play team for the first All Star game in 1933 and had broadcast seven World Series. In addition to the Cubs and White Sox games, Flanagan also described Notre Dame and Big Ten football games for the Chicago stations. He is said to have aired 3,000 major league games in his career.

Wife and brother survive.

JACK ECOFF

Jack Ecoff, 65, general sales manager of Mills Music, died of a heart attack July 3 in Rockville Center, N.Y. He joined Mills Music about 30 years ago in Philadelphia and had that city and Atlantic City as his territory in plugging songs to bandleaders and singers. He later came to New York and in 1941 was named general sales manager.

Ecoff was born in Philadelphia and worked as a furniture salesman before turning to music. He also was interested in the educational music field.

Survived by wife and daughter.

ARTHUR SIMON

Arthur Simon, 59, vicepresident and advertising manager of Radio-Television Daily since 1954, died of a heart attack July 1 in his New York office. He also had managed various radio stations including WPEN, Philadelphia; WOV and WLIB, N.Y., and WKBW, Buffalo.

Simon served as president of the N.Y. Chapter of Broadcast Pioneers, and was head of the Broadcasters' Foundation, which aids the needy in the broadcasting field. He was one of the founders of the latter organization which is an affiliate of the Pioneers.

He was also instrumental in starting the Golden Mike Awards for distinguished contributions to the art of broadcasting by a radio or television station. Simon was chairman of the National Assn. of Broadcasters' War Activities Committee in 1942.

Survived by wife and daughter.

MARTIA LEONARD

Martia Leonard, 93, who operated a Greek theatre on her Mt. Kisco, N. Y., estate, died June 29 in Mt. Kisco. She was an occasional novelist, playwright and non-fiction writer as well. She founded the Brookside Open Air Theatre in 1911 with stone seats for 200. There were Sunday performances nearly every week through 1925.

Miss Leonard was born in New York and appeared with Henry Irving at the age of 18 in a tour of England. Her novel, "The Moving Finger," was published in 1930. She presented "The Immortal Beloved" at a Little Theatre Tournament in 1927 with her own company. In 1946, "Brigands Preferred," a comic opera for which she wrote the book, was presented as a benefit for the Edwards Foundation for American Artists.

KATHRYN VINCENT

Kathryn Vincent Mayer, 90, a former actress who became a director and vocal coach in Detroit, died July 2 in that city. As Kathryn Vincent, her first speaking part on Broadway was given her by David Belasco. She also toured the country in many road shows. She had been married to Jake Mayer, a scenery maker who died in 1935.

In Detroit, Mrs. Mayer was affectionately known as "Lady Mayer" by singers as well as the dramatic groups which she coached. Among the groups which she directed were the Fine Arts Society, Twentieth Century Club, Theatre Arts and The Players.

Survived by a niece.

DR. THEODORE HARRIS

Dr. Theodore (Ted) Harris, who together with two brothers, operated the State Theatre, Hartford, and other film houses, died July 2 in Hartford. Dr. Harris and his brother, Dr. Martin Harris, were dentists. With another brother Maurice, a pharmacist, they ultimately gave up their professions to follow the entertainment field.

The trio originally took over several theatres in Passaic, N.J. They later moved to Hartford, where they built the State Theatre. In its heyday, the house played the top bands in the business. For many years the Eddie Sherman Agency booked the State.

Wife and two brothers survive.

DR. HANS SCHUELER

Dr. Hans Schueler, 65, general director of the Mannheim, West Germany, National Theatre for the last 12 years, died June 25 in that city after a long illness.

Born in Berlin, he was general director of the Koenigsberg Opera from 1928 until 1932, and thereafter was with the Leipzig Theatre in a similar capacity until 1947 when he left East Germany and came to the West.

He was credited with many "firsts" in the German theatre. He was the first to bring Erwin Piscator to the drama, and was responsible for the success of the new modern theatre in Mannheim. He often introduced the work of young German playwrights there.

WILLIAM H. HAMILTON

William H. Hamilton, 48 formerly staff announcer with WBNS and WCOL radio, Columbus, O., died June 23 in New York. After radio work in Columbus, he was associated with WING and WHIO, Dayton, O. He was with the DuPont Co. as radio manager of its advertising department and in 1946 began announcing the "Cavalcade of America" program.

Surviving are his wife; two daughters and a son by a former marriage, and his mother.

HENRY C. SHEPPARD

Henry C. Sheppard, 83, retired actor, died June 28 in Philadelphia. During World War II he joined Raymond Massey's "Our Town" company and played USO tours in Europe and the South Pacific. After the war he was a member of Maurice Evans' company and did Shakespearean roles on Broadway.

Sheppard also appeared on Kraft Theatre and Playhouse 90. He had been a member of Hedgerow Theatre, Moylan Rose, Pa.

Wife and daughter survive.

OSCAR VON KOHORN

Oscar Von Kohorn, 80, operator of yarn, fiber and film plants, died June 30 in New York. He developed man-made fiber machinery and held more than 50 patents in this field. He was at one time an Imperial Counselor in the court of Emperor Franz Josef, and was made a baron in 1918.

His wife, the former Valerie Worth, formerly in Viennese operetta, survives, as do two sons.

BESS BEARMAN

Bess Bearman, 57, executive secretary of Screen Producers Guild for the past 13 years since its inception in 1950, died of a respiratory condition June 28 in Hollywood. She had worked the day before but left early in afternoon to enter hospital at her physician's insistence. Prior to joining the SPG, she was Darryl F. Zanuck's exec secretary at 20th-Fox.

Sister survives.

R. S. S. WILMOT

R. S. Sidney Wilmot, cinema executive, died recently in Newcastle, Eng. He was senior Rank theatre manager, having been in charge of the Newcastle Odeon for some years.

Wilmot was chairman of the northern branch of the Cinema Exhibitors Assn. and president of the Northern Society of Cinematurians.

Survived by wife and son.

JOHN WOFFINDEN

John Woffinden, theatre chain exec, died recently in Bournemouth, Eng. He was chairman of Mexborough Theatres Ltd., which controlled four cinemas.

He also owned the Empress Ballroom, Mexborough.

WILLIAM J. MURPHY

William J. Murphy, 45, longtime radio exec, died June 18 in Asheville, N.C., after a brief illness. A native of Ohio, at various times he was an exec with WPOI, Salisbury, and WSJS, Winston-Salem, both in North Carolina.

He also was with WISE, Asheville, and a station in Bristol, Va.

JULIE WARFIELD

Julie Warfield, 87, of the noted theatrical family, died June 28 in San Francisco after a long illness. Miss Warfield was the sister of the late actor David Warfield, theatre operator John C. Warfield and Mrs. Mildred S. Harriman.

There are no survivors.

MICHAEL LUBALIN

Michael Lubalin, 63, former pianist for the Marx Bros. on their vaudeville tours, died in a Hollywood, Fla., nursing home, recently. He was a member of Local 802 before his retirement some years ago.

Survived by wife, brother and two sisters.

LORD AUDLEY

Lord Audley, 50, died of a heart attack July 3 in Spain. He was the husband of actress Sarah Churchill, daughter of Sir Winston Churchill.

He wrote a play recently in which Miss Churchill appeared for a brief engagement in a London nabe theatre.

JOHN E. THAYER

John E. Thayer, 77, a salesman for radio station WSGN, Birmingham, Ala., for 20 years, died recently in that city after a long illness.

Prior to joining WSGN, Thayer was with WWNC, Ashville, N.C., where he was manager of the sales department for several years.

Mrs. Jeanette Thrall Patton Shalamon, playwright known professionally as Jeanette Patton, died June 14 in New York. She was co-author with Theodore Hirsch of "Put It All Together," which was produced in Boston, New Haven and in summer theatres several years ago. Three daughters survive.

Mrs. Mary McKetrick Taylor, 75, veteran vaudeville performer, died June 20 in Cheverly, Md. She appeared with her husband in an act called Van Cello & Mary, which played the major vaude circuits throughout the U. S. and Europe.

Lionel Falkman, 70, violinist, died recently in Manchester, Eng. He was a violinist at the Capitol, Cardiff, in the days of silent films. When talkies came he became director of the Manchester Paramount Theatre Symphony Orchestra.

Mrs. Mabel Bowman Birnbaum, 81, known professionally as Maybelle Bowman, San Francisco musicomedy performer at the turn of the century, died June 17 in that city. Two sons survive.

Wife, 62, of Roland Provost, assistant manager of the Empire Theatre, Lewiston, Me., died June 25 in that city.

Harry Greenbach, 51, former nitery operator (Burma Club), died June 29 in San Francisco. Son, mother, brother and sister survive.

Mother, 80, of actor-playwright Joseph Tomelty and singer Peter Tomelty, died July 1 in Portaferry, Ireland.

J. C. Stein

Continued from page 2

vide the entertainment needs of the world. We are here to reaffirm by tangible evidence our confidence in the future of the amusement industry."

A complex of four buildings under construction will henceforth be known as Universal City Plaza, Stein stated. "This," he added, "the first major expansion of motion pictures and television production facilities in recent years, is merely the beginning of a master plan to build Universal City into the most modern and complete entertainment production centre in the world."

In ceremonies attended by more than 200 notables and studio personnel, Stein placed a golden rivet in a steel girder, he was flanked by Milton R. Rackmil, Lew Wasserman, L.A. County Supervisor Warren M. Forn.

Jack Benny emceed.

IN LOVING MEMORY
Of My Dear Husband

HANS BARTSCH

who passed away July 10th, 1952

Always in my thoughts—

Wife, IRENE PALASTY BARTSCH

MARRIAGES

Gari Davis to John Ferree, Jr., High Point, N.C., April 21. Bride is receptionist at WHPE, High Point.

Teresa Williams to Archie Edwards Jr., Charlotte, N.C., May 5. He's on staff at WSOC, Charlotte.

Gail Smith to Leonard Gregory, Advance, N.C., March 1. Bride is a continuity writer for WSJS, Winston-Salem, N.C.

Carole Knight to Lee Wade, Charlotte, N.C., recently. Bride is with WGTV, Charlotte.

April Olrich to David Williams, London, June 28. Bride is an actress.

Joan Turner to Leslie Cox, England, last week. Bride is a singer-comedienne; he's a disk company exec.

Peggy Thomas to Jerry Wright, Houston, June 21. He's a member of the South Coasters, local musical group.

Elayne Harriet Drayson to Henry Segal, New York, July 4. Bride is daughter of Harold Drayson, L.P. Sales Corp. exec.

Peggy Kerwin to Gary Stevens, St. Louis, June 25. He's a WIL Radio personality there.

Dinah Washington to Dick Lane, July 2, Las Vegas. She's the singer; he's a pro football player.

Collin Wilcox to Geoffrey Horne, June 28, New York. Both are thesps.

Patti Pappathatos to Darryl J. Vigon, July 3, New York. Bride is a dancer.

Grace Bumbry to Andreas Jaeckel, July 5, Lugano, Switzerland, July 5. Both are opera singers, she native of U. S., he native of East Germany.

Alice Jane Weel to Homer Bigart, July 6, Haddam, Conn. Bride is a CBS-News tv producer-writer; Bigart is a N. Y. Times staffer and twice Pulitzer Prizewinner for reporting when he was on the N. Y. Herald Tribune.

Linda Brookes to Anthony Bryant, Manchester, Eng., June 29. He's a dancer at London's Windmill Theatre; she's an ex-Windmill girl.

Carol Regelous to Christopher Sandford, London, June 29. He's a tv actor, son of comedian Sandy Sandford.

Annette E. Sevigny to Daniel E. Davis Jr., Laconia, N. H., recently. He's an announcer and sports director at radio station WEMJ in that city.

BIRTHS

Mr. and Mrs. George Platt, daughter, New York, June 21. Father is an associate of legit producer Hillard Elkins.

Mrs. and Mrs. Sol Stein, son, New York, July 5. Mother Patricia Day, is v.p. of the publishing firm Stein & Day; father, who heads the company, is also a playwright.

Mr. and Mrs. Thomas White, son, New York, June 20. Father is director of administration for MGM/Verve Records and its subsids.

Mr. and Mrs. Ronald Wayne, daughter, July 1, New York. Father is associate producer on Jackie Gleason show; mother was with NBC.

Mr. and Mrs. Vic Templar, son, London, June 25. Mother, Joy, is a skating performer; father is a unicycle comedian.

Mr. and Mrs. Tim Scott, daughter, Hollywood, July 1. Father is agency producer for Young & Rubicam.

Mr. and Mrs. Herb Metz, daughter, New York, July 1. Father is sales manager of L.P. Sales Corp., disk distributors.

Mr. and Mrs. Dean Hall, daughter, Hollywood, June 29. Mother is Jo Ann Castle, pianist on Lawrence Welk Show; father's an ABC-TV cameraman.

Mr. and Mrs. Don Safran, daughter, Dallas, June 29. Father is amusements columnist of the Dallas Times Herald.

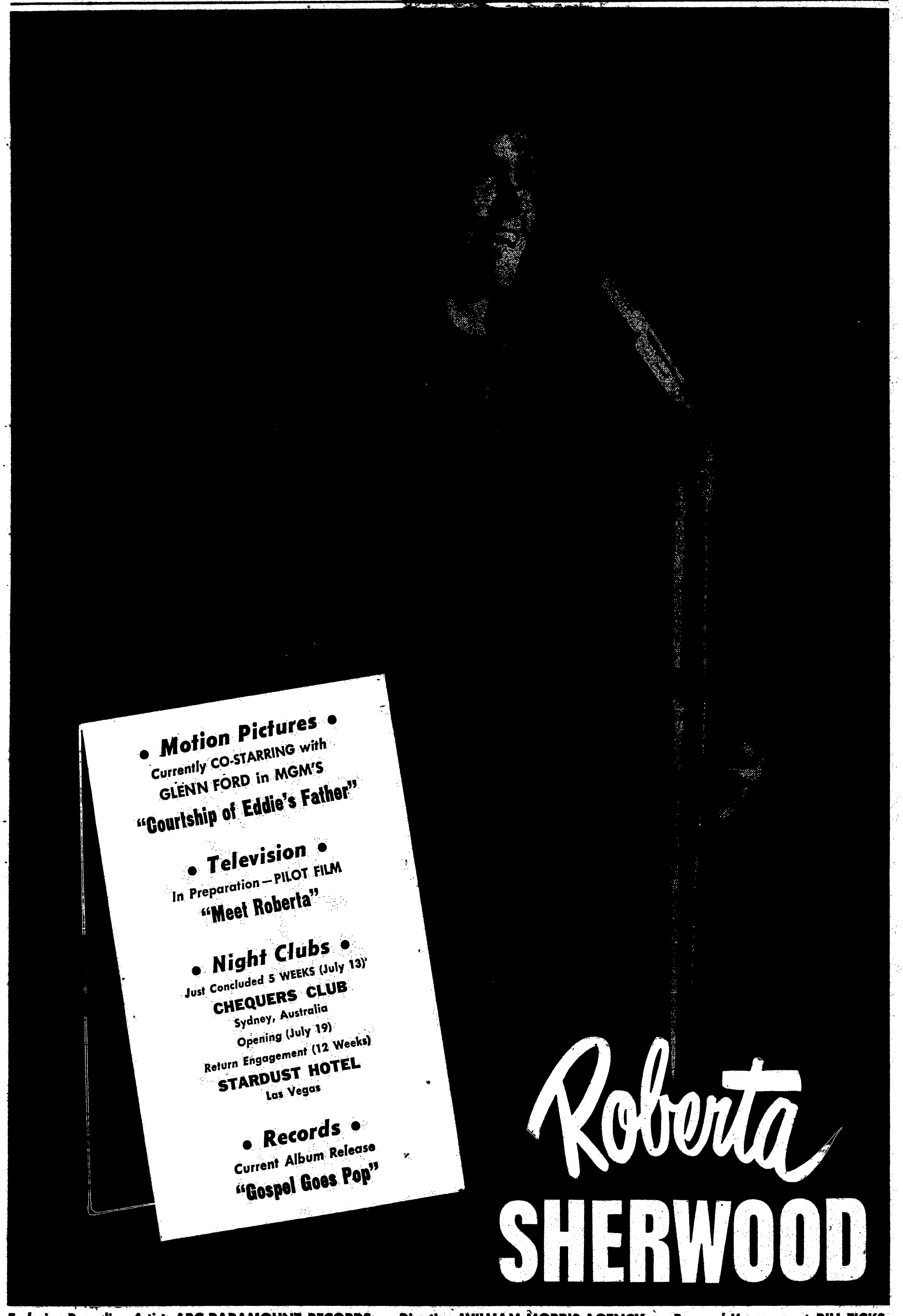
Mr. and Mrs. Lou Carter, son, Newark, N.J., recently. Father is veepee and creative director of Purcell Productions.

Mr. and Mrs. Randy Sparks, son, June 21, Burbank, Calif. Mother is actress Diane Jergens; father is director of the New Christy Minstrels.

Mr. and Mrs. Jack Gordon, son, June 24, New York. Father is head of Metro's 16m department.

Mr. and Mrs. Gerald M. Goldberg, son, July 2, New York. Mother is actress Maria Corbett; father is director of public relations of WINS Radio, N. Y.

Mr. and Mrs. Robert E. Hanger, daughter, recently, Charlottesville, Va. Father is public relations director for WINA Radio in that city.



Exclusive Recording Artist: ABC PARAMOUNT RECORDS *Direction:* WILLIAM MORRIS AGENCY *Personal Management:* BILL FICKS

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.
© COPYRIGHT 1963 BY VARIETY, INC. ALL RIGHTS RESERVED
Vol. 231 No. 8 NEW YORK, WEDNESDAY, JULY 17, 1963 88 PAGES

HOLLYWOOD A HIT—IN MOSCOW!

Even For 'Lady,' The Day Must Come; Tuner to End Tour, Move to Vegas

For the first time in over seven-and-a-half years, the U. S. will be without a production of "My Fair Lady" when the touring edition of the musical closes Aug. 31 in Chicago. It'll be a temporary situation, however, with the road unit to be reactivated after a seven-week layoff for an 18-week engagement at the Riviera Hotel, Las Vegas, starting Oct. 22.

"MFL" is going into the Riviera on a guarantee of $50,000 weekly, which means a total take for the 18 weeks of $900,000. Operating expenses are to be deducted from the guaranteed revenue. The Riviera has the option of extending the engagement. The tuner, co-starring Ronald Drake and Gaylea Byrne, is currently at the Greek Theatre, Los Angeles. It moves from there next Saturday (20) to the Auditorium, Denver, where it begins a four-day stand next Wednesday (24).

Following the Denver booking, the tuner will go into the Shubert Theatre, Chicago, for a return engagement from July 31-Aug. 31. The road company began its travels March 18, 1957, and its itinerary included, besides dates in the U. S.

(Continued on page 80)

The French Idea

Paris, July 16.

They tell it with a straight face here, so maybe it actually happened.

A leading French Minister allegedly made an appointment with the head of French Security Sector. "I have a mistress," he allegedly admitted. "I visit her twice a week at suchandsuch an address at suchandsuch hours. In case you hear rumors, well . . . we don't want any Profumo scandals in France, do we?"

15 Films, 10 Plays And Much Else Mark Surge Of Seven Arts Combine

Scope of Seven Arts' burgeoning activities—in films, tv and legit, as well as realestate—is revealed in the annual report to stockholders going out today (Wed.). Report shows 7A will complete 15 theatrical films this year (more than some of the major companies) and has 10 legit plays scheduled for the 1963-64-65 Broadway seasons.

Previously revealed were the company's net earnings of $1,705,793, or $1.08 a share, for the fiscal year ended Jan. 31, 1963. This compared with earnings of $1,100,555, or 85c a share, for the previous year.

Disclosed apparently for the first time in the report is the election of prominent Coast attorney Greggson Bautzer as a vicepresident of Seven Arts. It's understood that Bautzer, who has given up his private law practice, will function primarily in the field of negotia-

(Continued on page 15)

Newport, Philly Fests Point Up Folknik Impact

Folkniks are a growing and an increasingly important factor in today's music biz and this has been reflected in many ways including disk sales and nitery bookings. Festivals featuring this genre are also popping up all over with more and more regularity and two such are the upcoming Newport Folk Festival and Philadelphia Folk Festival.

The Newport strumfest will run July 26-28, with George Wein as technical producer and Manuel Greenhill as promotion director. Wein was producer of the recent Newport Jazz Festival, which scored a hefty success over the

(Continued on page 68)

E. German Propaganda Films Sold to Cuba

Frankfurt, July 9.

The Castro Commies are going to be treated to some of the East German propaganda films next year. DEFA, the East German film organization, has sold 202 short films plus 30 full-length feature pix and documentaries to Cuba.

Included in the lot, according to the Soviet Zone news agency ADN, is the documentary film about the Russian accomplishments titled, "The Russian Wonder."

MIRISCH BROS. FLEE SPOTLIGHT

By HAROLD MYERS

Moscow, July 16.

Hollywood has accomplished a major breakthrough at the current Moscow film festival. Participating on an unprecedented scale, the United States has had a succession of triumphs which have become one of the major talking themes among the 54 competing nations. And thus, in one swoop, has been erased the dismal memories of the past.

In striking contrast to its attitude towards the first Soviet fest only four years ago when there was an official Yank boycott of the event, the present American delegation is not only impressive by its size, but also by its strength. That is considered all the more significant in view of the 1961 debacle, when the mass walkout on the official U.S. entry, "Sunrise at Campobello," took on the appearance of a stampede.

The top talent that has been recruited to participate this time seems to suggest there is some magic about a Moscow festival. Neither a Cannes nor a Venice would seem to have much hope of getting a star of Danny Kaye's calibre these days, yet he readily and cheerfully came in for the

(Continued on page 15)

2d Shubert Will Called 'Forgery'

Charging that a second will of the late John Shubert, scion of the $50,000,000 Shubert theatrical empire, was a "forgery," an array of attorneys appeared before N. Y. Surrogate Samuel S. DiFalco yesterday (Tues.) morning who set two dates for the probate of the will of the 53-year-old showman who died last Nov. 14 on a train while enroute to Clearwater, Fla. On Aug. 1, the legitimacy of his two children—Sara Catherine, 4, and John J. Jr., 2—and the determination of the status of wife No. 2, Nancy Mae Eyerson Shubert, will be determined at this trial. By Aug. 6, affidavits must be filed by both sides on (a) the existence of the original of the second will

(Continued on page 84)

Upbeat In Hiring of Negro Actors Cited By H'wood Telefilm Producers

Hollywood, July 16.

There has been a definite increase in the employment of Negro actors in telefilms in the past 18 months to two years, it was asserted by a majority of production company and network execs contacted in a survey regarding the position of the Negro actor in tv today. Various Negro groups, such as the NAACP, have been contending that discrimination exists in the industry against the Negro, but the execs not only denied this; they asserted the upbeat in hiring of Negro actors precedes by many months the campaign recently launched by Negro groups to seek more jobs for those of their race in teevee.

Reasons given for the hike in such employment were diverse, some attributing it to a greater awareness on the part of producers, execs and casting directors; some to the Kennedy Administration's pinpointing the entire area of civil rights; some on the theory if a program is to accurately reflect the American way of life, it should include Negro actors.

A number of execs said they have given orders to producers to utilize Negro thesps wherever possible, and to utilize them in a variety of roles, to shy away from the portrayal of the Negro as a menial or domestic. As a result, in

(Continued on page 62)

For 'Integrated' Only

Arthur Miller isn't the only American playwright siding with various British writers in refusing to permit performances of his plays in segregated theatres. Notably affected by this action is South Africa, from which scripts are being withheld because of the racial discrimination practiced there.

Other U.S. playwrights who've put a "for integrated audiences only" stamp on their product include Joseph Stein and Edward Albee, currently represented on Broadway by "Enter Laughing" and "Who's Afraid of Virginia Woolf?" respectively, as well as Neil Simon, widely represented on the stock circuit this summer by his comedy, "Come Blow Your Horn."

IATSE Knows Of No Negro Charges Vs. Studio Crafts

Hollywood, July 16.

Richard Walsh, prexy of International Alliance of Theatrical Stage Employees, stated here last week he has received no complaints on alleged discrimination within the Hollywood shops, and pointed out that IA bylaws specify that "race, creed or color" shall not affect a man's chance for enrollment in union.

Simultaneously, official reported

(Continued on page 17)

'JFK In Germany' LP To Benefit Peace Corps

Hamburg, July 16.

President Kennedy's highly successful German visit that filled newspapers, magazines, radio and tv at the time (and also in special issues since) is now going "on record" in the disk sense of the expression. Excerpts from JFK's speeches, and those of Chancellor Adenauer, President Lubke, Bun-

(Continued on page 75)

Heartburns in Chicago Following 'Cleopatra'; Trib Critic Pushed Aside

Chicago, July 16.

"Cleopatra" is firmly ensconced at the State-Lake Theatre and is doing great business, but its preem of two weeks ago has left some ruffled feathers among the local film critics as result of some internal backbiting at the papers in re the picture.

First wrangle occurred when Chicago Tribune reviewer Anna Nangle was informed that "Cleopatra" would be reviewed for that paper by legit and music critic Claudia Cassidy. When Miss Nangle asked for an explanation, she was told that it was "an editorial decision" and that Miss Cassidy had a contract with the Tribune assuring her that she could write about any subject. Miss Cassidy's

(Continued on page 20)

WNEW RADIO 30th ANNIVERSARY

Section Starts on Page 27

Big Business Pins Faith on Modern Industrial Showmanship at '64 Fair

By ABEL GREEN

Industrial showmen, conceding old fears of a "fun-less fair," contend that against such big business exhibition and showmanship has changed so much postwar that perhaps, even without a frolic midway, the N.Y. World's Fair next year will attract those 23,000,000 tickets at $2 a head that Fair Corp. president Robert Moses hopes for, as do we all, including "worried" New York hoteliers, restaurateurs, showmen mentioned last issue.

General Electric's Steven C. Van Voorhis, manager of the N.Y. World's Fair Operation, points to its Walt Disney-created "Progressland," to be presented in a three-story, dome-shaped pavilion and on a six-stage auditorium, where audiences move from stage to stage without leaving their seats, as a prime example of industrial showmanship.

Alfred Stern, of Robinson-Capsis-Stern Associates, who for all his youth (in his 40s), has been in fair and exposition showmanship since he was account executive on entertainment to the departments of exhibits and concessions (under Mike Mermey) at the 1939-40 N.Y. World's Fair (he was only 21 then) points to his "Brightest Show on Earth" which will be the Electric Power & Light Exhibit. (He wrote, with Doris Frankel and Gilbert

(Continued on page 86)

Lang Off N.Y. Herald Trib

Paul Henry Lang will depart the New York Herald-Tribune's music critic berth this fall. He will concentrate on his writing and lecturing in musicology.

A N.Y. Times man is expected to move over as successor.

Liz Taylor to Hostess 'Night of 100 Stars' Show To Aid London Actors

London, July 16.

Elizabeth Taylor has accepted an invitation to act as hostess of this year's "Night of 100 Stars," which takes place at the Palladium at midnight on Thursday (18). Charles Russell and Lance Hamilton are staging this annual benefit fiesta on behalf of the Actors' Charitable Trust.

The title is not just a slick gimmick. There will be around 100 stars taking part, if only in brief appearances. Laurence Olivier is to introduce "Amateur Dancers," with such stars as Anna Neagle, Leslie Caron, Richard Attenborough, Sheila Sim and Terence Stamp giving demonstrations of the Twist, the bossa nova and other terps.

The John Mills' family will appear in a sketch and the dancing and singing chorus will contain such names as Anna Massey, Peggy Cummins, Miriam Karlin and Fenella Fielding.

Jessie Matthews, Jack Hawkins, Richard Burton, Kenneth More, Tommy Steele, Evelyn Laye, Joan Plowright and Roger Moore are among others who will participate.

Frolicsome Dolphins And Whales For Family Trade; British Plot 'Marineland'

London, July 16.

Inspired by its success in America, British showmen will project the first European Marineland. Billy Smart Ltd. (the circus folk), Butlins (the holiday camp kings) an Associated British Picture Corp. are getting together to provide a new form of entertainment in Britain which should start in 1964. Marineland is to be built on an 11½ acre site at Southsea on the South Coast.

The ocean stadium, which will provide covered seating for 1,800 people, will present daily Marine Revues featuring dolphins and whales going through their salt water antics. There will also be a sea area around which 3,000 people will be able to watch performing seallons and porpoises.

A giant fishbowl, skindiving, a children's zoo and railway are other attractions planned. In line with modern times there will be a motel, a heated swimming pool and picnic areas.

This ambitious scheme is designed to cater for 2,000,000 visitors a year. The new company has not yet been firmly established, according to an ABPC spokesman, so it is not yet possible to name the boss man.

CROSS-RIVER VARIABLE STILL MARKS ST. PAUL

St. Paul, July 16.

Catholic St. Paul's theatres continue shy of Legion of Decency condemned films most, if not all of which, are played in cross-river Minneapolis. However, the local ritzy neighborhood Grandview, in the earliest subsequent-run clearance slot, still is taking chances with an occasional Legion "special classification" picture.

For current example, there's "Divorce Italian Style" (Embassy). This had a long, highly successful Minneapolis engagement in a first-run neighborhood house and then made the rounds of a number of other uptown theatres there to healthy boxoffice returns. As a Legion "special classification" the Grandview has it for its local first-run and it has been coming through excellently at the box-office.

7/17

VARIETY

Subscription Order Form

Enclosed find check for $.....

Please send VARIETY for ☐ One Year ☐ Two Years ☐ Three Years

To .....
(Please Print Name)

Street .....

City..... Zone.... State.....

Regular Subscription Rates

One Year—$15.00 Two Years—$28.00

Three Years—$39.00

Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

DICK KLEINER

TV and Record Columnist for Newspaper Enterprise Association, says:

"PAUL ANKA typifies the 1963 brand of Show Business! He is active in all areas of the Music Field including TV and Movies throughout the World. He is America's Ambassador to the Tenn-Agers of the World."

WB's Got Action; Nothing Like It Before On Lot

Warner Bros. has $80,000,000 tied up in new production, involving theatrical pictures completed, shooting and in active preparation. Jack L. Warner's program has the WB Burbank lot, including all 24 sound stages, going capacity either via actual camera work or occupied with sets.

The word from WB is that this kind of activity is unparalleled in studio history.

Major item at Burbank is "My Fair Lady," which started rehearsals in mid-June and starts principal photography Aug. 12, with J. L. Warner personally supervising.

Lineup comprises nine new pictures either already rolling or due to roll before late summer and five projects in preparation.

This obviously amounts to a vast amount of action, particularly considering that all of these films have been at least partially cast with top personalities along with prominent producers, directors, writers, etc.

Potentially strong one currently going is "4 for Texas," with Robert Aldrich as producer-director and players including Frank Sinatra, Dean Martin, Anita Ekberg and Ursula Andress.

Also current are "Dead Ringer," with Bette Davis and Karl Malden, and "A Distant Trumpet," starring Troy Donahue and Suzanne Pleshette. Futures include Joshua

(Continued on page 75)

Travel Agency Gets Met Opera's Exclusive For N.Y. Fair Added Dates

Met Opera's spring tour in 1964 will be broken after first dates in Boston (April 13) and Cleveland (April 20) for a return to Manhattan to play an added fortnight or repertory. This is the Met's reaction to the N.Y. World's Fair. A novelty is appointment of American Express, the travel agency, as exclusive ticket agent of the 16 performances.

Because of the special nature of the Manhattan spring season all the works and casts are already contracted and publicly disclosed —believed unprecedented for the Met so far ahead. Works to be presented include "Falstaff," "Macbeth," "Don Giovanni," "Otello," "Aida," "Il Trovatore," "Manon" and "La Sonnambula."

The World's Fair period roster is unusually standout in terms of celebrity, including, among others, Birgit Nilsson, Renata Tebaldi, Leontyne Price, Joan Sutherland, Eileen Farrell, Rita Gorr, Gabriella Tucci, Cornell MacNeil, Carlo Bergonzo, Ceasare Siepi, James MacCracken, Richard Tucker, Niccolai Gedda, Jerome Hines.

The spring tour resumes after the Exposition fortnight at Atlanta (May 11) with other road dates to follow.

Czechs' Ingenious Magic Lantern Blends Cinema With Live Action

By HOWARD PEARL

Prague, July 16.

It took a trip behind the Iron Curtain to discover an entirely new motion picture process that is probably virtually unknown to Americans. It is called Lanterna Magica and it is presently showing in only one city in the entire world —Prague, Czechoslovakia.

Lanterna Magica, or Magic Lantern in English, is a melange of motion pictures and live grand opera. It is housed in a special theatre constructed for it and encompasses the use of three separate motion picture screens of different sizes serviced by three projection machines, all working simultaneously and showing three different, but plot-connected pictures.

The theatre has only 600 seats, no balcony, and uses live opera singers and ballet dancers who perform onstage while the film unrolls on the three screens. The presentation was Jacques Offenbach's "Tales of Hoffman" and the amalgamation of live talent singing in concert with the action and stereophonic soundtrack of the film made a most impressive and delightful presentation for this oft-done opera. The process is five years old and is a Czech invention. The soundtrack is done in the Czech language.

The three screens are set on stage. The screen at centre stage is a flat oblong. The screen at stage left is square and the screen at stage right is an upright rectangle. "Tales of Hoffman" was done in three acts with intermissions. The first act was in color, the second in black & white and the third act in color.

The immediate impression startles the viewer—it is that outstanding! Actually, Lanterna Magica combines the best features of motion pictures and grand opera and

(Continued on page 86)

DeGaulle's TV 'Residuals'

Paris, July 16.

Gen. De Gaulle is a strong believer in television as a medium of communication with the public.

In the calendar year from July 1, 1962 to July 1, 1963, he appeared in 376 programs. (This figure includes re-broadcasts, of course.)

'Outraging Public Decency' Cost Dick Bomont $105; His Nude 'Star' Goes Free

San Francisco, July 16.

Location shots for "The Saucy Aussie," peeler pic now playing at the Gayety here, cost producer Richard W. Bomont $105, which he paid July 8 in Redwood City Municipal Court south of here.

Judge Roy Seagraves also hung a 90-day suspended sentence over the 29-year-old Bomont, who was arrested, along with his shivering, goosepimpled star, Sheree Steiner, 18, and two aides last Nov. 21 as they shot scenes on a windswept public beach near Half Moon Bay.

Charges against Miss Steiner and the two male assistants were dropped. Bomont pled guilty to a charge of "outraging public decency."

The young producer said he finished the film on a private estate.

KRAMER SEZ 111 NOW CAN PLAY CINERAMA

Berlin, July 16.

On his way to the Moscow Film Fest, Stanley Kramer stopped here for two days to tell about his "It's a Mad, Mad, Mad, Mad World" (UA) which is set to open Nov. 3 in Los Angeles. He answered questions about this big-scale Cinerama comedy in Technicolor.

Asked whether there are already sufficient Cinerama houses in the world, Kramer said: "There are now 111 cinemas that can play Cinerama films. And there will be around 600 within the next four years."

Incidentally, here there is the Capitol which is a regular Cinerama house in addition to Sportpalast which occasionally (current pic is "How West Was Won") plays Cinerama pix. Nicolas Reisini, Pres. of Cinerama Inc., just announced that he and Karl Heinz Pepper, wealthy local house owner have begun building two deluxe cinemas here. Opening of the two houses will be in the fall of 1964. One theatre will be opened with "Mad World."

With regard to his "World," he called attention to the fact that he utilized a new technical Cinerama system which doesn't show

(Continued on page 75)

Castro Gets Wholesale Turndown on Invitation To U.S. Negro Newsmen

Fidel Castro's July 26 celebration planners, preparing in Havana for a 10th anni blowout, have invited 15 New York Negro newsmen to attend, all expenses paid, but it looks as though only one or two will go.

Having invited white American newsmen to an all-expense junket earlier this year with a single exceptance (that by ABC-TV's Lisa Howard, who returned with several news beats), the Instituto Cubano de Amistad con Los Pueblos (Cuban Institute of Friendship with the Peoples) sent invitations to the Negro newsmen, all concentrated in the New York area.

Single acceptance so far is from

(Continued on page 86)

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.

Syd Silverman, President
154 West 46th St., New York 36, N.Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, HOllywood 9-1141
Washington 4
784 National Press Building, STerling 3-5445
Chicago 11
400 No. Michigan Ave., DElaware 7-4984
London, S.W.1
49 St. James's Street, Piccadilly, HYde Park 4561-2-3

SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 231 (120) Number 8

INDEX

Bills	76	Music	65
Casting	82	New Acts	76
Chatter	85	Night Club Reviews	73
Film Reviews	6	Obituaries	87
Frank Scully	84	Pictures	3
Inside Legit	78	Radio	23
Inside Music	67	Radio Reviews	60
Inside Pictures	13	Record Reviews	66
Inside Radio-TV	62	Television	23
Inside Vaudeville	72	TV Film	48
International	21	Television Reviews	53
Legitimate	77	Unit Reviews	76
Literati	84	Vaudeville	69
		Wall Street	11

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$20 a year. $25 Foreign.

RACE TO FILM RACE ISSUES

Barry Gray Film on Race Riot

Rome, July 16.

Barry Gray, whose WMCA-New York interview stanza is currently emanating from Rome to emphasize Via Veneto—the Hollywood-on-Tiber bit—plans to enter film production in the near future. For the moment, it's a sideline project, but may eventually turn into a new career for Gray.

Interviewer recently purchased Irving Werstein's "July 1863" as a pic property, for $15,000, and expects to bring it to the screen by the end of 1964. As things now stand, pic will probably be made under Joseph E. Levine's Embassy Pictures banner, with Gray acting as executive producer.

Sidney Poitier, Paul Newman, Diahann Carroll, and Eli Wallach are among thesps approved re project, for which Gray is currently seeking a scriptwriter and a director. Pic would be shot in New York city area. Story is described as factual description of one of worst race riots in history, with one of story strains including a North-vs.-South espionage angle. Book was published three years ago, and is currently out in paperback form.

Negroes Included As Trainees At Metro and Revue-Universal; Stress On Qualification For Tasks

Hollywood, July 16.

Metro will soon launch a two-pronged trainee program, one designed to train apprentices under its pact with International Brotherhood of Electrical Workers, the other a drive aimed at taking care of shortages which exist or are threatened in certain other categories. The MGM program will be similar to that which Revue-Universal has had for some time.

Cognizant of the current campaign by various Negro groups for more jobs in Hollywood, a Metro studio exec said the MGM programs would include Negroes, but pointed out the Culver City lot has been hiring Negroes at all times. At Revue-Universal also, the training programs have always included Negroes.

MGM's program for apprentices under its tie with IBEW will be to train electricians, and it goes into effect shortly. Negroes will be included in that program.

As for the studio's other trainee program, expected to begin next fall, this will cover other areas where a shortage of skilled workers has developed, in the fields of plastering, woodworkers, carpenters, scenic artists, etc. In some areas, actual shortages don't exist yet, but with the current crop of workers in many cases nearing retirement age, with no replacements in sight, the studio seeks to train new men, it was explained.

As far as employment of Negroes is concerned, MGM has even placed ads in the Negro press seeking help, and hires Negroes whenever they find such qualified workers, the exec said. Hiring policies at Metro have nothing to do with race, creed or color, it was added.

The same holds true at Revue-Universal, where Negroes are

(Continued on page 19)

Areas of Hazard

Film production-distribution was the key factor behind Metro's loss of $12,338,000 for the 40 weeks ended June 6, 1963. This motion picture activity resulted in a deficit of $31,878,000 for the 40 weeks, compared with a loss of $862,000 for the corresponding period a year ago.

Television earnings were reported at $4,373,000 for the new 40-week period, compared with $6,527,000 a year ago. Net income from records and music dropped to $696,000 in the new period, compared with $1,265,000 the year previous.

Gross tv income for the 1963 and 1962 periods includes $4,972,000 and $6,966,000, respectively, for the licensing of features and shorts to tv stations, and $12,824,000 and $11,289,000, respectively, for series and commercials produced for tv. TV licensing contracts as of June 6 provide for gross income of about $11,000,000 to be earned after that date.

U Calls in All Preferred Stock

Universal Pictures board of directors yesterday (Tues.) voted to call in the company's outstanding preferred stock. There are currently 14,800 shares of U 4¼% preferred cumulative stock on the market, which the company will reclaim at $104 a share, an outlay for U of $1,539,200.

Redemption was authorized after Aug. 30, 1963 and notice of the decision will be mailed to stockholders July 26. The move relieves the company of the burden of paying the quarterly divvy on the stock. Such a regular quarterly dividend was also declared at the meeting, the board voting payment of $1.0625 a share. It's payable Sept. 3 to holders of record Aug. 15, 1963.

In a deal completed earlier in the week, U leased its post-1948 features for tv distribution in a pact with Seven Arts International. The 215 features were purchased by 7A for $21,500,000, plus a percentage split above a certain gross. (See details in tv section).

$273,000 Budget On Reade-Sterling 'Black Like Me'

Plans have now been finalized for the filming of John Howard Griffin's book about Negro life in the South, "Black Like Me." A limited partnership, called Hilltop Productions, has been formed with producer Julius Tannenbaum, exec producer Victor Weingarten and director Carl Lerner as general partners and the Continental Distributing arm of the Walter Reade-Sterling organization in for 22% of the pic and world distribution rights.

Budgeted at $273,000, the film is due to roll Aug. 15, shooting principally in three Southern locations, New Orleans being one of them. Discussing the project last week, Weingarten was reluctant to reveal the other two sites because of the potential problems such revelation might cause the filming, due to the pic's nature.

Griffin's book dealt with his experiences while masquerading as a Negro in and around the deep south. He managed this via various skin treatments to darken his natural white pigment and then traveled around, noting his experiences as he went. In paperback form his book has sold over 400,000 copies and upwards of 15,000 in hardbound edition. So far it has not been determined by the producers who will play the writer but this decision is expected shortly, Weingarten said, noting that there has been considerable interest on the

(Continued on page 20)

INDIES REACT TO NEGRO NEWS

By VINCENT CANBY

U.S. indie producers and distribs, if not the majors, appear to be turning to race themes in a big way during this 1963 summer of discontent.

No less than six features, each dealing with the Negro's fight for equality, and/or the more general aspects of Negro-white relations, are in various stages of preparation. In addition, another three such pix are completed and awaiting release.

Since most—if not all—of these features were in the planning stages long before the equal rights fight reached its current peak, the producers involved cannot be accused of trying to capitalize on the daily headlines. Rather it looks like they (the producers) have been building up the courage of their convictions at approximately the same tempo as those fighting the now-hot equal rights battle.

Actually only two of the projected-or-upcoming nine features deal directly with segregation. Most of the pix touch on the subject by in direction via studies of contemporary Negro life which, so often, mean the study of the life of a second class citizen.

One of the most interesting of the projected pix is "Black Like Me," the Julius Tannenbaum-Carl Lerner film adaptation of the book by a Texas newspaperman who masqueraded as a Negro on an odyssey through the U.S. south. Producers are concluding a deal

(Continued on page 20)

Detail MGM Loss Data; Also Hopes For Profit Surge

Metro had a loss of $3,622,000, equal to $1.40 per share, for the 12 weeks ended June 6, compared with a profit of $755,000, or 30c per share, for the corresponding period a year previous.

Deficit for the 40 weeks ended June 6 amounted to $12,338,000, or $4.79 per share, compared with a profit of $3,308,000, or $1.30 per share, for the like period a year ago.

But all is not red ink. Robert H. O'Brien, MGM president, declared on Friday (12) that a return to profitable operations in the first quarter of the 1963-64 fiscal year is in view. "The prospects are for a substantial turnaround in the film production-distribution operation," he stated.

Third quarter dividend check in the amount of 37-1/2c per share was sent out to stockholders at the weekend.

Third quarter loss was attributed by the prez to "the low level of film rentals." He acknowledged that several key pictures did poorly and, further, pictures released in prior periods failed to live up to expectations.

Citing such product as "The V.I.P.s," "Twilight of Honor," "Wheeler Dealers," "The Prize" and "Of Human Bondage," O'Brien commented "for the fall and winter seasons we have the strongest lineup of pictures this company has had for many years." Currently, "How the West Was Won" "continues to be a big boxoffice attraction" and an item exciting to O'Brien on the 1964 production schedule is Irving Berlin's "Say It With Music."

On the television front, O'Brien reported, the company has six series now before the cameras for network presentation beginning in September, and in conjunction with ABC-TV is developing a full-hour series titled "Great Stories from the Bible." Henry Denker, latterly a stage playwright wit who wrote and produced "The Greatest Story Ever Told" on ABC radio for 10 years, will be exec producer.

Bronston's New Plant, Enlarges Old; His Productions Blueprinted Well Ahead; L.A. Films? Well, Sure, If—

Madrid, July 16.

Another major studio will break ground here soon, the property of Samuel Bronston, now a veteran of Spain-based production. Some 500 acres of California-like terrain at Las Matas outside the capital is involved in the deal. Half of this was formerly rented land used by Bronston for the Roman Forum sets in "Fall of The Roman Empire" and due to repeat in tanbark sequences for "The Circus" with John Wayne.

Additionally Bronston will continue at and expand his present Charmartin studios, where he is a tenant-turned-landlord. These facilities will be available on rental terms to other producers.

For the new Las Matas plant Bronston now envisions four large stages, with auxiliary services of makeup, wardrobe, technical. Bronston will also build a motel complex adjacent to the studio for maximum convenience of talent.

Bronston speaks, after some five major productions bearing his imprimatur, of his family of filmmaking associates. Quote, "We are not only interested in our own company—but we are pro-industry, the entire film industry. This is an international business. The world has shrunk. If General Motors or General Electric have the rights to expand all over the world why not the motion picture industry? They manufacture all over

(Continued on page 17)

'Paramount Weeks'

Paramount has designated July 17-30 as "Paramount Weeks" and has set a goal at having its product in every theatre in the United States during that period, relates Charles Boasberg, president of Par Film Distributing. He said 11,815 theatres already have been booked, representing 92% of the nation's drive-in and conventional houses.

Of particular delight to Boasberg, he said, is the fact that the largest share of the bookings involves features. Detroit was the first branch to achieve 100% penetration.

Residuals Balk N.Y. Comm'l Prod.; Await SAG Pact

Although the filming of features and vidfilms is perking in the New York area, things are not in as good shape for commercial lensers. Biz was off sharply in June and seems going in the same direction in July, both months which normally are brisk for the commercial filmmakers.

Vidtaping is reported rolling along strongly but, since most of the commercial work is done via film, biz has been sagging considerably. One of the reasons for this, commercial film men feel, is the impending negotiations with Screen Actors Guild over a new pact. Deadline for this is mid-November but talks will be in progress shortly. It's felt that agencies and clients are holding back on production to see what form the

(Continued on page 19)

Factionalism In Extras Guild Goes to Referee; Deem 89 Ballots Crucial

Hollywood, July 16.

Impartial referee Nathan Cayton opened hearings here Monday regarding the much-challenged Screen Extras Guild election held recently.. Originally, I. Robert Feinberg of N.Y. had been named referee, but he was unable to serve. Cayton, retired chief judge of the District of Columbia Court of Appeals, was subsequently named by the SEG board to rule on the five challenges plus other issues in the election.

An indie slate headed by Tony Regan leads in the balloting for five out of six offices, including the presidency — currently occupied by incumbent Jeffrey Sayre, although the incumbent administration retained a majority on the governing body.

Judge Cayton will decide what to do about 89 ballots which were mislaid in the office of the certified public accountant hired to tabulate the votes. They haven't yet been tallied. Those votes were in envelopes opened while no guild observers were present — contrary to bylaws' of the guild. They could affect outcome of the election of three officers and three board members—although not of Regan's election.

Sayre-filed challenges allege the Regan faction accepted financial support from non-guild members in the election drive, which is banned by guild bylaws, and that the group's campaign handbills were misleading. Regan group challenges claim SEG's official notice of election was faulty, and that votes of the Frisco and Hawaii branch members should not be counted.

Step Up Embassy's British Dealings

Embassy Pictures is wheeling and dealing in Britain now. Having concentrated heavily in Italy and somewhat in France in recent years and with plans perking for domestic production, the company's exec v.p., Leonard Lightstone, recently returned from a European trip where he set in motion various deals, most of which center on the U.K.

Tied to the outfit's Anglo-Embassy branch, Lightstone initiated plans for the company to make a pic in England which will be wholly financed by Embassy with participation from the National Film Finance Agency, with Brit body which figures in all quota arrangements. What the property to be produced will be isn't being revealed but it will mark Embassy's first totally-financed venture either at home or abroad.

Lightstone also set in motion a deal for the distribution in England of "The Conjugal Bed" (formerly "Queen Bee") and the four pix being coproduced by Embassy prez Joseph E. Levine and Italo producer Carlo Ponti. These include the recently-completed Brigitte Bardot-Jack Palance starrer, "Ghost at Noon"; the in-production Sophia Loren-Marcello Mastroianni starrer, "Yesterday, Today and Tomorrow," and the Bette Davis-Horst Buchholz-Catherine Spaak starring "Empty Canvas"; as well as "Casanova," to be made following "Yesterday," with Mastroianni toplined.

While abroad, the exec also furthered deals in Germany for these pix but, as in the case of England, the final papers haven't been signed and so the parties involved aren't revealed.

Elsewhere in England, Embassy also has a deal perking with a Yank company for the production two pix on U.K. soil. Details of this arrangement are also still in the making but it all adds up to considerably stepped-up activity for the company in England, a territory previously controlled, from a Yank standpoint, primarily by Metro and Columbia. Embassy, incidentally, denies that the deal between it and a Yank company to produce in England is with Metro.

Pic Prospects Brighten at UA For Rest of '63 & Into '64: Picker

By EDDIE KALISH

After admitted "disappointment" of United Artists execs at the performance of several of the company's features released during the early part of the year, UA officers are currently crowing about the prospects for the remainder of the year and what lies ahead for 1964.

Pointing to the performance, both at home and abroad, of various pix, v.p. Eugene Picker last week expressed great expectations for the balance of 1963 and outlined plans for upcoming releases in the Gotham and other areas. He particularly cited "Irma la Douce" and "The Great Escape" as big contributors to present and future UA coffers. He also noted the current "Mouse on the Moon" and upcoming "Toys in the Attic," "Caretakers," "McLintock, "Kings of the Sun," "Tom Jones" and, of course, "Mad, Mad, Mad, Mad World" as potential breadwinners.

In the case of "Irma," the Billy Wilder pic has been stirring mucho action at the nation's boxoffices grossing, in fact, $279,583 in just 17 cities in the five-day period of July 3-7 and still holding up well. Daydating at the DeMille and Baronet Theatres in New York alone, the pic continued to hit a hefty $48,000 pace last week and was turning in numbers like $18,000 in Detroit, $15,000 in Philly, $11,000 in Washington, $16,000 in Boston, $26,000 in San Francisco and so on.

"Escape" is also turning a nifty trick around the nation's wickets, with figures like $21,428 in its first six days in Los Angeles, $18,367 for its first five in Washington, D. C., $15,634 for four in Toronto and others. It will open Aug. 7 in New York, Picker revealed, daydating at the DeMille and an eastside house. That will push "Irma" out of the DeMille and into a Premiere Showcase release at that time.

Other pix which have been performing for the company include "Dr. No" which came close to topping the "Birdman of Alcatraz" Premiere Showcase record in New York and which is perking around the country. Overseas it is also developing with grosses like 279,459 Taiwan dollars, a record for a UA pic in Taipei, and 26,038 rupees in Bombay, India, also a UA record. In Chicago, the pic recently tallied $285,000 in its first week and has been scoring well elsewhere.

Plans are set for upcoming releases in the Gotham area, all of which will utilize the Premiere Showcase multiple-break plan with the exception of "Escape." "Toys in the Attic" is slated to open in the New York area in July and "Caretakers," the title of which will not be changed despite possible confusion between it and the British "Caretaker" filmization of the legit play, will hit the Showcase and other national locales in August.

Stanley Kramer's "Mad World" will arrive in November, playing about ten theatres in key cities at first and spreading into around 30 more in time for Christmas biz. Running time on the film, incidentally, will be three hours, 14 minutes, Picker said.

"McLintock" will be issued in November and "Kings of the Sun" is due to arrive in December, both on Showcase in Gotham. The showcase idea will also be spread into other markets as the year progresses, it was noted. Also arriving in the fall will be Tony Richardson's "Tom Jones," which has been doing sturdy biz in its world preem engagement at the Pavilion Theatre, London, where it completed its first two weeks with a tally of 13,000 pounds last frame.

Other UA pix making the rounds currently include "Call Me Bwana" which is doing okay biz and "Buddha" which is strong in San Francisco. This all points the way to a resurgence for the company which could make up for its earlier drop in earnings and put it over the previous year's earnings as well.

Imports On Campus

Burlington, Vt., July 16.

Two Vermont colleges will present foreign motion pictures this summer at the U. of Vermont here, its fourth annual Foreign Film Festival, open to the public, will have items from France, Italy, Sweden, Germany, India and Africa. There will be a feature-length film and short subject at each showing.

A five-week series to be shown at the Campus Theatre at Middlebury College, under the Summer Language Schools, will include a Russian production, "Lady with a Dog."

Documentary On Love Goddesses

Who is responsible for the evolution of an ordinary, mortal female into the exalted position of motion picture love goddess—the producer or the public?

This is the question to be posed—and presumably answered—in the upcoming feature documentary, "The Love Goddesses," now being put together by Saul J. Turell, prez of Walter Reade-Sterling, and Graeme Ferguson, writer-director. The picture, which Turell and Ferguson fondly hope to be in the (big) boxoffice vein of the recent Italo documentaries, "Mondo Cane" and "Women of The World," is being cofinanced at $250,000 by Reade-Sterling and Paramount, with former having domestic rights and latter the world.

According to Turell, the picture will be something more than a kaleidescope of clips from pictures ranging from the era of Bara to Bardot; it will, rather, be a study of American manners and morals as reflected in those ladies (including Shirley Temple) the public chose to beatify.

Implicit in the theme of "Goddesses," as described by its coproducers, is the idea that, as much as the screen love goddesses influenced the public tastes, they were also created in forms which responded to public needs at any given moment. Thus, says Turell, the vamp, as personified by Theda Bara and Pola Negri, was a popular film figure only as long the ladies in the audience were socially "repressed." Once, however, the ladies of the 1920's began enjoying their own new freedom, the vamp was replaced by other love goddesses such as Gloria Swanson and Clara Bow.

Another point being made by Turell and Ferguson in the picture is that the Hollywood's sudden guilt complex re screen morals in

(Continued on page 17)

L.A. to N.Y.

Edie Adams
Mortimer Becker
Bea Benaderet
William Bendix
Richard Carlton
Don Cowlbeck
Samuel Goldwyn
Dody Goodman
Richard Gottlieb
Diana Hyland
Jesse Kaye
Earl Klein
Ernest H. Korn
Tom McDermott
Frank McHugh
Suzy Parker
Sid Rogell
Karen Steele
Sy Weintraub
Norman Weiser
Snag Werris

Europe to U. S.

Peter Coe
Stephen Fry Jr.
Barry Gray
Anatole de Grunwald
Hillard Elkins
Byron Janis
Wolf Mankowitz
Abby Mann
Walter Mirisch
Martin Ransohoff
Peter Sellers
Henryk Szeryng
Judith Tarlo

N.Y. to L.A.

Paul Davis
Bill Doll
Edward S. Feldman
Ted Howard
Merrill E. Joels
Danny Kaye
Morris Lefko
Robert H. O'Brien
Clark Ramsey
William Saroyan
Zadel Skolovsky

New York Sound Track

Prof Wallace Sokolsky, NYU Historian, will deliver, July 23, at Renselaerville, N. Y. institute on "Man and Scienee" a talk captioned "Cleopatra, Civil Rights, Conformism, Calculating Machines."

Sinatra Enterprises set "For Those Who Think Young" as new tab for "A Young Man's Fancy," to roll Aug. 14 for UA release . . . **Bernard Luber** postponed late summer start of "The Achilles Affair" until next Spring, due to 20th-Fox preempting services of **Stuart Whitman**, set for lead . **Annette Funicello** signed seven-year nonexclusive pact with American International Pictures, first film to be "Rumble," costarring **Frankie Avalon** . . . **John Hoyt** and **Chris Crosby**, son of Bob, snagged roles in Metro's "Hootenanny" . . . **Fernando Lamas** to direct and star in "A Place Called Glory," to be produced by Film 4 of Rome starting in September.

Showmen-industrialists **Harry Gould** and **Francis S. Levien** got the N.Y. Sunday Times financial page "profile" treatment for their partnership in Universal American, a multimillion dollar holding corporation. **Levien** is on the board and executive committee of 20th-Fox; both he and **Gould** have been longtime theatrical backers; latter at one time owned the Belasco and other legit theatres.

The N.Y. Daily News' "Guest Editorial"—a standard feature when some salient quotes are entailed—on Saturday (13) read, "By U.S. movie writer **Abby Mann**, addressing Soviet moviemakers Thursday at the Moscow Film Festival: 'The artist, if he is to create out of his heart's blood, must be free to assail any institution, any status quo, any sacred cow, and let the chips fall as they may.'"

Jock Mahoney, current Tarzan, on a 40-city, six week tour . . . **Joe Levine** did a guest shot on the NBC-TV "Tonight" show, which also beamed some footage of some of his current pix, including "8½" and "Women of the World" . . . **Stewart Stern**, a writer for the past 15 years, signed as associate producer on **Sy Bartlett's** "A Taste of Glory" at Paramount. And **Hal Wallis** and **Joe Hazen** inked **Janet Leigh** to a five-pic pact . . . Metro in association with NBC to produce a tv series based on **Ivan Tors'** theatrical production of "Flipper." It's a story about a boy and a dolphin . . . **Martin Ransohoff** in from London.

United Artists junketing the press to Philadelphia July 25 to peek at the "Ladybug, Ladybug" shooting. It's being done by producer-director **Frank Perry** and his wife, **Eleanor**, who turned out the unusually successful "David and Lisa," . . . Metro relays it had a royal turnout for "The Wonderful World of the Brothers Grimm" at London's Coliseum. **Princess Margaret** was among the guests . . . Columbia's **Robert Ferguson** and **Richard Kahn** off to London talks with 1st v.p. **Mike Frankovich** . . . **Sy Weintraub** here re the release of his "Tarzan's Three Challenges." . . . **Anatole de Grunwald** came in from London to chat with the Metro heirarchy about "The V. I. P.s".

Bill Zimmerman, Embassy Pictures production v.p., off to Paris next Tuesday (23) to supervise the readying of the English-language version of "Threepenny Opera" (latterday version of the 18th Century "Beggars' Opera") and have a look at **Pierre Dominique Gasseau's** recently-filmed documentary "Only One New York." He may also get to Rome for a squint at the just-finished **Brigitte Bardot-Jack Palance** starrer "Ghost at Noon," shortly to be retitled "Contempt."

Nat Rudick planed to London last week and was joined there by Columbia's **Bob Ferguson** for huddles with **Otto Preminger** over ad-pub and other thoughts on "The Cardinal" which the producer-director has been editing there . . . **E. Jonny Graff**, once a tunesmith and now Embassy's tv v.p., penned a tune for boss **Joe Levine's** upcoming "Zulu" pic but, on first hearing, Levine didn't dig the sounds . . . Euro-International Films of Rome, has the Italian distribution rights to **Mickey Spillane's** "The Girl Hunters."

Mervyn LeRoy and **Ed Muhl** togethering last week re the first pic the producer-director will make for Universal under his new deal. Le Roy's indie production company officially took up residence at U on Monday (15) . . . publicity again outranks advertising, geographically at least, at Embassy Pictures as the pub boys moved back to their original quarters on exec row in the company's spread-out Gotham headquarters, while the ad boys, who had moved in on the pubs a few weeks ago, are now in offices across the hall.

Ernest Sands back at his Gotham desk after two weeks in Paris and Rome meeting with Allied Artists foreign distribs and producers, looking at overseas product—and honeymooning with his new bride . . . new "Carpetbaggers" cast members: **Larry Bartin, Ruth Packard, Lynn Borden** and **Bill Meader** . . . **Miriam Nelson** also signed to choreograph some Roaring 20's dances for the Paramount-Embassy pic which, incidentally, had a sequence filmed last week by Norddeutscher Rundfunk, W. German tv company, for a program on Hollywood production.

Vittorio De Sica started filming last week of the **Carlo Ponti-Joseph E. Levine** coproduction starring **Sophia Loren** and **Marcello Mastroianni**, "Yesterday, Today and Tomorrow," to be lensed in Milan, Naples and Rome . . . Ponti & Levine's "Empty Canvas," starring **Bette Davis, Horst Buchholz** and **Catherine Spaak**, also started last week under the direction of **Damiano Damiani** in Rome.

Anthony Perkins awarded France's "Victoires du Cinema" kudo as "Best Foreign Actor" for his performance in **Anatole Litvak's** "Five Miles to Midnight" . . . into Allied Artists' "Soldier In The Rain" are **Rockne Tarkington** (replacing **Greg Morris** who had a conflicting tv commitment), **Sam Flint** and **Adam West** . . . **Vincent Price** in his 66th pic with UA's "Twice Told Tales" which will be released in September . . . **Tony Young** into Universal's "The Gun Hand" . . . "Divorce—Italian Style" racked up a big $115,514 in its first two weeks in a seven-theatre Long Island break.

Joe Levine and Embassy ad-pub v.p. **Bob Weston** in Chicago setting promotional groundwork for "8-1/2" and "Women of the World," with Levine chatting with radio-tv-press reps. "Women" opens there next Wednesday (24) at the Michael Todd Theatre and "8-1/2" has its local preem July 26 at the Carnegie . . . UA's Sinatra Enterprises release "For Those Who Think Young" will have a promotional tiein with Pepsi Cola whose ad slogan also just happens to be "for those who think young" . . . "Reflections of New York," a short film produced and edited by **Fima Noveck**, selected as an official U.S. entry in the feature experimental shorts section of the Venice Film Fest.

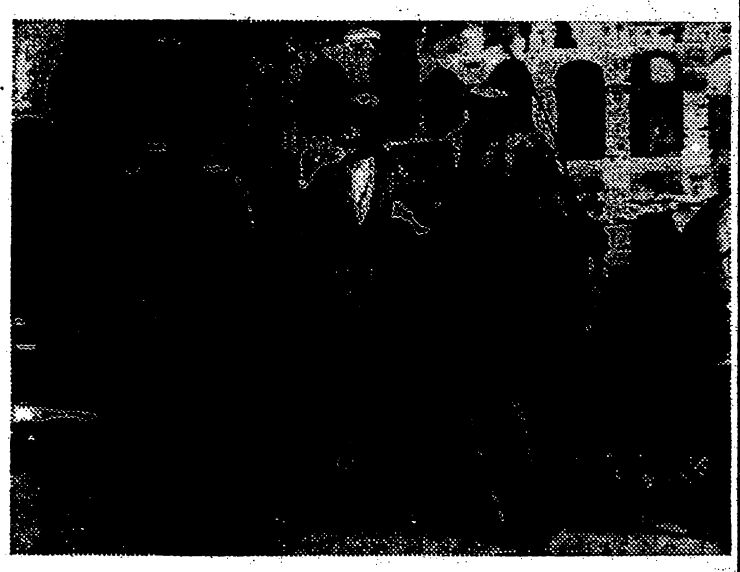
Allied Artists has world distribution rights, except in the Philippines, to the **Van Heflin-Rita Morena-James MacArthur** starrer produced by **Joe Steinberg** "Cry of Battle," which was filmed in the Philippines under the handle "To Be a Man," directed by **Irving Lerner** from **Bernard Gordon's** screenplay adaptation of **Benjamin Appel's** book . . . "Women of the World" getting lotsa promotional tie-ins, including a disk deal with Gotham retailer **Sam Goody**, a promotion with Sterns

(Continued on page 17)

U.S. to Europe

Harry Bernsen
Robert W. Fenn
Robert S. Ferguson
Chuck Hannawalt
Sol Hurok
Richard Kahn
Elsa Lanchester
Ely Landau
David Niven
Pina Pellicer
Cliff Robertson
Jonas Rosenfield Jr.
Isaac Stern
Dimitri Tiomkin
Victor Wray

See the best of Europe...



and a movie on the way... when you fly TWA

Only TWA gives you the convenience of one-airline service from 70 U.S. cities to London, Paris, Rome, Milan, Lisbon, Athens and many more choice cities abroad. Non-stop from New York, Boston, Chicago, Detroit, Los Angeles and San Francisco. Movies on most flights for *all* passengers—First Class or Economy*. Call your nearest Trans World Airlines office, or your travel agent.

*Nominal charge in Economy. INFLIGHT

Nationwide Worldwide depend on TWA

Edward J. and Harry Lee Danziger
proudly present
Sir Ralph Richardson
in
Six Characters in Search Of an Author
"London's Smash Hit"
MAY FAIR THEATRE
in the
MAY FAIR HOTEL, LONDON

FEATURES IN COMPETITION

Moscow, July 16.

These are the feature films unreeling at the third international film festival here. Titles are given in the order of their showing:

"Meet Mr. Baluyev" (USSR).
"The Boys" (Finland).
"The Coast of Expectation" (Iran).
"A Nice Family" (Denmark).
"Twelve Chairs" (Cuba).
"Wedding Circle" (India).
"Saladin" (Egypt).
"Those Who Take Risks" (Austria).
"The Spoiled Girl" (Japan).
"The Great Escape" (U.S.A.).
"Stories Told on a Train" (Hungary).
"The Attack" (Holland).
"Toha—Hero of Southern Bandung" (Indonesia).
"The Girl Ty Hau" (Viet-Nam).
"The Signs of the Zodiac" (Mexico).
"Sammy Going South" (Britain).
"Stranger in Town" (Turkey).
"The Timid Lover" (France).
"Naked Among the Wolves" (East Germany).
"Oh, You Girls!" (Mongolia).
"Cold Traces" (Norway).
"Lupen 29" (Rumania).
"For We Too, Do Not Forgive" (Czechoslovakia).
"The Wonderful Journey of Nils Holgersson" (Sweden).
"Black Wings" (Poland).
"We Are Two Men" (USSR).
"Shushu and the Million" (Lebanon).
"Eight and a Half" (Italy).
"Gam-Peralia" (Ceylon).
"The Destitute" (Brazil).
"Kozara" (Yugoslavia).
(and three others to be announced)

FEATURE OUT OF COMPETITION

(Listed in their order of showing)

"West Side Story" (U.S.A.).
"Stone Roots" (Columbia).
"Treasure of the Silver Lake" (W. Germany).
"The Fog" (East Germany).
"Famous Affairs" (France).
"Naked Diplomat" (Hungary).
"Day and Hour" (France).
"How to Be Loved" (Poland).
"Heavens Above" (Britain).
"There Are No Bars in Heaven" (Roumania).
"Mysteries of Paris" (France).
"Autumn Star" (Hungary).
"Some Like It Hot" (U.S.A.).
"Stones of Hiroshima" (Japan).
"Love at Twenty" (France).
"This Sporting Life" (Britain).
"The Devil and Ten Commandments" (France).
"One Woman and Two Men" (Mongolia).
"Knock on Wood" (U.S.A.).
"Four Days of Naples" (Italy).
"Codine" (Roumania).
"A Criminal and a Girl" (Polish).

SHORT SUBJECTS IN COMPETITION

"The Story of a Battle" (Cuba).
"Buds" (Japan).
"The Kibbutz" (Israel).
"Festival of Hope" (Bulgaria).
"Amerindia" (Chile).
"The Land of Promise" (Tanganyika).
"Death of a Settlement" (Iceland).
"Measure for Measure" (East Germany).
"Contrasts of One City" (Norway).
"The Crimson Traces" (Czech).
"The Song of Iron" (Hungary).
"Rat Tat" (USSR).
"Allegro Ma Troppo" (France).
"Water and Desert" (Syria).
"Pan African Summit Conference" (Nigeria).
"The Root" (Cyprus).
"Kristo Hegedusic" (Yugoslavia).
"The Call of the Flute" (India).
"The Sinister Fruit" (Belgium).
"Mountain Friends" (Austria).
"Light House of the Sea" (Viet-Nam).
"About the Earth and the People" (Tunis).
"Mr. Schmidt on a Weekday" (Poland).
"Folk Dances of Horasan" (Iran).
"March to April" (USSR).
"A Man Comes Into Life" (USSR).
"Journey Across Canada" (Canada).
"The Green Land" (Sudan).
"The Festival of Adelaide" (Australia).
"Automania 2,000" (GB).
"The Trout Valley" (Roumania).

All shorts are shown at a separate festival at the Central Cinema House; all in-competition features are shown at the Kremlin Palace of Congresses; out-of competition films are shown at the Rossia Theatre in Pushkin Square.

Russians 'Wildly' Buy Up Tickets For Fest Films

Moscow, July 16.

Moscow Film Festival's claim that it is a "public affair" is borne out by the fact that all seats for all showings in the 3,000-seat Russia and 6,000-seat Palace of Congresses were sold long before the festival opened. (About 600 seats in the first balcony are set aside for press, guests and delegates—the remainder are for the public). The tickets sold at about $1.25. The average admission price for the Russians is around 60c.

That the people of the city are film mad there is no doubt. They crowd around the hotel to catch a glimpse of the vistors, around the Palace and at the entrance to the Kremlin. They read the posters and line-up and almost fight to buy copies of the colorful magazine printed daily about the festival called "Sputnik." The festival is reported on radio and television, visitors are photographed in different sections of the city (but the photographers are never a nuisance) and everyone is asked for his autograph. It's just like old times.

There is no popcorn, but masses of chocolate, candies, fancy cakes of all kinds, lemonade and black coffee, sandwiches and cavier. All served from movable stands or from long tables in the reception hall on the roof. To get so large a number of people back to their seats during intermission the bell rings 15 minutes before the film begins.

E. L. Douglyn Exits Metro For Embassy Sales Post

Erving L. Douglyn has been named western sales rep of Embassy Pictures. The appointment continues the distrib's domestic expansion program, which is aimed at increasing the field sales force with the addition of branches and personnel.

Douglyn, who ankled Metro where he had been Seattle branch manager since 1950 to take the post, will headquarter in Los Angeles, reporting directly to Julius Needleman, western district manager. He'll cover the Los Angeles, Denver and Salt Lake City areas for Embassy.

Abby Mann: 'They Loved My Candor At Moscow Fest'

Oscar-wining screen writer Abby Mann reports himself "very encouraged" by the enthusiastic reaction to his comparatively hard-hitting remarks in Moscow last week re the artist's responsibility to criticize society. Back in New York Monday (15) after attending the opening half of the Moscow film fest, Mann said he had gotten the impression that Russian filmmakers "are determined to hang onto their bit of artistic freedom—and will fight for it," despite governmental pressures.

At an East-West symposium of filmmakers in Moscow last Thursday (11), Mann said that he was afraid that "we have, both in East and West, followed the dictates of our countries, its sentiments and cliches, rather than to point out a new way, or to cry out in anger and passion when the moment dictated . . . An artist, if he is to create out of his life's blood, must be free to assail any institution, any status quo, any sacred cow, and let the chips fall as they may."

In addition, Mann asked the Soviets to make more films "which speak of the world's heritage, rather than of your heritage. More films in the manner of 'Ballad of A Soldier,' 'Nine Days of The Year' and 'Lady With A Dog.'

"Some of us will resolve to give you less films like 'Manchurain Candidate' and 'One, Two, Three,' and try to give you more films in the manner of 'All Quiet On The Western Front,' 'Grapes of Wrath' and 'The Oxbow Incident.'"

In New York Mann reported that his remarks were greeted without emotion by symposium chairman Sergi Gerasinov, a film director and strong supporter of the official Soviet line, but the audience burst in applause for the first time during the meeting.

Asked about his citing of "One,"

(Continued on page 15)

Much Showmanship Zing at Moscow Picture Palace But Fest Showings Like Tuning In a Russian Babel

By GERALD PRATLEY

Moscow, July 16.

The modern splendor and beauty of the new magnifcant Palace of Congresses, where all the "competition" films are shown, may be unique in the history of show business. Those who visualize such a structure in New York estimate that it would cost between $10-$15,000,000. But with their Palace the Russians have brought drama and excitement back to film presentation.

Every performance begins with the bell-like call signal of Radio Moscow, the opening notes of "Wide Is My Country." A slim and good-looking young lady dressed in an enticing black dress walks across the great red-carpeted stage and speaks into a slender microphone. There is never any trouble with it, and immediately her soft voice is carried to every part of the auditorium.

She addresses us as "dear friends" and "ladies and gentlemen" and wishes to announce that tonight the film festival will continue with, say, "The Great Escape" and she takes pleasure in presenting the American delegation. The delegation walks on to the applause of the audience, she introduces each member, a short speech follows from the leader, she wishes them success with the cinema art, and they walk up a stairway along the side of the theatre to a special box, illuminated by a spotlight from the opposite side of the auditorium. This little ceremony is carried by closed-circuit television into the many tall and spacious marble lobbies for anyone still outside.

Good Showmanship

While the delegation is wending its way to the box, two curtains have silently lifted and the lights begin to dim, extremely slowly, with the spotlights in the front section of the illuminated ceiling changing into an attractive pattern of oblong frames before blacking out entirely. Just as they fade into darkness the black velvet curtains covering the screen begin to open from the middle to reveal the white expanse behind. By now the lights are out and the special trailer introducing the "Third International Film Festival in Moscow comes on in a burst of movement, color and music.

The timing is perfect, the effect thrilling; it is showmanship to the highest degree of good taste. As one man was heard to remark, "How can we ever go back to ordinary theatres again after this." (Following the showing of the film, the special box is again illuminated and the delegation stands for the audience.

As the Russians (unlike other countries) do not insist on the entries being subtitled, the Tower of Babel now begins. First comes the original sound and dialogue, then the voice of the Russian interpretor (female) over the public address system, and then in the earphones, comes the translator (male) in English—or whatever language is native to the listener.

Its' all rather disconcerting at first, but oddly enough the voices sort themselves out and one's ears get attuned to the necessary commentary. During dull moments it's interesting to see how far behind the Russian translator the English translator gets, and for how long they keep together. If he gets behind too often or for too long it's sometimes difficult to know which dialogue to attribute to which character; the translator himself does not change voices!

Moscow Feature Jury

Grigory Chukhrai and **Shaken Aimanov** (USSR).
Stanley Kramer (USA).
Satyajit Ray (India).
Jean Marais (France).
Sergio Amidei (Italy).
Jan Rybkowski (Poland).
Jan Prochazka (Czech).
Dusan Vukotic (Yugoslavia).
Emil Petrov (Bulgaria).
Kiyoshiko Ushihara (Japan).
Janos Hersko (Hungary).
Nelso Pereira dos Santos (Brazil).
Muhammed Kerin (UAR).

SHORTS JURY

Ilya Kopalin and **Fyodor Khitruk** (USSR).
Edgar Anstey (Britain).
Joris Ivens (Netherlands).
Tomas Gutierez Alea (Cuba).
Mohammed Afifi (Morocco).
Ion Popescu-Gopo (Rumania).
Gunter Nerlich (East Germany).
Asrulah Sani (Indonesia).

Easier Policy Fosters Better Spanish Features

Madrid, July 16.

Change in government film policy initiated last year with the appointment of Minister of Information Fraga Iribarne and his Director General for Cinema, Garcia Escudero, appears to be successfully achieving a major policy aim in restoring Spanish film prestige at international festivals.

Although it won no awards at Cannes, "El buen Amor" was applauded by festgoers and survived a final jury countdown. At San Sebastian, "Rosa al Amarillo" ("From Pink to Yellow") took the second place Silver Seashell as well as the best Spanish-language film prize and vied for interest with the best entries shown. Both pix were first assigned for two among a promising block of new generation film directors.

Reports from Berlin indicate that "The Innocents," by Juan Antonio Bardem, was well received among the contenders for the Golden Bear.

Optimism, however, is reaching its peak as Spain prepares its slate for the Venice Film Fest. Bardem is prepared to submit the Colette Marchand-starrer, "Nothing Ever

(Continued on page 19)

Rambling Around Red Square

Moscow, July 16.

Russian filmmakers talking to **Stanley Kramer** are upset because his new film, "Mad Mad World" is a comedy. They consider him to be abandoning social realism. Kramer replied that it was part of an artist's freedom in Hollywood to experiment and that many serious points could be made under the guise of humor . . . **Cynthia** and **Richard Grenier** here from Paris doing a photo story for Playboy on beautiful girls behind the Iron Curtain. There is no lack of them in Moscow; slim, pretty young things, many of them interpreters, nicely if not expensively or stylishly dressed, and denying the old image of the plump tractor girls . . . **James Clavell** and wife (he wrote the screenplay for "The Great Escape") joined the American delegation, also **Tom Brandon** from New York . . . **Alexander MacKendrick**, director of UK entry, "Sammy Going South," arrived from London and renewed old friendship with **Tony Curtis** whom he directed in "Sweet Smell of Success". . . Also in from London: **John Stapleton** of the BEPA, **Theo Richmond, Jack Worrow** and **Michael Bromhead** of British Lion, whose "Heavens Above" is being shown out of competition together with Rank's "This Sporting Life". . . Also from London, **John Gillett** of the BFI and **Nina Hibbin**, film critic for The Daily Worker, the only English-language daily on sale here together with New York's edition.

At the opening of Festival, after being greeted by Russian officials and given flowers the following members of the delegation went on stage: **Stanley Kramer, Susan Strasberg, Danny Kaye, Harold Mirisch, Tony Curtis** and **George Stevens Jr.** who introduced them. All were warmly received, particularly Kramer whose films are the kind the Russians believe in . . . **Danny Kaye** came forward and lightened the the moment with some brief noises in his amusing mock Russian. He then waved the interpretor to the microphone as much to say "now translate that." He jokingly complained that he had only been given one bouquet of flowers whereas at the children's pioneer camps he had been showered with them! "I like films" he said, "but I want to go back with a memory of people in the audience." He then started to sing a Russian children's song and motioning to the audience to join him, he soon had the entire house singing and clapping in unison with him.

Americans retired in triumph, the lights dimmed and the great curtains moved back slowly as the well-known opening to "West Side Story" came on the huge screen. At once the music cast its spell and when the remarkable shots of New York from the air appeared, the audience gasped and clapped again.

Re-Status Dick Kahn

Richard Kahn has been named national coordinator of ad-pub and exploitation at Columbia. Veepee Robert S. Ferguson emphasized that the appointment is in keeping with the Col policy of promotion from within the ranks.

Kahn has been ad-pub head of "Lawrence of Arabia" (Sam Spiegel-David Lean-Col) since February and for five years prior to this was Col's exploitation manager.

Talent Feels Producers Anti-Negro, But Latter Put Blame On Bankers

Hollywood, July 16.

Suggesting a boycott by stars of production companies which "maintain policies of discrimination," Marlon Brando Friday night (12) led a high-powered contingent of industry reps in adopting what is perhaps the most strongly worded anti-discrimination pledge ever to come out of Hollywood. Occasion was meeting of the American Civil Liberties Union Art Division at the BevHilton.

Brando was flanked on the dais by Writers Guild of America West prexy Nate Monaster; director-writer-producer Philip Dunne; attorney and ACLU rep George Slaff; actor James Whitmore; Congress of Racial Equality's Mildred Walters and Nat. Assn. For the Advancement of Colored People's Tom Neusom.

Among reasons forwarded for sketchy use of the Negro thesp, according to actor, are: that people aren't ready for it; that they use the tired alibi, 'we have a moral responsibility to the bankers'; that they also argue with no proof that up to 40% of the market might be lost if more Negro actors are used.

Those who voice such objections, said Brando, are not "necessarily bad men but are ignorant, absolutely ignorant." Some of them "will have to be forced, some demonstrated against" to make them see the light, he contended.

He cited a studio head's avowed policy of blocking any implication of miscegenation in one of his films as prime example of faulty thinking which exists in certain industry quarters. Actors added that 'Sayanora" a film in which he starred, has been his greatest b.o. success, its theme of inter-racial marriage having had no ill effects on the Dixie market, though many had contended that it would.

Brando declared that studio heads could go a long way towards ending discrimination within the industry. He averred that even though they no longer have "artistic autonomy" they can still "refuse to make contracts with independent producers who discriminate."

Actors can also be instrumental in combating discrimination, Brando declared. "We can refuse to work in a picture if the Negro is not represented in it." Actors have sold soup, war bonds, silk stockings, cigars and automobiles, they've sold everything. They should also be able to sell civil rights."

Brando continued, "Actors should stand together and pledge not to support production companies which uphold principles of segregation. There is a lot of muscle represented by stars, if only because of the money involved, and if every star gets together and says 'that's it' that could be the end of the discrimination in our industry."

Next to address the throng of some 300 people was Nate Monaster who noted that the industry was not confronted with "conventional bigotry"; that Hollywood was not some "tree lined southern town" and though bigotry here might not be as vicious, it was "equally heart-breaking to the victims."

During discussion, Charlton Heston was first to be recognized. He contended that SAG's record in area "can be favorably compared to any in the industry" and that it should be used as an example to lead the rest of the industry. He opined that the "bugaboo" about the loss of market is "greatly overemphasized" and that the "dangers of action" was "tremendously exaggerated." Referring to a suggestion that Holywood craft guilds and unions had discriminated against Negroes, Heston stated that "many crafts are closed to anyone—not only Negroes."

Writer Jack Scheuer contended that best way to get action would be to "point out to the stupid: Look you can make money with this. Show them that we need the Negro to make better pictures. We need their strength and creativity."

"The great weight of the problem is on the writer," declared Bill Dana. He noted that in the first 14 scripts of his new TV show which has a hotel backdrop there have been no Negroes depicted because "we didn't want to show them in menial capacities. But had we shown a little ingenuity we could have had a baseball team, or a visiting dignitary could have been worked in." To create more roles for the Negro "the writer could spend 20 minutes more on his script" (Nate Monaster winced perceptibly at this cavalier reference to the creative process.)

Tony Franciosa cited a film of his in which there were no Negroes scheduled to be used in classroom scenes and other similar sequences, but after pressure from some of the cast, Negro thesps were cast.

It's the Producer

Someone suggested that casting directors should be spotlighted in campaign to which producer Sy Bartlett retorted "I have never had a casting director tell me I can't use Negroes, nor have I ever had opposition from studio heads." The implication being that it is the producer who has the real say-so in employment of Negro thesps.

Stewart Stern entered suggestion for creation of an "interguild committee on integration."

Toni Kimmel, an agent with the William Schuller office, reported that she had been trying for five years to get a talented Negro composer "to be allowed the opportunity of composing a film or tv score" and that even though she's gone "to the biggest people in the industry for help" she has failed.

This drew expression of concern from Bennie Green, Negro musician who is on Composers and Lyricists Guild board of directors. He said he had never heard of discrimination in field and would like to hear more about Miss Kimmel's experiences.

Then Albert Saparoff, a musician, commented that it was true that there was no discrimination within the union, noting however, that "the union doesn't do the hiring."

Col Pics Ups Youths; Marv Miller, Otis Greene, Rosenberg to New Jobs

Hollywood, July 16.

Columbia Pictures has initiated a program designed to give new and further opportunities to younger industry members, Col yesterday disclosing as its kickoff of this program, that it has upped a trio of young men all in their 20s or 30s.

Marvin Miller, who has been assistant location manager at Col for the past three years, has been moved up to become assistant to producer-director David Swift, his first assignment with Swift being on latter's film, "Good Neighbor Sam," which rolls in September. Miller was a United Airlines supervisor before joining Col, has also been a stage and film actor.

Otis Greene, who worked in a production capacity during the lensing of the studio's "Under the Yum Yum Tree," a Brisson-Swift film, has been named to a permanent position in Col's production department, headed by studio production manager Ben Hersh. Greene, who will function in all phases of the department, recently completed academic requirements for a Masters Degree in motion picture production at UCLA. He formerly was an actor on stage, in pix and tv.

Third employe to be upped is Rick Rosenberg, who moves from the mailroom to become producer Jerry Bresler's assistant. Rosenberg, a grad of L.A. City College, has co-produced and co-authored the featurette, "One Penny." He was former assistant manager of the Fine Arts theatre in BevHills. He will aid Bresler on latter's next Col release, "Major Dundee," as well as work with the exec on all phases of the indie producer's operation.

Jerry Lewis Whirlwinding

Jerry Lewis winds up his national (back-breaking) tour this week in N.Y., making the 24th city he'll have covered with personals ballying "Nutty Professor." He had to take an emergency "rest" during the tour.

He's skedded to make a stage appearance with a musical group in 25 theatres today (Wed.) through Saturday.

Run With the Devil
(VIA MARGUTTA)

"Run with the Devil," which opened Monday (15) at the Fifth Avenue Cinerama, was reviewed in VARIETY in the Nov. 8, 1960, issue under the Italian title of "Via Margutta." From Rome, *Hawk* summarized his general idea of the pic by saying that this "fragmentary expose of artists life and troubles along Rome's Via Margutta, local painters' row, often hits the mark but just as often misses its target . . . must rely on a strong, adroit sell . . . for full effect."

Reviewer said that the screenplay denotes the presence of too many different contributors, and generally tries to ring in too many elements and problems. As a result, there is superficial character development, not aided by strangely, uninvolved direction by Mario Camerini. He claimed "a good re-editing job would help . . . acting is better than the material with Alex Nicol walking off with most honors."

34th Street East Opens; Reade Org HQ Moves There

Manhattan's newest art house, Walter Reade-Sterling's 410-seat 34th Street East, opend its doors for the first time last night (Tues.) for the American preem of the British import, "This Sporting Life," a R-S release.

The poshly appointed house, designed by architect John J. MacNamara, occupies the first floor of the new Reade-Sterling Building which, before its remodeling, was a power substation. It's expected that all office of the Reade-Sterling combine, now spread around Manhattan in various locations, will be consolidated in three floors of offices over the theatre by the end of next month.

Cost of acquiring the property and remodeling the building is estimated as being in excess of $1,000,000.

Elmsford Ozoner Files Antitruster

Treble damage action seeking a total of $1,440,000 for alleged violation of antitrust laws was filed last week in New York Federal Court by the Star Drive-In Theatre Corp., which runs the Elmsford Drive-In, Elmsford, N.Y. Defendants named are Paramount, Metro, Loew's Theatres, Warner Bros., Universal, Columbia, RKO Theatres and Suburban Theatre Corp.

Complaint, filed by Harry M. Pimstein, charges that the defendant distribs discriminated against the plaintiff by favoring defendants exhibs in runs, clearances and "splitting" of product. The complaint alleges the distribs refused to offer their product to Star except under a system of clearances and runs requiring plaintiff to conform to the system. It is also alleged that defendant exhibs were granted favorable film rentals, extended runs and other allowances, thereby discriminating against plaintiff's theatre.

In addition to damages, Star is seeking an injunction halting the distribs involved from granting "unreasonable" agreements and otherwise allegedly conspiring in restraint of trade with respect to the licensing of their product.

H. G. Minsky Now Veep

Howard G. Minsky, who joined Cinerama a few weeks ago, has been named a v.p. of the company.

He had been president of Paramount's International Telemeter subsidiary and previous to this held posts with Warners, 20th-Fox and Skouras Theatres.

Film Review

Beach Party
(COLOR—SONGS)

Bouncy if simple teenage musical with sand-and-surf locale. Attractive cast, slick production values assure nice b.o. with young set.

American International Pictures presentation of a James H. Nicholson-Lou Rusoff production (Samuel Z. Arkoff executive producer). Stars Robert Cummings, Dorothy Malone, Frankie Avalon, Annette Funicello; features Harvey Lembeck, Jody McCrea, John Ashley, Morey Amsterdam, Eva Six. Directed by William Asher. Screenplay, Lou Rusoff; camera (Pathe Color), Kay Norton; music, Lex Baxter; editor, Homer Powell; asst. director, Clark Paylow. Reviewed in New York, July 10, '63. Running time, 104 MINS.

Professor Jason Sutwell ..... Robert Cummings
Marianne ..... Dorothy Malone
Frankie ..... Frankie Avalon
Dolores ..... Annette Funicello
Eric Von Zipper ..... Harvey Lembeck
Deadhead ..... Jody McCrea
Ken ..... John Ashley
Cappy ..... Morey Amsterdam
Ava ..... Eva Six
Musicians ..... Dick Dale and Del-Tones
Ed ..... David Landfield
Sue ..... Dolores Wells
Rhonda ..... Valora Noland
Tom ..... Bobby Payne
Big Boy ..... Duane Ament
Motorcycle Rats ..... Andy Romano, John Macchia, Jerry Mutsche, Bob Harvey
Motorcycle Mice ..... Linda Rogers, Alberta Nelson
Perpetual Motion Dancer ..... Candy Johnson
Tour Guide ..... Roger Bacon
Yogi Girls ..... Yvette Vickers, Sharon Garrett

Producers Jim Nicholson and Lou Rusoff may have put together the perfect summer attraction for the teenage set in "Beach Party." It's a bouncy bit of lightweight fluff, attractively cast (Annette Funicello, Frankie Avalon, et. al.), beautifully set (Malibu Beach), and scored throughout (by Lex Baxter) with a big twist beat. While many adults might find it a frightening manifestation of the culture of our age, "Beach Party" has the kind of direct, simple-minded cheeriness which should prove well nigh irresistible to those teenagers who have no desire to escape the emptiness of their lives. Thus it should swing at the boxoffice.

The comparatively "elderly" Robert Cummings toplines the cast (with Dorothy Malone) and provides the picture with what real comic substance it has. Plot of Rusoff's screenplay is pegged on a study of teenage sex habits undertaken by anthropologist Cummings on the beach at Malibu. As the square professor, Cummings shows himself to be an able farceur and notably at ease in surroundings which might embarass a less professional star. Miss Malone, still lovely, is along just for the ride in a small role as the prof's long-suffering secretary. It's a waste of her talent.

Focus of the picture is on the kids throughout. What plot complications there are centre around the romantic problems of a group of young surfers, principally Avalon and Miss Funicello, each of whom undertakes a campaign to make the other jealous—he with buxom Eva Six, she with the etudite professor. Story is padded out with some lovely surf-riding sequences and a whole string of Les Baxter songs, sung variously by Avalon, Miss Funicello and the combo of Dick Dale and the Del-Tones.

Principal supporting work is handled by Harvey Lembeck, who is responsible for a grin or two as the nitwit head of a motorcycle gang (a la "The Wild Ones"); Jody McCrea, as a not-too-bright surfer, and Morey Amsterdam, the proprietor of a sort of pseudo-beatnik Sugar Bowl, frequented by the kids.

William Asher has carefully directed the picture with an eye on his potential market. It moves quickly and easily and has been dressed with handsome production values, including spankingly clean and crisp (Pathe color and Panavision) camera work by Kay Norton. *Anby.*

Danny Kaye: As The Russians See Him

(The following story came from the Soviet Union's Embassy in Washington. It reflects the way in which Kaye, one of the delegation of American talent attending this year's Moscow Film Festival, handled himself in the USSR capital.—Ed.).

Danny Kaye, the famous American film actor and director of child films, told a Novosti Press Agency correspondent in Moscow on July 5 that he was very glad to have the opportunity of seeing a children's clinic and a Pioneers' camp.

Speaking of the Pioneers' camp in Podolsk, situation about 40 km. from Moscow, Kaye said that he thought the camp was wonderful. "In spite of the rainy and cold weather—it was only 14 degrees above C.," he stated, "I saw sunshine in the children's faces."

"I do not speak Russian. However, in five minutes I had established contact with 600 boys and girls surrounding me. They had fun and laughed as they listened to me, and then we all danced and sang a fine Soviet song, which I was taught right there and then by the children. "May there always be sunshine, may there always be heaven, may there always be mother . . ."

Kaye arrived in the Soviet Union on June 29. He wants to attend the opening of the Third International Film Festival in Moscow and hopes to see several films during his stay in the Soviet capital.

His film "Knock on Wood" will be shown in Moscow, outside of the festival contest.

"The main purpose of my visit to Moscow," Kaye emphasized, "is not to participate in the International Film Festival, but to get acquainted with at least some children's establishments. For several years I have been working in the United Nations Children's Fund (UNICEF), shooting in different countries documentary films about children. I consider that the activities of this fund are very useful and important for people in all countries.

"In these few days," he continued, "I visited Mosfilm, one of the largest Soviet film studios and had a talk with its director Vladimir Surin, whom I met earlier in the United States.

"While in Moscow I saw 'The Fate of a Man' a very impressive film about the heroism of the Russian people. I enjoyed very much Sergei Bondarchuk in the role of a soldier. No doubt he is a very talented actor and director. I did not understand the language, but this was not important. When one actor watches the performance of another actor, there is no language barrier—mutual understanding is quickly established between the actors.

"Sergei Bondarchuk is now producing the film 'War and Peace' based on Leo Tolstoi's novel. I would like to wish him success in this great undertaking.

"At the Bolshoi Theater," Kaye went on, "I heard the opera 'Troubadour,' performed by the actors from Novosibirsk, one of the largest cities of West Siberia. This was a fabulous production. The decor and the voices of the singers were very good.

"I would like very much to go to the Ukraine and especially of Dniepropetrovsk, the native town to my parents," said Mr. Kaye in conclusion. "But, unfortunately, I have to leave the USSR on July 10, for there is urgent work on a TV show waiting for me in Hollywood."

Kaye's parents lived in the Ukraine before the First World War. In 1911 they emigrated to the United States where a son was born in them. The son became a famous comedian.

FILM 'ADDING MACHINE'

Syd Chaplin, Shelley Winters and Maureen Stapleton Set

Shelley Winters has been added to the cast of the indie film version of Elmer Rice's "The Adding Machine" play of 1922 now being prepped by Jerome L. Epstein and Joel Glickman. She'll costar with Sydney Chaplin and Maureen Stapleton.

Pic, which is to be directed by Epstein and produced by Glickman, is due to be shot on a six-week sked in a Manhattan studio starting in September. It's being privately financed on a $250,000 budget sans distrib.

David Niven, a Succinct Actor

Montreal, July 16.

Actor David Niven breezed in and out of town Wednesday night (10). Interviewed at Montreal International Airport, after arriving from L.A. en route to London, he commented:

(1) On Marlon Brando with whom he has just finished a comedy film, "King of the Mountain:

"He's an amazing even-tempered fellow, a hard worker, and we had the time of our lives making this film. It's a comedy, Brando's first, and he's funny."

(2) On his part in legit (he appeared in stage plays twice in 30 years): "Never again. The only appealing thing about live theatre is opening night because then some disaster might strike and you can have a laugh about it later—much later."

(3) On critics: "The first press notice I ever got was for a part in a film still hangs in my bathroom. The year was 1935, the film 'Splendor,' and the critic, from the Detroit Free Press wrote: 'The only thing that can be said about this new find is he's tall, dark, and not the slightest bit handsome.'"

(4) On opinionating by actors, said Niven, after being asked about the integration strife: It reminds him that many of his colleagues do too much pontificating on subjects they know little about. "All I can add," he said, "is I'm glad I don't have to solve it."

Kalmus, Dead at 81, Founder of And 48 Years With, Technicolor Corp.

Hollywood, July 16.

Herbert T. Kalmus, 81, color pioneer whose name was more closely identified with development of color photography than any other, died of a heart attack at his Bel Air home in Los Angeles July 11. He founded Technicolor Corp. in 1912 and was its prexy until he retired Jan. 1, 1960.

Born in Chelsea, Mass., Nov. 9, 1881, Kalmus, who developed a commercially practical system of color photography which made him the acknowledged leader in the field, was by trade a chemical engineer. A graduate of Massachusetts Institute of Technology ('04), he developed an early interest in color and all its forms after considerable experience in allied technical fields.

When he set up Technicolor in 1912, he experimented with the process, then a two-strip system, before incorporating the company officially in 1915. His first laboratory was a railroad car, which he took to Florida for better experimentation under the semi-tropical sun. He had perfected only one camera, and this was regarded so precious that it occupied a lower berth in the car while the cameraman slept in the upper.

The first complete reel using the Technicolor process, which in later years became a three-strip proceess, was "The Gulf Between," made in 1917. Kalmus developed his process to the point that to think of a color picture meant "Technicolor," and he had a definite corner on the market. Either a studio used Technicolor or remained in black-and-white.

In the early years of color many films used only certain sequences in tints, and one sequence in the original "Ben-Hur" in 1923 gave Technicolor considerable impetus and prestige. Two years later Lon Chaney created a stir as Mask of the Red Death in "Phantom of the Opera." Tech scored its first major triumph when Douglas Fairbanks used process for his "Black Pirate" as a 100% color film. Kalmus was his own best salesman for his process, and he contribtued to the majority of top technical journals of the day explaining the system and its advantages.

Kalmus' first lab was in Boston where he formed Technicolor, and until as late as 1931 Hollywood producers sent all their color negative there for processing, which required at least a week before it could be returned. In 1931, he built Technicolor's first plant on Seward St., in Hollywood, moving in 1936 to its present site on Romaine.

Most of the big money-makers of the past were filmed in Technicolor, including such films as "Gone With the Wind," "The 10 Commandments," 'Duel in Sun." Walt Disney converted entirely to color, and Technicolor, in 1934, which gave process a decided boost, and in 1935 Kalmus introduced his new Technicolor process in Jock Whitney's production of "Becky Sharp," which many said was too bright but all agreed was the finest color yet seen.

As head of Technicolor, Kalmus directed its operations to become the leading color company for many years. In addition to company's headquarters plant in Hollywood, he established a London lab, used by majority of European producers for their color work, and also an Italian subsidiary. When the fortunes of Technicolor began to wane somewhat with the advent of other color processes, he turned firm's attention to personal service for the individual amateur photographer.

During his 48 years with Technicolor, Kalmus, who developed a commercially practical system of color photography which made him the leader in the field, received innumerable awards and honors. Among these were the Progress Medal for outstanding contributions to motion picture technology and Honorary Life Membership in the Society of Motion Picture & Television Engineers for "unique and pioneering contributions to the motion picture industry over many years." He also received the Samuel L. Warner Award for meritorial achievement in motion picture engineering.

The U.S. Government also presented him with an award from its Office of Scientific Research and Development, "in appreciation of effective service." In addition to his many awards he was a member of many distinguished scientific organizations, including being a director of Stanford Research Institute.

Prior to setting up Technicolor in 1912, and after graduating from M.I.T., Kalmus attended Zurich U in Switzerland, was research associate at M.I.T., 1908-10; held post of professor of physics at Queen's U. Kingston, Ontario, where he later was professor of electro-chemistry and metallurgy, and was director of research for Canadian government's electro-chemical lab.

Natalie M. Kaumus, the pix pioneer's first wife, was color director of Technicolor Corp. for many years and—starting in 1934—got prominent screen credit on all features processed by Technicolor.

Surviving are Kalmus' widow, Eleanor, and two daughters by a previous marriage, Mrs. Terry Mullin and Mrs. Walter Ned Pollock.

MacLaine Will Do One For Wallis-Hazen Subject To Her Approval of Script

Hollywood, July 16.

Out of court agreement ended yesterday (Mon.) the contract wrangle between Shirley MacLaine and production team of Hal Wallis and oJseph H. Hazen. Actress had filed suit in December asking declaratory relief on her 1954 contract she claimed that pact was in violation of California labor statute under which no employment contract can be extended beyond seven years.

Speaking for himself and Wallis, Hazen stated all prior contracts existing between actress and themselves were declared void. It was further agreed, that Miss MacLaine will do one Hazen-Wallis film for which she will have "unqualified script approval."

Actress's original pact with Wallis-Hazen called for $6,000 per film first year, hiking to $20,000 per pic fifth year, with two pix a year required under terms stipulated.

Beef grew out of contrasting interpretations of various amendments to pact and resulted in actress pulling out of Wallis' "First Wife," which was recently lensed as "wives and lovers."

It's Voila Pour 'The Birds'

Universal reports "The Birds" flying high overseas. In the Alfred Hitchcock production's first four openings, two in the far east and two in Latin America, pic is topping the tallies registered by any previous U release including "Spartacus."

In Tokyo at the Picadilly Theatre, "Birds" set a new opening day record for Universal in Japan, grossing upwards of 2,000,000 yen. First week's take at the Universal Theatre in the Philippines was also strong, hitting near the record gross hit there with "Spartacus." In Caracas, the pic topped "Spartacus' 'results in its first weekend as well as those registered in the city by prior U releases. In Panama, at the Bella Vista, the pic also started strongly, even with a tropical storm blowing through the area.

More far eastern and Latin American openings for "Birds" are slated during the next few months, with openings in Europe set for the fall. In the U.S. the Hitchcock pic hasn't performed up to the expectations of U execs but looks to come in strongly abroad.

John F. Murphy Decamps Loew's; Bern Myerson In

John F. Murphy will exit as exec v.p. of Loew's at the end of August. He'll stay as a member of the board but will give up daily operations after a 40-year association with the theatre circuit.

Moving in as exec v.p. is Bernard Myerson, longtime member of the Fabian Theatres organization. Myerson started with Fabian 25 years ago as an office boy and in later years became prominent in exhibition as film buyer and booker.

Myerson's appointment was announced by Arthur M. Tolchin, assistant to the president.

Par Will Pay Divvy

Paramount, in the red last year and not so hot the first six months of this year, but with improvement anticipated, will continue its 50c quarterly dividend rate on the common stock.

Have no fears about a cut, said president Barney Balaban, in effect, to a VARIETY interviewer.

Third Quarter for Par Looks Strong Thanks to Live Current Features

Barney Balaban states he has no new philosophy about picture production—"it's a matter of simply playing your hunches." This translates to application of showmanship savvy "and the big thing is to avoid the mistakes of the past—our mistakes and the mistakes of others."

The Paramount president, interviewed in New York Friday (12), added he had no access to figures pertaining to other companies' productions, but indicated that casting and the production values give him a pretty good idea of expenditure while the boxoffice results are readily apparent.

Par's top man for the past 25 years, who looks in fine shape, is jubilant about matters at Par at the moment. The second quarter (April through June) was fiscally sluggish, he related, but the third quarter will be "strong." This upbeat comes via a flock of new pictures, including "Come Blow Your Horn," "Donovan's Reef," "Hud," "Nutty Professor" and "Duel of the Titans."

Importantly, the studio is cutting costs 20% under last year for comparable pictures by way of more efficient operation, lowered overhead, etc. Still under study is participation with one or more other lots in a production merger operation, such as projected by Columbia, Metro and 20th-Fox.

Par, said Balaban, is continuing high on the prospects for its International Telemeter pay-television system. One of the two major problems has been largely removed, this being a Little Rock court decision which paved the way for deals under which telephone company facilities may be used. Second major item is programming and this is to be coped with as Telemeter establishes its outlets.

Also no decision yet anent licensing of the production library to television. Company has been approached by numerous parties but hasn't come upon a satisfactory arrangement. Rumor, in circulation for some time, that James Aubrey would switch from the CBS presidency to Par was spiked by Balaban. He said he's "only met the man once" and there were no talks about any kind of association.

ALLIED'S FILIPINO PIC

Acquires World Rights On 'Cry of Battle'

Hollywood, July 16.

"Cry of Battle," which Joe Steinberg filmed in the Philippines in Spring of 1962 under title of "To Be a Man," has been acquired for worldwide distribution by Allied Artists. Philippine rights are excluded.

Pic, directed by Irving Lerner, stars Van Heflin, Rita Moreno and James McArthur.

Loud & Clear On Product From Col

Rube Jackter, Columbia v.p.-general sales manager, has called a three-day meeting of homeoffice and field force sales execs beginning July 24 at Manhattan's Savoy Hilton Hotel.

On the agenda are policy discussions concerning the next six months' product which Jackter terms "the most impressive and important lineup of films of any similar period in the history of the company."

This, of course, is one man's enthusiasm, but there is some obvious promise in such properties as Otto Preminger's "The Cardinal," Carl Foreman's "The Victors," Fred Zinnemann's "Behold a Pale Horse" and Stanley Kubrick's "Dr. Strangelove Or: How I Learned to Stop Worrying and Love the Bomb."

DID THE FRENCH PUT CASH UP IN ADVANCE?

Paris, July 16.

Twentieth-Fox's "Cleopatra" preems here Oct. 25 at three theatres—the Rex, Normandie and Rotonde. Nothing said here if guarantees had been paid in advance cash. But engagements "involve unprecedented financial arrangements."

Deals were negotiated by David Raphel, 20th's continental division manager, and Jean Hellman, owner of the Rex and Rotonde, and Marcel Richard, operator of the Normandie.

"Cleo" has its European preem in London July 31.

New Englanders Conclave At Groton, Conn. Sept. 9-11 With Nicholson Spieling

Boston, July 16.

For the first time a motion picture producer will be one of the key speakers at a theatre owners convention here. James H. Nicholson, prexy American International Pictures, will deliver a major address at the combined regional convention of Theatre Owners of New England Inc., and Theatre Owners of Connecticut.

The convention, comprising theatre owners from the six New England states, wil be held at Griswold Hotel and Country Club, Groton, Conn., for three days, Sept. 9-11, Carl Goldman, executive secretary TONE, announced here today, Tuesday (16).

"New Concepts of our Business" will be the theme of the convention. Motion picture producer Nicholson was chosen to deliver a key address because of his pioneering efforts on behalf of exhibitors in producing films to help keep the theatres supplied with ample product, the committee in charge said.

Julian Rifkin, prexy TONE, Boston, head of Rifkin Drivein Theatres; and George H. Wilkinson, Jr., prexy of Motion Picture Theatre Owners of Connecticut, MPTOC, are cochairmen for the event with Goldman and Herman M. Levy, coordinators.

George Roberts, Boston Film Row's own Toastmaster-General, will take over at the president's banquet at the convention. Top TOA national figures will join the New England group for discussions of industry problems. An all-day golf tournament has been set up, and the largest attendance of exhibitors, distributors and film people in the history of the New England group is expected because of the combo convention, which is also expected to draw heavily from New York.

Previously the conventions have been held in Massachusetts on Cape Cod.

National Boxoffice Survey

Biz Stout Post-Holiday; 'Cleo' Again No. 1, 'Horn' 2d, 'Irma' 3d, 'West' 4th, Birdie' 5th

This is a post-holiday session but firstrun biz is holding up solidly in current week despite a surplus of holdovers and longruns. Return of unusually hot weather was a downbeat factor though some key cities covered by VARIETY were helped by a rainy weekend.

"Cleopatra" (20th) (4th wk) again is first, same as it's been for last three weeks. In second spot is **"Come Blow Your Horn"** (Par) (6th wk), the first time this comedy has been this high. It was third a week ago. **"Irma La Douce"** (UA) (6th wk) is pushing up to third position from fourth of last week.

"How West Was Won" (MGM) (21st wk) is finishng fourth after being on top or second for many weeks. **"Bye, Bye Birdie"** (Col) (4th wk) is capturing fifth position.

"Lawrence of Arabia" (Col) (27th wk) again is winding up sixth, same as last round. **"Great Escape"** (UA) (3d wk), which showed promise last week, is taking seventh place, initial time out in circulation to any extent.

"Gathering of Eagles" (U) (3d wk) is winding in eighth, same as a week ago. **"PT 109"** (WB) (3d wk) is pushing up to ninth. **"Spencer's Mountain"** (WB) (4th wk will be 10th.

"L-Shaped Room" (Col) (3d wk) is taking 11th spot while **"Mutiny on Bounty"** (MGM) (34th wk) rounds out the Top 12. "Hud" (Par), "Mouse on Moon" (Indie), "Savage Sam" (BV) and "55 Days at Peking" (AA) are runnerup pix.

"Summer Magic" (BV), one of better newcomers, is big both in St. Louis and Toronto. "Women of World" (Embassy), also new, shapes solid in Detroit, wow in N.Y. but fairish in Philly.

"Mouse on Moon" (Lope), just getting around, looks neat in Boston, big in Chi, great in N.Y. and socko in L.A. "Sparrows Can't Sing" (Janus) also is a very promising newcomer, being loud in Washington and fine in N.Y. Fellini's "8½" (Embassy), great in N.Y. on extended-run, looks boff in L.A.

"Jason and Argonauts" (Col), coming into N.Y. State soon, looks fine in Cincy and good in Washington. "Donovan's Reef" (Par), due into N.Y. Paramount next week, looks fine in Minneapolis, big in Chi and okay in Portland.

"Longest Day" (20th), which has finished its major key city upped scale runs, is doing great on multiple-run showing in K.C. and still is solid in N.Y. on continuous.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on Pages 8-9-10).

L.A. Still Sock; 'Sam' Bright $19,000, '8½' Record 14G; 'Cleo' Mighty 72G, 'Irma' Wow 33G, 'Arabia' Huge 30G

Los Angeles, July 16.

Firstruns here continue in the boffo class this week with a mighty $339,400 expected from 28 situations. "Savage Sam," in first general release, looks like brisk $19,000 in four theatres. House record may be broken by "8½" with $14,000 at Fine Arts. "Mouse on Moon" looks socko at the Four Star.

Bulk of strength is coming from potent holdovers. "Cleopatra" still is near-capacity $72,000 or near in fourth Pantages session. "Lawrence of Arabia" also looks near-capacity $31,000 in 30th Warner Beverly week.

Of regular holdovers, "How West Was Won" still is hotsy $33,500 for 21st Warner Hollywood lap. "Irma La Douce" shapes wow $33,000 in second round at the Chinese. "Come Blow Your Horn" is torrid $21,000 in fourth Hollywood Par week. "Great Escape" is smash $20,000 in second Fox Wilshire session.

Estimates for This Week

Fine Arts (FWC) (631; $2-$2.40) —"8½" (Emb). Boffo $14,000. Last week, "David and Lisa" (Cont) (22d wk), $6,500.

Four Star (UATC) (868; $1.50-$2) —"Mouse on Moon" (Lope). Sock $8,400. Last week, "4 Days of Naples" (MGM) (10th wk), $2,800.

Warren's Vogue, Village, Loyola (Metropolitan-FWC) (1,757; 810; 1,535; 1,298; $1-$1.49)—"Savage Sam" (BV) (1st general release) and "Tammy and Doctor" (U) (M-O). Bright $19,000 or over Last week, Warren's "Captain Sindbad" (MGM), "Slave" (MGM) (2d wk), $6,200. Vogue with Lido, "Mondo Cane" (Emer) (14th wk), Vogue; 1st wk, Lido), $9,500. Village with Los Angeles, Pix, "Gathering of Eagles" (U), "Showdown" (U), $19,700. Loyola with Orpheum, Baldwin, Iris, "Nutty Professor" (Par), "Son of Samson" (Indie), $30,200.

Fox Wilshire (FWC) (1,900; $2-$2.40) — "Great Escape" (UA) (2d wk). Smash $20,000. Last week, $25,700.

Chinese (FWC) (1,408; $2-$2.40) —"Irma La Douce" (UA) (2d wk). Wow $33,000. Last week, $42,300.

Orpheum, Iris (Metropolitan-FWC) (2,213; 825; $1-$1.49)—"Nutty Professor" (Par) and "Son of

(Continued on page 10)

Key City Grosses

Estimated Total Gross
This Week **$3,614,900**
(Based on 23 cities and 291 theatres.)
Last Year **$2,540,100**
(Based on 22 cities and 275 theatres, chiefly first runs including N.Y.)

'Birdie' Boff 23G, Denver; 'Irma' 16G

Denver, July 16.

"Bye, Bye Birdie," one of the two newcomers here this session, shapes smash for opener at the Centre. "Four Days of Naples," the other, looks neat in first at Esquire. "PT 109" shapes unusually fast in second at the at the Towne.

"Irma La Douce" looms smash in third at Paramount. "Cleopatra" is rated smooth in third at Denham while "How West Was Won" looks socko in 19th session at Cooper."

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.75) —"Lawrence of Arabia" (Col) (15th wk). Fine $6,000. Last week, $7,000.

Centre (Fox) (1,270; $1.25-$1.45) —"Bye, Bye Birdie" (Col). Smash $23,000. Last week, "Spencer's Mountain" (WB) (3d wk), $12,500.

Cooper (814; $1.65-$2.50)—"How West Was Won" (MGM) (19th wk). Socko $21,000 or near. Last week, $22,100.

Denham (Indie) (800; $1.45-$3)—"Cleopatra" (20th) (3d wk). Smooth $17,000. Last week, $20,000.

Denver (Fox) (2,432; $1.25)—"Savage Sam" (BV) (3d wk). Okay $7,000. Last week, $7,500.

Esquire (Fox) (600; $1.25)—"Four Days of Naples" (MGM). Neat $2,500. Last week, "Carry on Regardless" (Gov), $1,800.

Orpheum (RKO) (2,690 $1.25-$1.45)—"Gathering of Eagles" (U) and "Information Received" (U) (3d wk). Mild $4,000. Last week, $5,000.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Irma La Douce" (UA) (3d wk). Socko $16,000 or close. Last week, $21,000.

Towne (Indie) (600; $1.25-$1.45) —"PT 109" (WB) (2d wk). Trim $7,000 or near. Last week, $5,000.

Vogue (Art Theatre Guild) (450; $1.25)—"L-Shaped Room" (Col) (3d wk). Good $2,200. Last week, $2,700.

'Horn' Rousing $15,000, Pitt; 'Cleo' Record 46G; 'Birdie' Fancy 9G, 4th;

Pittsburgh, July 16.

"Come Blow Your Horn" blew into town this round and is smash on opener at Gateway. Another fresh film is "Get On With It," tall at arty Shadyside. The other newcomer, "Spencer's Mountain," rated only fair at the Stanley.

"Cleopatra" is still the big news as it gathers strength in its third round at the Penn. "How West Was Won" continues powerful in 17th at the Warner. "Bye, Bye Birdie" continues lofty in fourth at Fulton.

Estimates for This Week

Fulton (Assoc.) (1,900; $1-$1.50) —"Bye, Bye Birdie" (Col) (4th wk). Rollicking $9,000 or near. Last week, $10,000.

Gateway (Assoc.) (1,900; $1-$1.50)—"Come Blow Your Horn" (Par). Wow $15,000. Last week, "Gathering of Eagles" (U) (2d wk), $5,000.

Penn (UATC) (2,039; $2-$3.50)—"Cleopatra" (20th) (3d wk). Still running ahead of previous weeks and setting another record for straight film in city with $46,000. Last week, $45,000.

Shadyside (MOTC) (623; $1.50) —"Get On With It" (Gov). Neat $3,000. Last week, "Kind of Loving" (Gov) (3d wk), $2,500.

Squirrel Hill (SW) (832; $1.50)—"Matter of Who" (H-L) (2d wk). Okay $2,800. Last week, $4,200.

Stanley (SW) (3,700; $1-$1.50)—"Spencer's Mountain" (WB). Fairish $9,000. Last week, "Donovan's Reef" (Par) (2d wk), $6,000.

Warner (SW) (1,260; $1.50-$2.75) —"How West Was Won" (MGM) (17th wk). Powerful $11,000. Last week, $12,000.

'HORN' SHARP $25,000, ST. L.; 'MAGIC' BIG 16G

St. Louis, July 16.

Newcomers are setting boxoffice pace here currently. Biggest coin total of new's is going to "Come Blow Your Horn," which looks lusty in first at the Fox. "Summer Magic" looms big on opener at Loew's Mid-City. "Bye, Bye Birdie" is rated good in first at the St. Louis. "Cleopatra" still is big in third at Ambassador. "55 Days at Peking" looks good in second at State.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.50-$3.50) — "Cleopatra" (20th) (3d wk). Big $35,000. Last week, $40,000.

Apollo Art (Grace) (700; 90-$1.25) — "Sparrows Can't Sing" (Indie). Okay $2,000. Last week, "Winter Light" (Indie) (2d wk), $1,000.

Esquire (Jablonow - Komm) (1,800; 90-$1.25) — "Spencer's Mountain" (WB) (3d wk). Fine $9,000. Last week, $13,000.

Fox (Arthur) (5,000; 90-$1.25)—"Come Blow Your Horn" (Par). Lusty $25,000. Last week, "Gathering of Eagles" (U) (2d wk), $10,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Summer Magic" (BV). Big $16,000. Last week, "Slave"

(Continued on page 10)

'Horn' Wham $14,000, L'ville; 'Cleo' Hep 22G

Louisville, July 16.

There are no newcomers this week, but holdovers on tap are plenty strong. "Cleopatra" in third at the Penthouse continues to draw near-capacity biz. "Come Blow Your Horn," in third at the Mary Anderson, shapes wow. "How West Was Won" in 5th at the Rialto had Saturday night (13) sellout despite heavy rains.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Gathering of Eagles" (U) (3d wk). Nice $4,000 after second week hit $4,500.

Mary Anderson (People's) (1,100; 75-$1.25) — "Come Blow Your Horn" (Par) (3d wk). Wow $14,000 topping second week's $12,000.

Ohio (Settos) (900; 75-$1.25)—"Savage Sam" (BV) (4th wk). Fine $7,000 after third week's $8,500.

Penthouse (Fourth Ave.) (900; $1.50-$3)—"Cleopatra" (20th) (3d wk). Strong $22,000 after second week's $23,000.

Rialto (Fourth Ave.) (1,100; $1.25-$2.50)—"How West Was Won" (MGM) (5th wk). Robust $13,000 after fourth week's $14,000.

United Artists (Fourth Ave.) (1,800; 75-$1.25)—"Call Me Bwana" (UA) (2d wk). Modest $5,500 after first week's $9,500.

'Magic' Robust $35,000, Toronto; 'Diary' Tasty 30G; 'Horn' Socko 18G

Toronto, July 16.

Long line of newcomers are helping to improve the firstrun biz picture here this round. "Summer Magic" is rated hefty in first stanza in 11 Famous Players houses. "Diary of a Madman" shapes big in three Rank theatres on opener. "Nutty Professor" is fine on initial session at the Imperial, largest cinema in Canada.

Of the holdovers, "Cleopatra" is picking up on matinee biz with nightly turnaways in third stanza at the University. "Great Escape" looms wow in second Carlton session. "Bye, Bye Birdie" looks big in third week at Hollywood. Also in third, "Come Blow Your Horn" shapes sock in third in two houses.

Estimates for This Week

Alhambra, Beach, Birchcliff, Capitol, College, Palace, Parkdale, Runnymede, St. Clair, Westwood, Willow (FP) (994; 1,288; 865; 927; 1,499; 1,485; 1,397; 1.377; 1,439; 992; 35-$1)"Summer Magic" (BV). Hefty $35,000. Last week, "Savage Sam" (BV) (2d wk), $12,000 in 5 houses.

Carlton (Rank) (2,318; $1.25-$2) —"Great Escape" (UA) (2d wk). Wow $30,000. Last week, $32,000.

Century, Downtown, Glendale, Kinksway, Midtown, Odeon, Prince of Wales, Scarboro, State (Taylor) (1,342; 1,059; 995; 697; 1,052; 752; 1,197; 696; 682; 50-$1)—"Tammy and Doctor" (U). Fair $26,500. Last week, "Jason and Argonauts" (Col), $44,500.

Danforth, Humber, Savoy (Rank) (1,328; 1,165; 799; $1.25-$1.50) — "Diary of Madman" (UA) and "Amazons of Rome" (UA). Wow $30,000. Last week, "Lancelot and Guinevere" (U) (2d wk), $18,000.

Eglinton (FP) (918; $2-$3)—"How West Was Won" (MGM) (16th wk). Hot $7,000. Last week, ditto.

Fairlawn (Rank) (1,165; $2-$3)—"Lawrence of Arabia" (Col) (24th wk). Upswing to lusty $15,000. Last week, $12,000.

Hollywood (FP) (1,080; $1.25-$1.50) — "Bye, Bye Birdie" (Col) (3d wk). Big $10,000. Last week, $12,000.

Hyland (Rank) (1,165; $1.25-$1.50)—"Fast Lady" (20th) (6th wk). Hotsy $6,000. Last week, $7,000.

Imperial (FP) (3,216; $1-$1.50)—"Nutty Professor" (Par). Fine $18,000 or close. Last week, "Hud" (Par) (5th wk), four days $6,000.

Loew's (Loew) (1,641; $1-$1.50) —"Dr. No" (UA) (3d wk). Strong $11,500. Last week, $12,500.

Nortown, Tivoli (FP) (986; 995; $1-$1.50) — "Come Blow Your Horn" (UA) (3d wk). Still socko at $18,000. Last week, same.

University (FP) (1,344; $2-$3.50) —"Cleopatra" (20th) (3d wk). On two daily performances, whopping $45,000. Last week, ditto.

Uptown (Loew) (2,250; $1-$1.50) —"Gathering of Eagles" (U) (2d wk). Lusty $8,500. Last week, $10,000.

'Sindbad' Boff $12,000, Mpls.; 'Irma' Huge 10G; 'Cleo' 25G, 'West' 18G

Broadway Grosses

Estimated Total Gross
This Week **$694,600**
(Based on 35 theatres)
Last Year **$596,400**
(Based on 28 theatres)

'Birdie' Hotsy 14G Det.; 'Cleo' 36G, 3d

Detroit, July 16.

July is a hot month, and so is biz this week. Nobody is sure what happened, but many spots report record-breaking trade. Third round of "Cleopatra" at United Artists looks to be another record.

"Irma La Douce" at the Mercury has broken the soft-ticket record, hitting better than $66,000 in the first three sessions. "Come Blow Your Horn" shapes socko at the Adams, also in third. "Women of World" is going great at T-L Krim. "Bye Bye Birdie" looks smash on opener at the Michigan. "How West Was Won" still is great in 20th round at Music Hall.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49)—"Captain Sindbad" (MGM) and "Slave" (MGM) (2d wk). Still big at $16,000 or over. Last week, $40,000.

Michigan (United Detroit) (4,926; $1.25-$1.49) — "Bye, Bye Birdie" (Col). Sockeroo $14,000 or close. Last week, "Savage Sam" (BV) and "Yellowstone Cubs" (BV), $11,000.

Palms (UD) (2,995; $1.25-$1.49)—"PT 109" (WB) and "Two and Two Make Six" (Indie) (3d wk). Big $13,000. Last week, $14,200.

Madison (UD) (1,408; $1.50-$3.30) —"Lawrence of Arabia" (Col) (23d wk). Solid $11,000. Last week, $11,500.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Girl Hunters" (Colorama) and "Murder on Campus" (Indie) (2d wk). Oke $12,000. Last week, $13,000.

Adams (Community) (1,700; $1-$1.80)—"Come Blow Your Horn" (Par) (3d wk). Socko $12,000. Last week, $13,000.

United Artists (UA) (1,667; $1.50-$3.50)—"Cleopatra" (20th Fox) (3d

(Continued on page 10)

'Cleo' Powerful $35,000, Port.; 'Escape' 7G, 2d

Portland, Ore., July 16.

Bulk of boxoffice takings this session are going to "Cleopatra," which is smash in third at Paramount. "PT 109" looks fine on opener at Fox while "Great Escape" is lusty in second at the Laurelhurst. "How West Was Won" looms lofty in 14th round at the Hollywood.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Gathering of Eagles" (U) and "Traitors" (U) (3d wk). Modest $4,000. Last week, $6,100.

Fox (Evergreen) (1,600; $1-$1.49) —"PT 109" (WB) and "Black Gold" (WB). Fine $7,000. Last week, "Spencer's Mountain" (WB) and "Rio Bravo" (WB) (reissue) (2d wk), $6,900.

Hollywood (Evergreen) (1,600; $1.49-$2)—"How West Was Won" (MGM) (14th wk). Lofty $7,000 or near. Last week, $9,000.

Irvington (Smith) (650; $1.50)—"Mutiny On Bounty" (MGM) (3d wk). Popscale firstrun. Fast $4,000. Last week, $6,100.

Laurelhurst (Cruikshank) (675; $1.25)—"Great Escape" (UA) and "Come Fly With Me" (UA) (2d wk). Lusty $7,000. Last week, $6,800.

Music Box (Hamrick) (640; $1-$1.50) — "Donovan's Reef" (Par). Okay $5,000 or near. Last week, "Nutty Professor" (Par) (3d wk), $3,700.

Orpheum (Evergreen) (1,536; $1-$1.49) — "Savage Sam" (BV) (3d wk). Okay $5,000. Last week, $5,200.

Paramount (Port-Par) (1,406; $2-$3.50)—"Cleopatra" (20th) (3d wk). Torrid $35,000. Last week, $37,800.

Minneapolis, July 16.

There are only two Loop newcomers here this week, but both seem capable of hitting the boxoffice bullseye, even in the face of tough holdover opposition. These downtown newies are "Irma La Douce," sock at World, and "Captain Sindbad," bright at State.

"Cleopatra" continues to garner great grosses, as does "How West Was Won," the latter approaching its sixth month. Other holdovers still going great guns include "Come Blow Your Horn," "Bye Bye Birdie" and "Spencer's Mountain." For a third Loop week, "Donovan's Reef" has moved over from State to the Gopher.

Estimates for This Week

Academy (Mann) (1,000; $1.55-$2.65)—"Lawrence of Arabia" (Col) (13th wk). Great $6,800. Last week, $7,000.

Avalon (Frank) (800; $1)—"Boin-N-G-" (Indie) and "Please Turn Over" (Col) (reissue) (2d wk). Satisfactory $1,200. Last week $1,400.

Campus (Mann) (600; $1)—"La Viacca" (Embassy). Okay $1,000. Last week, 2d-run.

Century (Par) (1,300; $2.10-$3.50) —"Cleopatra" (20th) (3d wk). Magnificent $25,000. Last week, $24,000.

Cooper (CF) (805; $1.25-$2.50)—"How West Was Won" (MGM) (18th wk). Huge $18,000 or over. Last week, $16,000.

El Lago (Carisch) (800; $1)—"Hot in Paradise" (Indie) and "Ca-

(Continued on page 10)

'Sparrows' Lusty 9G, D.C.; 'Cleo' Smash 34G, 3d; 'Irma' Big 14G, 4th

Washington, July 16.

Wickets are slowing a little here this round, with only three initialers and none of them with big muscle. Several holdovers remain smash with "Cleopatra" figuring boffo in third round. "Lawrence of Arabia" is in the 20th lap, "Irma La Douce" in the fourth, and "Bye, Bye Birdie" in the third. All are great.

"Spencer's Mountain," daydating two houses in second, looks okay. One new pic, "Sparrows Can't Sing," is loud at the McArthur. "Great Escape" still is socko in second at Keith's.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Spencer's Mountain" (WB) (2d wk). Okay $8,000 or close. First was $11,000.

Apex (KB) (940; $1.25-$1.40)—"Great Chase" (Cont). Brisk $6,500. Last week, "Winter Light" (Indie) (2d wk), $3,000.

Capitol (Loew) (3,240; $1-$1.49) —"Jason and Argonauts" (Col) (2d wk), Mild $8,000 following $15,000 initialer.

Dupont (Mann) (400; 90-$1.65) "Candide" (Union). Fair $3,500. Last week, "Summerskin" (Indie), $5,000.

Keith's (RKO) (1,839; $1-$1.49)—"Great Escape" (UA) (2d wk). Excellent $15,000 after $23,000 first round.

MacArthur (KB) (900; $1.25-$1.40) — "Sparrows Can't Sing" (Janus). Lusty $9,000. Last week, "Wrong Arm of the Law" (Cont) (8th wk), $3,000.

Ontario (KB) (1,240; $1.75-$3)—"Lawrence of Arabia" (Col) (20th wk). Great $11,000 after $12,000 last time.

Palace (Loew) (2,360; $1-$1.49) —"Savage Sam" (BV) (2d wk). So-so $7,000. Last week, $10,000.

Playhouse (TL) (459; $1.25-$1.80) —"L-Shaped Room" (D-R) (3d wk). Nifty $8,000 following $11,500 in previous frame.

Plaza (TL) (278; $1.49-$1.80)—"Mondo Cane" (Times) (3d wk). Good $4,000. Last time, $6,000.

Town (King) (800; $1.25-$1.80)—"Irma La Douce" (UA) (4th wk). Big $14,000 or near. Last week, $15,000.

Trans-Lux (TL) (599; $1.25-$2)—"Bye, Bye Birdie" (Col) (3d wk). Big $12,000 following $16,000.

Uptown (SW) (1,300; $1.65-$2.75) —"How West Was Won" (MGM) (18th wk). Boff $14,000. Last week, $14,200.

Warner (SW) (1,250; $2-$3.50)—"Cleopatra" (20th) (3d wk). Wham $34,000 or close. Second week, $35,000.

Chi Busy; 'Escape' Mighty at $36,000, 'Mouse' Big 15G; 'Flipper' Fast 14G, 'Cleo' Boff 75G, 'Irma' Wow 26G, 5

Chicago, July 16.

Chi firstruns are registering another potent round as a batch of new entrants join solid holdovers. "The Great Escape" is teeing off to a wow $36,000 at the Oriental, and the Disney duo of "Summer Magic" and "Yellowstone Cubs" is nabbing a frisky $22,000 on the Roosevelt preem. "Mouse On Moon" is scoring a hefty $15,000 Esquire debut.

"Flipper" is sailing to a fast second Loop lap. "Wrong Arm of Law" is nabbing a busy Cinema second. Third daydate frame of "L-Shaped Room" shapes excellent at the Town and World. Same round of "Donovan's Reef" is nice at the Woods.

"Bye, Bye Birdie" is copping a loud fourth Chicago stanza. "Irma La Douce" is wow in United Artists fifth session.

On hardticket, "Cleopatra" is posting a wham third State-Lake canto. "How West Was Won" is nailing a loud 20th McVickers session while "Lawrence of Arabia" is still good in its Cinestage 28th round.

Estimates for This Week

Carnegie (Brotman) (459; $1.25-$1.80)—"Arturo's Island" (MGM). Nifty $4,500. Last week, "Balcony" (Cont) (m.o.) (5th wk), $3,500.

Chicago (B&K) (3,900; 90-$1.80) "Bye, Bye Birdie" (Col) (4th wk). Torrid $29,000. Last week, $32,500.

Cinema (Stern) (500; $1.80) — "Wrong Arm of Law" (Cont) (2d wk). Fast $4,500. Last week, $7,000.

Cinestage (Todd) (1,038; $2.40-$3.80)—"Lawrence of Arabia" (Col) (28th wk). Solid $13,000. Last week, $15,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Mouse On Moon" (Lope). Big $15,000. Last week, "Ticklish Affair" (MGM) (2d wk), $7,400.

Loop (Brotman) (606; 90-$1.80)—"Flipper" (MGM) (2d wk). Big $14,000. Last week, $17,500.

McVickers (Beacon) (1,100; $1.75-$3.50) — "How West Was Won" (MGM) (20th wk). Mighty $25,000. Last week, $27,000.

Monroe (Jovan) (1,000; 65-90)—"Mr. Peter's Pets" (Indie) and "Affairs of a Model" (Indie). Sock $7,500. Last week, "Prover Time" (Indie) and "Explosive Generation" (Indie), $4,500.

Oriental (Indie) (3,400; 90-$1.80)—"Great Escape" (UA). Wham $36,000. Last week, "Savage Sam" (BV) (3d wk), $10,000 in five days.

Roosevelt (B&K) (1,400; 90-$1.80)—"Summer Magic" (BV) and "Yel-

(Continued on page 10)

'BIRDIE' BIG $14,000 IN BUFF.; 'IRMA' HOT 20G

Buffalo, July 16.

"Bye, Bye Birdie" shapes standout newcomer here this round with a socko take at the Century. "Gathering of Eagles" looms nice at the Buffalo. "Cleopatra" is rated solid at the Centre in third. Top holdover, "Irma La Douce" is great in second week daydating two houses.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25)—"Gathering of Eagles" (U) and "Fury of Pagans" (Indie). Nice $8,000. Last week, "Nutty Professor" (Par), $13,000 in 9 days.

Center (AB-PT) (2,500; $1.40-$3)—"Cleopatra" (20th) (3d wk). Solid $22,000. Last week, $21,000.

Century (UATC) (2,700; 90-$1.25)—"Bye Bye Birdie" (Col). Standout newcomer at big $14,000 or better. Last week, "Savage Sam" (BV), $8,000 in 9 days.

Paramount (AB-PT) (3,000; 90-$1.25)—"Come Blow Your Horn" (Par) (4th wk). Fine $8,000 or near. Last week, $9,000.

Teck (Loew) (1,200; $1.75-$2.50)—"How West Was Won" (MGM) (14th wk). Neat $4,000. Last same, $4,300.

Cinema (Martina) (450; 90-$1.49)—"Irma La Douce" (UA) (2d wk). Sock $7,000. Last week, $8,000, for a record here.

Amherst (Dipson) (1,000; 90-$1.49)—"Irma La Douce" (UA) (2d wk). Huge $13,000. Last week, $14,000, over hopes.

'Birdie' Bangup 14G, Col.; 'Mountain' 8½G

Columbus, O., July 16.

Strong second weeks by "Bye, Bye Birdie" at Loew's Ohio and "Spencer's Mountain" at RKO Palace loom currently following exceptionally big initial stanzas for both. Entering a fourth month at the RKO Grand is "How West Was Won," with biz still socko.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75)—"How West Was Won" (MGM) (14th wk). Socko $11,000. Last week, $10,500.

Ohio (Loew) (3,079; 50-$1.50)—"Bye, Bye Birdie" (Col) (2d wk). Hefty $14,000. Last week, $16,200.

Palace (RKO) (2,845; 50-$1.50)—"Spencer's Mountain" (WB) and "Black Gold" (WB) (2d wk). Fine $8,500. Last week, $9,000.

'Escape' Great $40,000, K.C.; 'Bounty' Big 50G, 'Day' Whopping $51,000

Kansas City, July 16.

Current session is one of biggest weeks dollar-wise in many months, with three huge multiple-run showings and strong, new holdovers in every first-run situation. Durwood Theatres opened its new Parkway One and Two Theatres in the Ward Parkway shopping center, tossing both into "Great Escape" multiple-run. This made a hookup of seven hardtops and four ozoners for great $40,000 or near. "Come Blow Your Horn" at the Roxy also is socko at this small house on opener. "Longest Day," in six spots and "Mutiny on Bounty" in six other locations are in first regular runs following long stands at downtown cinemas on hardticket. Both will be in the $50,000 bracket, and far ahead of usual firstruns.

"Bye, Bye Birdie," after setting house record at Plaza last week, is sock in second. "Spencer's Mountain" at Paramount in third session is unusually good. "Gathering of Eagles" shapes okay at Brookside after a big opener in two spots.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; $1.25-$1.50) — "Gathering of Eagles" (U) (2d wk) with "Interns" (U) sub-run added. Okay $3,500; holds. Last week, including Granada (1,217) hep $8,000, and over forecast by $21,000.

Capri (Durwood) (1,260; $1.50-$1.80)—"55 Days at Peking" (AA) (m.o.) (3d wk). Good $5,000. Last week, same.

Empire (Durwood) (886; $1.25-$2.50) — "How West Was Won" (MGM) (16th wk). Remarkable $12,000, with four extra matinees. Last week, $13,000.

Fairyland, Kansas (Finkelstein) (1,500 cars, 1,000 cars), New 50 (Baker) (1,000 cars), Hillcrest (Heath) (600 cars), Granada (Becker-Independence) (1,000 seats), Dickinson (Dickinson) (700 seats) ($1.25 each). "Longest Day" (20th) dualed with various subruns. First date at regular prices, although the $1.25 admission is a boost over the regular $1 at these spots. Whopping $5,000, holding which also is unusual for multiple-runs. Last week, Fairyland, Kansas, Heart (Noah-Wiles) (1,500 cars), 63d Street (S&S) (1,500 cars), Leawood (Dickinson) (900 cars), New 50 and New Claco (Baker) (1,000 cars, 600 cars), Iris, Vista (FMW) (1,360, 700), Englewood, Dickinson, Overland, Aztec (Dickinson) (1,000, 700, 700, 500) ($1 each)—"King Kong Vs. Godzilla" (U) and "Shrinking Man" (U), $52,000, biggest multiple-run of season to date.

Isis, Vista, Fairway (FMW) (1,360, 700, 700), Englewood, Overland (Dickinson) (1,000, 700), Parkway One, Parkway Two (Durwood) (400, 300), Boulevard (Rosedale) (750 cars), Crest, Riverside (Commonwealth) (900 cars each ($1.25 each)—"Great Escape" (UA) and "The Valiant" (UA). Hefty $40,-

(Continued on page 10)

'Flipper' Fancy $6,500, Seattle; 'West' Hot 11G

Seattle, July 16.

Newcomers here this session are spotty. "Flipper" looks good at Music Box while "Ticklish Affair" is rated sluggish at Orpheum. Other newie is "Day of Triffids," which looks nice at Coliseum. "Great Escape" looms big in second at Fifth Avenue. "Bye, Bye Birdie" is good at Paramount, also in first holdover stanza.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.25-$1.50)—"55 Days in Peking" (AA) (3d wk). Nice $6,000. Last week, $8,400.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "Day of Triffids" (AA) and "Invasion of Body Snatchers" (AA). Good $8,000. Last week, "Savage Sam" (BV) and "Yellowstone Cubs" (BV) (2d wk-5 days), $4,800.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50)—"Great Escape" (UA) (2d wk). Big $9,000. Last week, $13,800.

Martin Cinerama (827; $1.25-$2.25)—"How West Was Won" (MGM) (14th wk). Socko $11,000. Last week, $10,800.

Music Box (Hamrick) (738; $1.25-$1.50)—"Flipper" (MGM) and "Cattle King" (MGM). Good $6,500. Last week, "Spencer's Mountain" (WB) (2d wk), $3,800.

Orpheum (Hamrick) (2,600; $1.25-$1.50)—"Ticklish Affair" (MGM) and "In Cool of Day" (MGM). Slow $5,000. Last week, "Gathering of Eagles" (U) (2d wk-5 days), $3,300.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50) — "Bye, Bye Birdie" (Col) (2d wk). Good $9,000 or close. Last week, $12,300.

'Birdie' Boff 22G, Cleve.; 'Room' 8G

Cleveland, July 16.

"Bye, Bye Birdie" is standout in current round here outside of some hardticketers headed by "Cleopatra" which looms smash in third week at the Ohio, same as second round. "Birdie" shapes boffo on opener at the Allen.

"Come Blow Your Horn" looks fine in third at the State while "Gathering of Eagles," in second at the Hipp, is sluggish. "L-Shaped Room" is smart in second round, daydating in second session.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.25-$1.85)—"Bye, Bye Birdie" (Col). Sky-high $22,000. Last week, "Spencer's Mountain" (WB) (2d wk), $11,000.

Colony Art (Stanley-Warner) (1,354; $1.50)—"Sparrows Can't Sing" (Janus) (2d wk). Light $2,000. Last week, $2,700.

Continental Art (Art Theatre Guild) (925; $1.50)—"Carry On Regardless" (Governor) (2d wk). Mild $1,900. Last week, $2,600.

Heights Art (Art Theatre Guild) (925; $1.50) — "L-Shaped Room" (Col) (3d wk). Excellent $4,500. Last week, $6,100.

Hippodrome (Eastern Hipp) (3,500; $1.25-$1.50)—"Gathering of Eagles" (U) (2d wk). Slow $5,000 in five days. Last week, $12,000.

Ohio (Loew) (1,020; $1.80-$3.50) — "Cleopatra" (20th) (3d wk). Blockbuster biz $25,000. Last week, ditto.

Palace (F&A Theatres) (1,254; $1.25-$2.75) — "How West Was Won" (MGM) (14th wk). Big $8,500. Last week, $9,500.

State (Loew) (3,450; $1.50)—"Come Blow Your Horn" (Par) (3d wk). Fine $10,000. Last week, $13,000.

Stillman (Loew) (2,700; $1.50-$3) "Lawrence of Arabia" (Col) (14th wk). Okay $8,000. Last week, $7,000.

Westwood Art (Art Theatre Guild) (955; $1.50)—"L-Shaped Room" (Col) (3d wk). Smart $3,500 or near. Last week, $4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

B'way Off But 'Eagles' Solid $43,000; 'Story' Mild 13G; 'Horn' Big $165,000, 'Cleo' Mighty 79G, 'Irma' Great 50G

'Horn' Good $5,000 In Indpls; 'Cleo' 18G, 3d

Indianapolis, July 16.

Biz is firm here this stanza, with holdovers and longrun films at all firstruns. Rain Saturday night boosted attendance with refugees from drive-ins and other outdoor attractions going to cinemas. "Come Blow Your Horn" at Keith's is very good in third. "Cleopatra" is still hot in third stanza at Lyric while "How West Was Won" looks big in fifth week at the Indiana.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Gathering of Eagles" (U) (2d wk). Oke $4,500. Last week, $5,000.

Indiana (C-D) (1,100; $1.25-$2.50)—"How West Was Won" (MGM) (5th wk). Big $12,000. Last week, $13,000.

Keith's (C-D) (1,300; $1-$1.25)—"Come Blow Your Horn" (Par) (3d wk). Good $5,000. Last week, $6,000.

Loew's (Loew) (2,427; 75-$1.25)—"55 Days at Peking" (AA) (3d wk). Fair $4,000. Last week, $5,000.

Lyric (C-D) (1,000; $1.50-$3.50)—"Cleopatra" (20th) (3d wk). Great $18,000. Last week, $17,500.

'PT 109' Big $18,000 In Philly; 'Eagles' Sharp 9G; 'Irma' Sock 18G, 4

Philadelphia, July 16.

Exhibitors are not complaining this round with some fairly good new entries helping. "Gathering of Eagles" shapes sharp on opener at the Arcadia. "PT 109" looms big in first stanza at the Stanley. "L-Shaped Room" still is smart in third round, daydating two houses.

"Irma La Douce" is standout among regular-run holdovers with another boffo round in fourth at the Randolph. "Cleopatra" continues wow in third at Stanley.

Estimates for This Week

Arcadia (S&S) (623; 95-$1.85)—"Gathering of Eagles" (U). Sharp $9,000 or near. Last week, "Ticklish Affair" (MGM) (3d wk), $4,000.

Boyd (SW) (1,536; $2-$2.75)—"How West Was Won" (MGM) (19th wk). Sturdy $13,000. Last week, $14,000.

Bryn Mawr (Goldman) (680; $1.49)—"L-Shaped Room" (D-R) (3d wk). Fast $6,500. Last week, $9,000.

Fox (Milgram) (2,200; 95-$1.80)—"Come Blow Your Horn" (Par) (3d wk). Smash $24,000. Last week, $26,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Bye, Bye Birdie" (Col) (3d wk). Great $18,000. Last week, $19,500.

Lane (SW) (1,000; $1.49)—"Balcony" (Col) (6th wk). Neat $3,500. Last week, $4,000.

Midtown (Goldman) (1,000; $2.50-$3)—"Lawrence of Arabia" (Col) (29th wk). Fine $7,000. Last week, $9,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Irma La Douce" (UA) (4th wk). Boffo $18,000. Last week, $21,000.

Stanley (SW) (1,450; $2.50-$3.50)—"Cleopatra" (20th) (3d wk). Wow $49,500. Last week, $50,000.

Stanton (SW) (1,483; 95-$1.80)—"PT 109" (WB). Big $18,000 or close. Last week, "Savage Sam" (BV) (2d wk), $6,500.

Studio (Goldberg) (400; 95-$1.80)—"Should Have Stayed in Bed" and "House of Pleasure" (Indie). Hep $5,000. Last week, "Steam Heat" (Indie) and "Peep Shows Paris" (Indie), $5,500.

Trans-Lux (T-L) (500; 95-$2)—"Women of World" (Embassy) (2d wk). Fairly good $4,500. Last week, $8,000.

World (Rugoff) (499; 95-$1.89)—"L-Shaped Room" (D-R) (3d wk). Trim $4,600. Last week, $5,700.

Yorktown (SW) (1,000; $1.49)—"Time Out for Love" (Indie). Sorry $1,900. Last week, "Get On With It" (Indie) (2d wk), $2,500.

Return of hot weather the forepart of the current session and the plenthora of longruns will cut into Broadway deluxer business this round. Heavy rain starting around noon Sunday (14) came too late to help most firstruns as the outdoor crowd already had departed for the shore or other resorts. Two newcomers are vastly different in results, one being big and the other being mild.

"Gathering of Eagles" is heading for a lofty $43,000 on opener, daydating the Palace, RKO 23d Street and Trans-Lux East. Best showing is being made at the Palace. "Greenwich Village Story" looks to wind the initial stanza with a mild $13,000 or less at the Victoria.

Still getting the most money albeit down sharply from the holiday week, "Come Blow Your Horn" with stageshow looks to finish the sixth session at the Music Hall with a big $165,000. Pic holds a seventh week. "Irma La Douce" completed its sixth round with a smash $50,000, daydating the DeMille and Baronet.

"Call Me Bwana" wound its second week at the Astor with mild $13,500, being replaced today (Wed.) by "Marilyn." "Women of World" held with great $37,000 in second session, daydating the Embassy and new Festival.

"PT 109" was fairish $18,700 in third round daydating the Warner and Trans-Lux 52d Street. "Hud" was okay $31,000 in seventh week, daydating the Paramount and Coronet.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Marilyn" (20th). Opens today (Wed.). Last week, "Call Me Bwana" (UA) (2d wk), slipped to modest $13,500.

Cinerama (Loew) (1,552; $1.50-$3.50) — "How West Was Won" (MGM) (17th wk). The 16th round ended Sunday (14) was great $38,500 on 16 performances after $41,500 for 15th week and 17 shows.

Criterion (Moss) (1,520; $1.80-$4.80) — "Lawrence of Arabia" (Col) (31st wk). The 30th stanza completed Sunday (14) was wham $43,500 after $49,000 in 29th week, both 14 performances.

DeMille (Reade) (1,463; 90-$2.50)—"Irma La Douce" (UA) (7th wk). Sixth week finished yesterday (Tues.) was smash $34,000 after $41,000 for fifth round: Daydating with Baronet.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—Fellini's "8½" (Embassy) (4th wk). Third round finished Monday (15) was big $19,000 after $23,000 for second. Second was best initial holdover week at this house.

Palace (RKO) (1,642; $1.25-$2)—"Gathering of Eagles" (U) (2d wk). Initial week ended yesterday (Tues.) was lofty $24,000. Daydating with Trans-Lux East and RKO 23d St.

Forum (Norel) (813; $1.50-$2.50)—"Women of World" (Embassy) (3d wk). Initial holdover stanza ended Monday (15) was solid $23,000 after $31,000 for opener.

Paramount (AB-PT) (3,665; $1-$2)—"Hud" (Par) (8th-final wk). Seventh round completed Monday (15) was fair $22,000 after $24,000 for sixth. Daydating with Coronet. "Donovan's Reef" (Par) opens July 24.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Come Blow Your Horn" (Par) and stageshow (6th wk). This session ending today (Wed.) looks like big $165,000 or close after $195,300 in fifth, which was the biggest week of engagement. Stays on, with "Thrill of It All" (U) is booked to come in next.

Rivoli (UAT) (1,545; $2.50-$5.50)—"Cleopatra" (20th) (6th wk). Fifth round ended yesterday (Tues.) was wham $79,000 after capacity $83,000 for fourth, aided by matinees with holiday scale.

State (Loew) (1,850; $1.50-$3.50)—"Mutiny on Bounty" (MGM) (35th wk). This week winding tomorrow (Thurs.) is heading for fair $11,000 or less after $14,000 for 34th week. Winding up engagement here on Aug. 6, with "Jason and Argonauts" (Col) opening Aug. 7 on regular scale, con-

(Continued on page 10)

Hub's B.O. Hefty; 'Prof' NSG $8,500, 'Eagles' Fine 15G, 'Irma' Boffo 25G, 'Birdie' Brisk 18G, 'Cleo' Sock 70G

Boston, July 16.

Film biz continues at accelerated pace here with soggy weather seeming to help. It's bolstered by bevy of big ones which bring lines on weekends. Jerry Lewis in town for p.a.'s failed to bolster his "Nutty Professor" in first session at the Pilgrim. "Gathering of Eagles" looks lofty at Memorial.

"Young Racers" is nice at the Center in second round while "Savage Sam" looms fair at Paramount, also in second. "Cleopatra" is far and away the biggest thing in fourth at Music Hall.

"Irma La Douce" shapes as about the strongest picture ever to play the Saxon with long lines continuing in third session. "Bye, Bye Birdie" looks great at Astor in third week, also with lines. "L-Shaped Room" is still stout at Beacon Hill in third round. "Mouse on Moon" is rated neat in third at Capri. "PT 109" is holding stoutly in fourth at the Orpheum.

Estimates for This Week

Astor (B&Q) (1,117; 80-$1.50)—"Bye, Bye Birdie" (Col) (3d wk). Great $18,000. Last week, $25,000.

Beacon Hill (Sack) (900; $1-$1.80) — "L-Shaped Room" (Col) (3d wk). Second week ended Monday (15) was bright $12,000. Last week, $14,000.

Boston (Beacon Ent.) (1,354; $1.20-$2.95) — "How West Was Won" (MGM) (16th wk). Hop $16,000 or near. Last week, $17,000.

Capri (Sack) (850; 90-$1.80) — "Mouse on Moon" (UA) (3d wk). Second week ended Monday (15) was neat $9,000. Last week, $11,000.

Center (E. M. Loew) (1,250; 90-$1.25)—"Young Racers" (AI) and "California" (Indie) (2d wk). Nice $10,000. Last week, $13,000.

Cinema, Kenmore Square (Indie) (320; $1.40-$1.90) — "Long Day's Journey Into Night" (Embassy) (7th wk). Big $6,000. Last week, $7,000.

Exeter (Indie) (1,276; 90-$1.25)—"Sparrows Can't Sing" (Janus) (3d wk). Oke $7,000. Last week, $8,000.

Gary (Sack) (1,277; $1.50-$3) — "Lawrence of Arabia" (Col) (30th wk). Fine $11,000. Last week, $12,000.

Mayflower (ATC) (689; 90-$1.50) —"Sundays and Cybele" (Davis) (rerun) and "Mouse That Roared" (Indie) (reissues). Mild $3,000. Last week, "Hud" (Par) (subrun), $4,000.

Memorial (RKO) (3,000; 90-$1.50)—"Gathering of Eagles" (U) and "Beauty and Beast" (Indie). Lofty $15,000. Last week, "King Kong vs. Godzilla" (U) and "Shoot out at Big Sag" (Indie), $13,000.

Music Hall (Sack) (2,200; $2-$3.90) — "Cleopatra" (20th) (4th wk). Third week ended Monday (15) was socko $70,000. Last week, $75,000.

Orpheum (Loew) (2,900; 90-$1.49)—"PT 109" (WB) (4th wk). Stout $10,000. Last week, $12,000.

Paramount (NET) (2,357; 90-$1.65)—"Savage Sam" (BV) (2d wk). Fair $8,000. Last week, same.

Pilgrim (ATC) (1,909; 75-$1.25) —"Nutty Professor" (Par) and "Wonderful to be Young" (Indie). Looks only modest $8,500. Last week, "Traveling Light" (Indie) and "Walk on Wild Side" (Col) (rerun), $8,000.

Park Square (Indie) (300; $1.80) —"Love at Twenty" (Embassy) (2d wk). Slick $4,000. Last week, $5,000.

Saxon (Sack) (1,100; $1.50-$2.75)—"Irma La Douce" (UA) (3d wk). Wow $25,000. Last week, $27,000.

State (Trans-Lux) (730; 75-$1.25) —"Palace of Shame" (Indie) and "Naked Island" (Indie). Fat $10,000. Last week, "My Bare Lady" (Indie) and "Night Passion" (Indie) (2d wk), $7,500.

Only Slight Eady Changes

London, July 16.

Proposing slight changes to the Cinematograph Film (distribution of levy) Regulations, the Board of Trade has drafted an order decreeing that newsreels, which at present attract the same rate of Eady levy as high cost films, should receive double that amount.

Other changes are minor but designed to improve the effeciency of the levy scheme.

KANSAS CITY

(Continued from page 9)

000; may stay over in some theatres.

Kimo (Dickinson) (504; $1.50-$2) —"Lawrence of Arabia" (Col) (2d wk). Fancy $3,500; holds. Last week, $4,000 in first regular-run date following downtown hardticket run.

Shawnee, Leawood (Dickinson) (1,100 cars, 900 cars) 63d Street (S&S) (1,500 cars), Lake Park (Fulton) (1,000 cars), Lakeside (Mutchnick) (1,000 cars), New Claco (Baker) (600 cars), "Mutiny on Bounty" (MGM). First regular date after downtown hardticket run, giant $50,000; holds. Last week, sub-runs.

Paramount (Blank-UP) (1,900; $1.25-$1.50) — "Spencer's Mountain" (WB) (3d wk). Big $8,000; may stay. Last week, $10,000.

Plaza (FMW) (1,630; $1.25-$1.50) —"Bye, Bye Birdie" (20th) (2d wk). Great $15,000; holding. Last week, broke house record with $23,000.

Roxy (Durwood) (664; 75c-$1.25) —"Come Blow Your Horn" (UA). Socko $9,000. Stays on. Last week, "Donovan's Reef" (Par) (2d wk), $6,000.

Uptown (FMW) (2,043; $1.25-$1.50)—"Savage Sam" (BV) (4th wk-5 days). Satisfactory $4,000. Last week, $7,000.

Rockhill (Little Art Theatres) (750; $1-$1.25) — "Heavens Above" (Janus) (2d wk). Good $1,700. Last week, $2,000.

BROADWAY

(Continued from page 9)

tinuous. "Wives and Lovers" (Par) is booked to follow.

Victoria (City Inv.) (1,003; $1.25-$2) — "Greenwich Village Story" (Shawn). Initial round ending today (Wed.) looks to hit light $13,000 or close. Holding, but not likely for long.

Warner (SW) (1,813; 90-$2)—"PT 109" (WB) (4th wk). Third week concluded yesterday (Tues.) was fair $14,000 or near after $17,500 for second. Holding until Aug. 6 when house shutters for facelifting, preparatory to opening of "Mad, Mad. Mad World" (UA).

First-Run Arties

New Baronet (Reade) (430; $1.25-$2)—"Irma La Douce" (UA) (7th wk). Sixth round ended yesterday (Tues.) held with great $16,000 after $19,000 for fifth week. Daydating with DeMille.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Murder at the Gallop" (MGM) (4th wk). Third round finished Sunday (14) was rousing $14,500 after $18,000 for second.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Hand in Trap" (Angel) (3d wk). Second week ended Sunday (14) was sockeroo $8,600 after $10,300 on opener.

Cinema One (Rugoff Th.) (700; $1.50-$2) — "Mouse on Moon" (Lope) (5th wk). Fourth frame ended Sunday (14) was dandy $11,000 after $12,000 for third.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Sparrows Can't Sing" (Janus) (m.o.) (5th wk). Fourth week ended Sunday (14) was solid $5,500 after $6,000 for third.

Coronet (Reade) (500; $1.50-$2) —"Hud" (Par) (8th wk). Seventh week ended Monday (15) was okay $9,000 after $10,000 for sixth round.

Festival (Embassy) (546; $2-$2.50)—"Fellini's 8½" (4th wk). Third round completed Monday (15) was amazing $23,000 after $25,000 for second. Also at Embassy.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25—$2) — "Run With Devil" (Indie). Opened Monday (15). In ahead, reissues.

Fine Arts (Davis) (468; $1.80-$2) —"L-Shaped Room" (D-R) (8th wk). Seventh week finished Monday (15) was great $10,500 after $12,300 for sixth.

Guild (Guild) (450; $1-$1.75)—"Women of World" (Embassy) (3d wk). Second week ended Monday (15) was sturdy $14,000 after $18,000, best on two years here, for opener. Daydating with Forum.

Little Carnegie (Landau) (520; $1.25-$2)—"Sporting Life" (Cont). Opens today (Wed.). In ahead, "Mondo Cane" (Times) (15th wk), fair $4,200, but for great longrun here.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "My Name Is Ivan" (Indie) (4th wk). The third week, ended Tuesday, was great $11,500 after $13,000 for second.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (44th wk). The 43d round ended Sunday (14) was great $8,700 after $9,200 for 42d week.

Normandie (Landau) (592; $1.25-$2)—"Marilyn" (20th). Opens today (Wed.), daydating with Astor. Last week, subsequent-run.

Plaza (Lopert) (525; $1.50-$2)—"David and Lisa" (Cont) (31st wk). The 30th week ended yesterday (Tues.) was solid $7,000 or near after $8,0000 for 29th week.

RKO 23d Street (RKO) (1,000; $1.50-$2) — "Gathering of Eagles" (U) (2d wk. First stanza ended yesterday (Tues.) was sturdy $10,000 or close.

Sutton (Rugoff Th.) (561; $1.50-$2) — "Heavens Above" (Janus) (9th wk). Eighth round finished Sunday (14) was smash $8,500 after $10,000 in seventh.

Toho Cinema (Toho) (299; $1.50-$2)—"Sanjuro" (Toho) (11th-final wk). The 10th week ended Monday (15) was good $4,400 after $4,800 in ninth. "My Hobo" (Toho) opens July 23.

Trans-Lux East (T-L) (600; $1.25-$2)—"Gathering of Eagles" (U) (2d wk). Initial stanza completed yesterday (Tues.) was nice $9,000 or near. "The Burning Court" (T-L) opens July 31.

Trans-Lux 52d St. (T-L) (540; $1.25-$2) — "PT 109" (WB) (4th wk). Third session completed yesterday (Tues.) was fair $4,700 after $6,000 in second. "Donovan's Reef" (Par) opens July 24.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Longest Day" (20th) (4th wk). Third round ended yesterday (Tues.) was sturdy $7,500 after $11,000 for second. Continues.

World (Perfecto) (390; 90-$1.50) —"Violated Paradise" (Vic) (6th wk). This frame winding up tomorrow (Thurs.) looks like solid $7,500 after $8,000 in fifth stanza. Holds.

'Irma' Giant 31G, Balto; 'Cleo' 29G

Baltimore, July 16.

"Cleopatra," in third smash frame at the Hipp is still standout in a week that looks good all around. "Irma La Douce" opened wow daydating the downtown Little and suburban Senator. "L-Shaped Room" is fine in second at Playhouse. "Hud" is holding solidly in seventh session at the Charles. "Lawrence of Arabia" is boffo in seventh week at Mayfair. "Heavens Above" looks nice in first at the Five West. "Donovan's Reef" is fast in second round at Stanton. "How the West Was Won" continues sock in 14th round at Town.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.50)—"Hud" (Par) (7th wk). Fine $6,000. Last week, $7,000.

Five West (Schwaber) (435; 90-$1.50)—"Heavens Above" (Janus). Hep $3,500. Last week, "List of Adrian Messenger" (U) (6th wk), $2,300.

Hippodrome (T-L) (2,200; $1.50-$3.50)—"Cleopatra" (20th) (3d wk). Great $29,000. Last week, same.

Little (T-L) (300; 50-$1.65)—"Irma La Douce" (UA). Huge $9,000 or over. Last week, "Balcony" (Cont) (11th wk), $2,700.

New (Fruchtman) (1,600; 50-$1.50) — "Island of Love" (WB). Fine $7,000. Last week, "Gathering of Eagles" (U) (2d wk), $4,000.

Mayfair (Fruchtman) (700; $1.50-$2.75)—"Lawrence of Arabia" (Col) (7th wk). Sock $12,000. Last week, same.

Playhouse (Schwaber) (365; 90-$1.50) — "L-Shaped Room" (Col) (2d wk). Big $4,600. Last week, same.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Donovan's Reef" (Par) (2d wk). Boff $9,500. Last week, $10,000.

Senator (Durkee) (960; 90-$1.65) —"Irma La Douce" (UA). Socko $22,000 in first week as firstrun house.

Town (T-L) (1,125; $1.50-$2.50)—"How West Was Won" (MGM) (14th wk). Big $13,000. Last week, $11,000.

Rex (Freedman) (500; $1.50) — "Sunderin" (Indie). Fair $1,800. Last week, "Bedroom Vendetta" (Indie) (2d wk), $2,000.

'Horn' Hotsy $12,500, Cincy; 'Birdie' Boff 12G, 'Cleo' Lush 24G, Both 3d

Cincinnati, July 16.

"Blow Your Horn" rates hotsy in arrival week at Albee to support strong holdovers in maintaining a pleasing summer level for Cincy film biz. "Cleopatra" reigns boffo in third week at the Grand while "Bye, Bye Birdie" is still sock for same period at Keith's. "Spencer's Mountain" looks potent in second stanza at Palace.

"How West Was Won" looms smash at Capitol in 18th round. "L-Shaped Room" looks tall daydating at Esquire and Hyde Park arty houses. "Jason and Argonauts" plus "Face in Rain" warranted a weekend carryover at Twin Drive-In.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Blow Your Horn" (Par). Hotsy $12,500. Last week, "Donovan's Reef" (Par), $8,500.

Capitol (SW-Cinerama) (1,540; $1.25-$2.75) — "How West Was Won" (MGM) (18th wk). Sock $13,000. Last week, $13,500. Matinee attendance is shaping firm.

Esquire Art (Cin-T-Co) (500; $1.25)—"L-Shaped Room" (Cont). Big $3,000. Last week, "Electra" (UA), $1,500. "Room" also at Hyde Park.

Grand (RKO) (1,396; $1.80-$3.50)—"Cleopatra" (20th) (3d wk). Boff $24,000. Last week, $25,000.

Guild (Vance) (272; $1.25) — "Sparrows Can't Sing" (Janus) (2d wk). Okay $1,500 after $2,000 opener.

Hyde Park Art (Cin-T-Co) (700; $1.25)—"L-Shaped Room" (Cont). Swell $2,500. Last week, "Electra" (UA), $1,200.

Keith's (Cin-T-Co) (1,500; $1-$1.50)—"Bye, Bye Birdie" (Col) (3d wk). Still smash at $12,000 after $15,000 for second round.

Palace (RKO) (2,600; $1-$1.50)—"Spencer's Mountain" (WB) (2d wk). Potent $8,000 following $9,000 preem.

Twin Drive-In (Cin-T-Co) (800 cars each side; $1)—West: "Jason and Argonauts" (Col) and "Face in Rain" (Indie) (2d wk-4 days). Pleasing $6,000 after $15,000 for first week. "Miracle of White Stallions" (BV) and "One, Two, Three" (UA) (subruns) opened Sunday (14) for three nights. East: "Hud" (Par) and "No Man Is An Island" (U) (subruns) at 85c. Good $9,000. Last week, "The Birds" (U) (subrun) and 'Mongols" (Indie), $12,000.

Valley (Cin-T-Co) (1,275; $1.50-$2.50) — "Lawrence of Arabia" (Col) (14th wk). Okay $5,000. Last week, $6,000.

CHICAGO

(Continued from page 9)

lowstone Cubs" (BV). Socko $22,000. Last week, "Gathering of Eagles" (U) (3d wk), $13,000.

State-Lake (B&K) (2,400; $2-$4) — "Cleopatra" (20th) (3d wk). Rousing $75,000. Last week, $80,000.

Surf (H&E Balaban) (684; $1.50-$1.80)—"Fiasco In Milan" (Cont). Happy $5,300. Last week, "The Law" (Embassy) (3d wk), $4,800.

Todd (Todd) (1,089; $1.75-$3.50) —"55 Days At Peking" (AA) (7th wk). Oke $6,500. Last week, $7,500.

Town (Teitel) (640; $1.25-$1.80)—"L-Shaped Room" (Col) (3d wk), Hotsy $7,000. Last week, $8,500.

United Artists (B&K) (1,700; 90-$1.80)—"Irma La Douce" (UA) (5th wk). Fancy $26,000. Last week, $27,000.

Woods (Essaness) (1,200; 90-$1.80) — "Donovan's Reef" (Par) (3d wk). Big $14,000. Last week, $19,000.

World (Teitel) (608; 90-$1.80)—"L-Shaped Room" (Col) (3d wk). Slick $12,000. Last week, $13,500.

LOS ANGELES

(Continued from page 8)

Samson" (Indie) (2d wk). Nice $10,400.

Los Angeles, Pix, Wiltern, Baldwin (Metropolitan-Prin-SW-State) (2,049; 756; 2,344; 1,800; $1-$1.49) —"Gathering of Eagles" (U) and various second feature pix (2d wk). Fair $16,000.

State, Hollywood (Metropolitan-FWC) (2,404; 856; $1-$1.25)—"Pt 109" (WB) and "Black Gold" (WB) (2d wk). Busy $9,500.

Lido (FWC) (876; $2) — "David and Lisa" (Cont) (m.o.). Slick $5,000.

Hawaii, Crest (G&S-State) (1,106; 1,106; 750; $1-$2) — "Bye, Bye Birdie" (Col) and "Love Is Ball" (UA) (2d wk). Soft $6,000. Last week, $8,300.

El Rey (FWC) (856; $1-$1.49) — "Hud" (Par) (2d wk). Fancy $7,500. Last week, $9,900.

Pantages (RKO) (1,512; $2.50-$5.50) — "Cleopatra" (20th) (4th wk). Great $72,000. Last week, ditto.

Hollywood Paramount (State) (1,468; $1.55-$2.40) — "Come blow Your Horn" (Par) (4th wk). Torrid $21,000. Last week, $25,000.

Music Hall (Ros) (720; $2-$2.40) —"L-Shaped Room" (Col) 4th wk). Lush $8,500. Last week, $9,200.

Beverly (State) (1,150; $2-$2.40) —"55 Days at Peking" (AA) (7th wk). Hefty $7,500. Last week, $8,500.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (21st wk). Hotsy $33,500. Last week, $37,300.

Warner Beverly (SW) (1,316; $1.65-$3.50)—"Lawrence of Arabia" (Col) (30th wk). Near-capacity $30,000. Last week, same.

Egyptian (UATC) (1,392; $1.65-$3.50) — "Mutiny on Bounty" (MGM) (35th wk). Fairish $11,000. Last week, $10,600.

Carthay (FWC) (1,138; $1.80-$3.50)—"Longest Day" (20th) (40th wk). Solid $7,000. Last week, $6,000.

MINNEAPOLIS

(Continued from page 8)

reer Girl" (Indie) (reissue) (2d wk). Par $1,000. Last week, $1,200.

Gopher (Berger) (1,000; $1.25-$1.50)—"Donovan's Reef" (Par) (3d wk) (m.o.). Nice $5,000. Last week, "Please, Not Now" (20th), $4,000 at $1.-$1.25.

Lyric (Par) (1,000; $1.25-$1.50)—"Spencer's Mountain" (WB) (2d wk). Socko $8,500. Last week, $9,000.

Mann (Mann) (1,000; $1.25-$1.50) —"Come Blow Your Horn" (Par) (3d wk). Smash $10,000. Last week, $11,000.

Orpheum (Mann) (2,800; $1.25-$1.50—"Bye, Bye Birdie" (Col) (3d wk). Good $7,000. Last week, $8,000.

Park (Mann) (1,000; $1.50)—"L-Shaped Room" (D-R) (3d wk). Fancy $3,000. Last week, $3,500.

State (Par) (2,200; $1-$1.25)—"Captain Sindbad" (MGM). Sock $12,000. Last week, "Donovan's Reef" (Par) (2d wk), $7,000 at $1.25-$1.50.

Suburban World (Mann) (800; $1.25—"Seven Capital Sins" (Embassy). Normal $2,500. Last week, "Carry On, Regardless" (Gov) (2d wk), $1,200 in five days.

World (Mann) (400; $1.25-$1.50) —"Irma La Douce" (UA). Giant $10,000 or near. Last week, "Balcony" (Cont) (2d wk), $3,500.

ST. LOUIS

(Continued from page 8)

(MGM) and "Son of Spartacus" (MGM), $6,000.

State (Loew) (3,600; 60-90) — "55 Days at Peking" (AA) (2d wk). Good $11,000. Last week, $17,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "How West Was Won" (MGM) (14th wk). Fine $14,000. Last week, $14,000.

Pageant (Arthur) (1,000; $1.25-$1.75) — "Lawrence of Arabia" (Col) (sub-run) (3d wk). Good $3,500. Last week, $4,000.

St. Louis (Arthur) (3,800; 75-90) —"Bye, Bye Birdie" (Col). Good $15,000. Last week, "Donovan's Reef" (Par) (2d wk), $8,000.

Shady Oak (Arthur) (760; 90-$1.25) — "Four Days of Naples" (MGM) (2d wk). Nice $2,500. Last week, $3,000.

DETROIT

(Continued from page 8)

wk). Record $36,000. Last week, $36,500.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80)—"How West Was Won" (MGM) (20th wk). Great $18,000. Last week, $18,500.

Mercury (United Motion Theatre Co.) (1,468; $1-$1.80)—"Irma La Douce" (UA) (3d wk). Wow $23,000. Last week, $23,500.

Trans-Lux Krim (Trans-Lux) (980; $1.49)—"Women of World" (2d wk). Solid $9,000. Last week, $10,500.

Amusement Stock Quotations

Week Ended Tues. (16)

N. Y. Stock Exchange

1963 High	1963 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	12¼	ABC Vending	111	14½	14	14	— ⅜
38¼	29½	Am Br-Par Th	148	31⅛	29⅞	29⅞	— ¾
21⅜	14½	Ampex	818	21⅜	19¾	19¾	— ⅝
63⅜	42½	CBS	463	63⅜	61	61¾	— ⅜
18¾	12¼	Chris Craft	77	13½	13⅛	13⅛	— ¼
29½	22¼	Col Pix	98	25¾	25¼	25⅝	
46	45⅛	Decca	9	45¾	45⅜	45⅜	
41⅜	27¾	Disney	333	41⅜	39⅛	39⅛	—1
122⅜	106⅞	Eastman Kdk.	244	110⅛	107⅝	108	— ⅞
6⅜	5¼	EMI	109	5½	5⅜	5½	+ ¼
16½	9⅝	Glen Alden	1264	16½	15⅜	15⅞	+ ⅜
23¾	17⅛	Loew's Thea.	119	18½	18⅛	18¼	— ⅛
59⅜	48	MCA Inc.	32	55⅞	54¾	55¼	— ¼
30½	15	Metromedia	760	30½	28⅛	28¼	
34⅜	28	MGM	274	31⅞	28⅜	29¼	— ⅜
12¾	7⅞	Nat. G'l Corp.	161	11⅝	11	11⅜	— ⅛
23⅞	21⅛	Outlet	†330	22¾	21¾	22½	+1
48¼	35¼	Paramount	64	41¼	40⅛	40⅛	—1¼
174½	126½	Polaroid	775	164⅞	156	157¾	— ½
74⅜	56	RCA	626	71⅛	68¾	69⅜	— ¾
10¼	6¾	Republic	140	10¼	9⅝	9⅞	— ⅜
24⅝	20½	Stanley War.	46	22	21½	21⅞	— ⅛
42½	31	Storer	247	40⅜	37¾	38¾	—1⅛
28¼	17⅞	Taft Bdcst.	28	25¼	23	23¼	—1½
37	20	20th-Fox	231	30½	29½	29½	—1
32	24¾	United Artists	209	25⅝	24¾	24⅞	— ½
16¼	12⅞	Warner Bros.	102	14⅞	13½	14⅛	— ⅝
68	51	Zenith	413	63⅞	60⅜	61½	—1½

American Stock Exchange

4	2⅛	Allied Artists	101	3⅜	3	3⅛	— ⅛
8⅜	5	BalM'nt GAC	107	8⅜	8	8¼	+ ⅜
12¼	7⅞	Cam-P'kway	13	8	7⅞	7⅞	+ ⅛
24⅞	16⅞	Cap. Cit. Bdc.	60	21⅜	20⅛	20⅜	— ⅞
17⅜	13½	Cinerama Inc.	372	15⅝	14⅛	14⅝	+ ¼
8¼	6⅞	Desilu Prods.	28	7	6½	7	+ ⅜
7⅜	4¾	Filmways	50	7½	6⅞	7¼	+ ¼
10¼	5¾	MPO Vid.	215	13	9⅝	11¼	+1⅞
15/16	⅜	Nat'l Telefilm	39	½	⅜	7/16	
3⅝	2⅛	Reeves Bdcst.	17	3½	3⅛	3⅛	— ⅜
3⅞	3⅛	Reeves Snd.	56	3¼	3⅛	3¼	+ ¼
17¾	13¼	Rollins Bdcst.	7	17½	16	16	—1¾
25⅜	16¾	Screen Gems	22	22⅞	21¾	21⅞	—1⅞
18⅝	8⅝	Technicolor	2272	18⅝	16⅜	16¾	— ½
6¾	4⅛	Teleprompter	25	5¼	5	5⅛	
2¾	⅞	Tele-Indus	6	1¼	1¼	1¼	
13⅜	11⅛	Trans-Lux	18	11⅜	11	11⅜	

* Week Ended Mon. (15).
† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	6⅜	7¼	+ ⅝
Four Star Television	8¼	9	— ¼
Gen. Aniline & Film	310	332	+5
General Drive-in	10⅜	11⅜	+ ⅜
Magna Pictures	2¼	2⅝	+ ⅛
Medallion Pictures	8¾	9¾	— ⅛
Pickwick International	4½	5	— ⅛
Premier Albums	6⅞	7¾	— ⅝
Rust Craft Greeting Cards	13⅞	15	— ¼
Seven Arts Productions	7¾	8½	— ⅛
Transcontinent Television	17⅞	19⅛	+ ⅛
U. A. Theatres	11½	12⅞	+ ¾
Walter Reade-Sterling Inc.	2¼	2⅝	+ ⅛
Wometco Enterprises	24¼	26¼	+ ¼
Wrather Corp.	6⅛	6⅞	+ ½

(Source: National Assn. of Securities Dealers Inc.)

Better Now In France: U.S. Commerce Dept. Reports on Film Trade

Washington, July 16.

The French motion picture industry, in a sick state until the De Gaulle government came to its aid earlier this year, may be able to expand. At the same time, the U.S. is getting a better break in the French market.

This was the report of the Commerce Dept. today (Thurs.) in an asesssment of the French film situation.

The U.S. could send in less than 100 feature films for dubbing in 1962. But under a new agreement between the French government and the Motion Picture Export Assn. of America, member U.S. companies are allotted 140 dubbing permits in 1963 and 150 in 1964.

Production in France in 1962 was down to 90 feature films, with only 46 of them by French companies alone. The rest were co-productions with French majority interests. Most were Franco-Italian co-productions.

"French film producers," the report said, "threatened to suspend all production in January 1963 if the French government did not come to their aid with increased subsidies and detaxation measures. The French government responded sympathetically and, in March 1963, published a decree which allowed film makers 14% of the gross collections in French theatres to be applied to the cost of production. This was an increase from the previous rate of 5.5%."

The Commerce Dept. estimated that French motion pictures have lost 100,000,000 in attendance in the last five years. The number of theatres fell from 5,806 in 1961 to 5,755 in 1962. This represented a loss of 20,000 seats.

The Stick-Around Bunch

Hollywood, July 16.

Sidney P. Solow, veepee-general manger of Consolidated Film Industries, has presented "25 Year" pins to eight men and two femmes on CFI's staff. Total of 26 people now are on firm's payroll with at least 25 years' service.

Latest recipients include: Rosalind Burghardt, John M. Cooper, Ted Fogelman, William Funck, Dane Hansen, Lucile Holt, Job Sanderson, Ben Wolf, Travis Martinelli and William Toney.

'PEKING' 68-HOUSE PACE

Opening Day at $89,500—26 RKOs Included

Samuel Bronston's "55 Days at Peking," being distributed by Allied Artists, got off to a big start last week in a 68-house multiple break in the New York area, grossing $89,500 on its opening day last Wednesday (10). Of this, a nifty $45,200 was tallied at 26 RKO theatres.

Other metropolitan circuits participating in the break include Skouras, Century, Randforce, Interborough and Brandt. The spread follows a four-week limited preem engagement which began May 29 at the RKO Palace, RKO 23d Street, Trans Lux 85th St. and RKO Albee Theatres.

UA's Summer Sked Big Abroad With N.Y. & H'wood Too

United Artists has a busy production schedule this summer, with considerable shooting being done overseas. In all, the company will be lensing five features abroad between now and Labor Day, with a sixth to go around that time, in addition to two films in the Gotham area and two in Hollywood.

Rolling shortly in London, Turkey and Greece will be Martin Ransohoff's production "Man in the Middle," adapted from Eric Ambler's novel "The Light of Day." This will star Melina Mercouri, Peter Ustinov, Maximilian Schell and Robert Morley and will be directed by Jules Dassin. Lensing in Paris will be "The Train," produced by Jules Bricher, directed by Arthur Penn and starring Burt Lancaster.

England will be the location for "Woman of Straw" which will be produced by Michael Relph and directed by Basil Dearden, starring Gina Lollobrigida, Sean Connery and Sir Ralph Richardson. Also in England will be "633 Squadron," produced by Mirisch Films with Lewis Rachmil as exec producer and Walter Grauman as director. Cliff Robertson and George Chakiris star.

Jumping to Yugoslavia, the Corman Bros. will be putting their "Dubious Patriots" into production this summer. All these will roll by Labor Day. Also going into production around that time will be Martin Poll's "Rope of Sand" pic, slated for lensing in Portugal.

Already in progress in the east, in the vicinity of Philadelphia, is Frank & Eleanor Perry's "Ladybug, Ladybug" film, which is being shot completely on location from an original screenplay by Mrs. Perry and under Frank's direction. Slated to roll on Long Island July 29 is the Pan Arts production of "The World of Henry-Orient," starring Peter Sellers, directed by George Roy Hill and produced by Jerry Hellman. Also this summer, in Hollywood, Sinatra Productions' "For Those Who Think Young" will be in progress as will Stuart Millar and Lawrence Turman's production of the filmization of Gore Vidal's Broadway play "The Best Man," with Franklin Schaffner megging.

Also currently lensing for UA are George Stevens' "Greatest Story Ever Told," which is filming in Utah and Tony Richardson's production, lensing in Ireland, of "Take Love Easy," produced by Oscar Lowenstein, directed by Desmond Davis and starring Rita Tushingham and Peter Finch. All of these, plus a hefty list of recently-completed pix, will be giving UA a healthy list of releases for the months ahead and should help ease exhibitor gripes about a shortage of product.

Exhibits & Films of USIA Praised But Its Periodicals Get Cuffed

Aspen, Colo., July 16.

The U.S. Information Agency is doing a good job of "image-building" abroad via its cultural and trade exhibits and its motion picture program, but USIA publications are often "dull, impersonal, or too opulent for their chosen audiences."

This was the consensus of opinion expressed here at the recently concluded 13th annual International Design Conference. Meeting was attended by more than 500 leaders in design, films and journalism who were asked to review USIA activities in various fields. Among film industry attendees were George Stevens Jr., director of the USIA's motion picture service; producer George ("Ugly American") Englund, and Arnold Picker, exec veep of United Artists.

In explaining the USIA workings to the conferees, Donald Wilson, the Agency's deputy director, reported that the USIA's total budget of $122,500,000 a year is only slightly larger than the amount which Russia spends annually to jam the Voice of America. The Agency's objective, he said, is to "make the policies of this nation everywhere intelligible and, wherever possible, palatable." The Agency's five basic themes: (1) need for a nuclear test ban treaty, (2) need for a free Berlin, (3) need for a more effective United Nations, (4) that man's best hope is a world of free choice, and (5) that democracy is consistent with the aspirations of newly developing nations.

Despite the comprehensive USIA programs, Wilson said, independent forces have a far greater role in shaping America's image abroad. Perhaps, he added, Hollywood wields the greatest influence. In this regard, Assistant Secretary of State Lucius D. Battle said that even scenes of violence and racial intolerance are permissible fare for the 80,000,000 people who see Hollywood films overseas each week "because these films are the free expression of a free people, and this fact is definitely not lost on the people who see them."

Conferees here rated USIA films as "more compelling" than the Soviet pictures, which tend to be "too hard-sell" in their propaganda content. Stevens reported that the USIA makes few "pure image" or "Americana" films because of lack of funds. Pix, instead, are primarily dedicated to the five themes reported above. The USIA's motion picture service produces 270 documentaries and 300 newsreels in 52 languages, usually at a cost of from $10,000 to $11,000 each. Pictures are shown around the world, except, of course, in the U.S.

Stevens explained USIA product is not shown in this country so that they cannot be turned into internal propaganda instruments.

Of all the USIA material shown here, the magazines and brochures drew the least enthusiastic response.

Patwant Singh of India, writer, critic and publisher, described himself as "puzzled and distressed" at the USIA magazines. He asked why "Span," a USIA magazine distributed in India, addressed itself in both content and design to the upper classes, a "strata already Western-oriented," rather than to those groups which are indifferent, somewhat cynical or downright hostile to the American way of life."

Look Magazine's art director Allen Hurlburt said he was afraid that USIA magazines "give the impression of a rich Uncle Sam with a button down collar, when they might represent a warm, robust people."

Economy Reported Good In Area By Fed Reserve

Minneapolis, July 16.

Local exhibs are encouraged by the current Minneapolis Federal Reserve bank report that this district's economy is moving along at a "reasonably satisfactory pace." For the first 1963 months, personal income averaged 6.4% above that of the corresponding 1962 period, according to the report. The national rise was only 4.2%, it's pointed out.

Other favorable factors cited in the report include employment growth above normal seasonal improvement, a modest gain in manufacturings' weekly earnings and a decrease in the number of people drawing unemployment insurance.

This is considerable of an agricultural area and the report states that "district farm conditions so far have been seasonally favorable." In all, the survey indicates more business conditions improvement than at any time during a recent 12-month period.

Roanoke's No-No On Desegregating Of Its Theatres

Roanoke, July 16.

Although a Federal Court has held Virginia's segregated seating law to be invalid, Roanoke theatre operators don't interpret the ruling as meaning film houses must be integrated.

Managers are taking their cue from Roanoke Commonwealth's attorney Leroy Moran who interprets the decision handed down by a three-judge court at Alexandria as meaning the State law compelling segregated seating is unconstitutional; it does not deprive the operator of "a privately owned and operated theatre" from making his own decision as to whom he will, or will not, admit.

Henry Scholz, president of the National Theaters Corp., which operates Roanoke's largest film house, the American, quoted Moran's off-hand opinion as justification for continuing refusal admit Negro patrons. But he added: "If and when the law requires desegregation, we will abide by the law."

Three other film houses—the Jefferson, Grandin and Lee—are controlled by Craver Theatres of Charlotte, N.C. A spokesman was noncommittal as to whether they will be desegregated. However, he said, Charlotte theatres were integrated several weeks ago on an experimental basis and the chain may gradually remove restrictions "on a city-to-city basis." For the present, Negroes are not being admitted to the Roanoke three.

Individual Negroes have made efforts to be admitted to the American, but there has been no organized attempt. Until the past week or so, the Roanoke branch of the NAACP had the mistaken belief that all four Roanoke houses were owned by the American management and had tested the segregation ruling only at the larger theatre.

The Rev. R. R. Wilkinson, president of the branch, says his organization has followed a policy of trying to cooperate with local biracial groups rather than staging marches and demonstrations. The NAACP has held out the likelihood of mass efforts to obtain admission, however, if Roanoke houses are not desegregated voluntarily.

Film Shares Rise Since 1957

David Unger, longtime close student of motion picture stocks and investor in various of the pic issues, sends along a chart showing the price increases since 1957—"a poor year." The general market rise since that time has been 70%.

	Price 12/31/57	Price 7/5/63	Increase
Columbia	12¾	25¾	102%
Disney	14	38½	175%
Metro*	17	32¼	90%
Paramount	31¼	41¾	34%
20th-Fox	22	30¼	37%
United Artists	15	25½	70%
Universal	18	62½	247%
Warners*	4¼	14¾	247%

*Adjusted.

BURTON ROBBINS TO BRIEF NSS STAFF

National Screen Service branch managers will convene in New York next week at which time president Burton Robbins will provide the blow by blow of a new program of expanded activities.

Basic NSS idea is to provide exhibitors with additional promotional material, including the newly adopted Preview Records. Latter represent "coming attractions" in platter form and, along with the music from future bookings, is some dialog about the refreshments on sale.

TO DATE*

20th Century-Fox's

CLEOPATRA

IS

51.5% AHEAD

OF ANY OTHER ROADSHOW IN THE HISTORY OF THE BUSINESS WITH NO EXCEPTIONS WHATSOEVER

*As of July 14, $3,171,678 boxoffice gross in 33 days in New York City, 26 in Los Angeles, 19 in 37 situations, 12 and 13 in 2 others.

Inside Stuff—Pictures

Jerry Lewis barred tv writers and trade press from his two-day visit in Boston July 10-11 by the simple expedient of having his press agents calling the aforementioned writers and telling them not to come.

Burning question that had the tv writers and other press curious was VARIETY's page one story from Montreal in the July 3 issue indicating Lewis was in favor of pay tv. Educated guesses were that because of this story, Lewis decided to duck tv writers and trades.

Lewis' film "Nutty Professor" nabbed two pans from the Boston Herald and the Boston Globe film reviewers. Said Marjory Adams, film critic, Boston Globe: ". . . It isn't our lovable Lewis as we ever knew him before. I would just as soon not know him again in this kind of dual role . . . I don't know what Lewis has in mind when he makes his final remarks indicating that there's an important moral hidden under the zany doings of 'The Nutty Professor.' It has something to do with valuing yourself high if you want other people to do so. But it doesn't mean very much considering the clumsy language in which it is delivered. Jerry Lewis can do better than this in making people laugh. Next time around I am sure he will."

With an entourage of 15, Lewis made p. a.'s in eight Boston area theatres, Pilgrim, Boston; Granada, Malden; Strand, Dorchester; Oriental, Mattapan; Paramount, Lynn; Paramount, Salem; Cinema, Peabody; Embassy, Waltham; four each in the two days.

"Ours is a luck business and a partnership business." Thus the nature of the motion picture industry today was summed up by a senior officer of a major company.

Earlier this year, he said, "we had four flops in succession; now we have four hits." All eight pictures looked good at the outset—"otherwise we wouldn't have made them."

He added there's just no sure way of telling how a film production will turn out and, upon its completion, how to gauge public acceptance.

Further, said the film official, "we find we have at least one partner with just about all of our pictures." Exceptions are those bought outright, such as from foreign producers. He complained that the partners —including indie producers, stars, writers, etc.—"naturally share in the profits when we have profits, but when there's a loss, we take the loss entirely."

Conflict over film titles develops with a fair amount of frequency and one such case recently arose between Embassy Pictures and Columbia Pictures over the handle for the former's upcoming "L'Ape Regina" which, literally translated, means "Queen Bee."

Seems Embassy won't be able to use this title, however, because Columbia has used it in 1955 for a film of its own, one which is currently playing on tv in some places. So Embassy has decided to use the handle under which the pic is playing in France, "The Conjugal Bed," but the distrib is also thinking of giving it a subtitle which will read "a modern fable of the queen bee" or something to that effect.

Film, which ran into some customs difficulties when entering the States but which has since been released, stars Marina Vlady and Ugo Tognazzi. Miss Vlady won the "best actress" award at the recent Cannes fest for her performance in the pic, which was directed by Marco Ferreri from an original screenplay he wrote in collaboration with Goffredo Parise and Raphael Azcona. It deals with a young wife who places insatiable demands on her older hubby, and the "Queen Bee" handle was figured as perfect for the film because of the nature of the insect which kills its mates after being impregnated.

An "Art of Film" seminar, limited to 36 and costing $90 a head (including bed and board), is being held July 20-26 at Canterbury Hills Residential Centre near Hamilton, Ont. Organized by McMaster U. and Canadian Federation of Film Societies, its lecturers are: James Card, curator of Eastman House, Rochester, N.Y.; Ernest Callenbach, editor of Film Quarterly; Andrew Sarris, freelance writer on films; Peter Morris of Canadian Film Institute, who'll direct the seminar.

A 16mm short will be directed by Richard Ballentyne, president of Inter-Video Productions Ltd., Toronto, with co-operation of National Film Board of Canada. Films shown will include Welles' "Citizen Kane," von Stroheim's "Foolish Wives," Joseph Losey's "Concrete Jungle," John Ford's "Informer," a clutch of Charles Chaplins and several from Britain, France, Italy, Sweden and Russia.

Ralph Nelson's "Lilies of the Field," which recently scored impressively at the Berlin Film Festival by copping three awards, is, appropriately enough, playing its premiere engagement in the city of its success. Pic had its world preem Monday (15) in Berlin and will open four weeks later in theatres throughout West Germany. Sidney Poitier won the Berlin fest's "best actor" award for his starring role in the pic and it was also awarded the Catholic film organization prize and the Protestant Inter-film prize. Nelson produced and directed the low-budget effort which also stars Lilia Sakala and Stanley Adams. James Poe wrote the screenplay from William E. Barrett's novel.

In Minneapolis for the local opening of his own and brother's "Captain Sindbad" (MGM), Herman King gave his mother most of the credit for the success of the King Bros. as film producers. "Mother is our best adviser," King told Will Jones of Tribune. "She sees more movies than anybody. She reads more than anybody. She comes to the office, goes through the scripts that have been sent to us, takes them home and tells us which she likes. "We've made 40 pictures and the only two that ever lost money were those that mother didn't like. And now we are pretty much guided by her advice."

Almost like a tradesheet pitch was the N.Y. Mirror's editorial last week (July 10), titled "About Face," reading:

"A Federal district court in New York has approved a petition by National General Corp., which owns 225 theatres in 17 states, to produce and distribute motion pictures.

"Once in the not so long ago, this sort of arrangement was standard practice. Indeed, it was the skeletal structure of the movie industry and logically so.

"All that changed shortly after World War II when the Justice Department, in a misguided rampage of trustbusting, fought and won a bitter battle to separate the major studios from their theatre chains.

"The result was disastrous for the U.S. movie-producing industry, which had led the world and earned dollars everywhere. The industry, drawing top talent here, creating a vast array of jobs and paying vast amounts to Uncle Sam in taxes, began to wither on the vine—a sorry case of Government-created economic blight. The advent of TV made the situation all the worse, with unemployment mounting as the major studios retrenched and theatres closed up by the hundreds.

"Naturally, a shortage of new movies developed. Independents couldn't meet the demand. Exhibitors turned to importing pictures from Europe and Japan—a trend still going on. So it's all too apparent who lost and who benefited from the Justice Department's war with the U.S. movie industry.

"Thus, the about-face in the court's approval of the National General Corp. petition is significant of a revised attitude on the subject. The Justice Department did not oppose the petition.

"If the department has now seen the light, it's an encouraging development. The tragedy is that the awakening has come only after incalculable, irreparable damage has been wantonly inflicted on a great industry."

Multiple Ozoners on Guarantee Altering First-Run Pattern In Dayton Area

By BRAINARD PLATT

Dayton, O., July 16.

The shortage of feature product which has been bothering downtown first run film theatres for some time has grown acute this summer. Suburban drive-ins, previously second runs, have become a major factor in the competition for the big releases.

Downtowners were first dismayed last year when Doris Day and Cary Grant's Universal film, "Touch of Mink," played first run for two weeks in four drive-ins.

This year Dayton Theatre Assn., a chain of 10 drive-in theatres, six of which are located in the immediate area has been getting a number of good ones. Al Levin, secretary, notes the company did $27,000 in one week with four of its local drive-ins on Sandra Dee in "Tammy And the Doctor."

He also estimates the same sort of a schedule brought in about $25,000 each on Bob Hope's "Call Me Bwana," and "Dr. No." John Wayne's "Donovan's Reef" was just under that figure, he points out.

Moreover, four other independents have banded together to close for first runs. Their most recent, which they picked up for two weeks, was "Spencer's Mountain" with Henry Fonda.

Levin's four houses using first runs handle a total of 3,100 cars and he usually shows the main feature twice and the second film once or twice. He confines his presentations to one week, noting that the take on "Touch of Mink" was cut in half the second week.

Levin estimates the season when his drive-ins can attract top quality first run films ranges from April through September.

"We don't bid on the films, just return a form showing we will accept their guarantee figures for the four houses in which we want to play the pictures," he said.

He does admit the big attraction is the multiple theatre deal, recognizing that the distributors probably would not be interested in just a single drive-in.

As things now stand, Levin's company is showing first run films in Springfield, where it has two houses, but not in the single house in Cincinnati or Chicago.

"I doubt if we will get around to that in Chicago," he said, "but I imagine we will be soon in Cincinnati." He estimates he will be running about 20 first run movies in Dayton this summer.

He attributes the trend to drive-in theatres to declining fortunes of downtown houses and the fact the distributors are looking for places where they can make money with their products.

"It is just good business on their part to make the films available to us because we can guarantee they will get the viewers," he said.

'Irma la Douce' To Showcase Aug. 7

"Irma La Douce," United Artists' strong-grossing pic, will be heading onto the company's Premiere Showcase spread of theatres in New York, beginning around Aug. 7. On that date it will exit the DeMille Theatre on Broadway where "Great Escape," another UA film, will make its Gotham bow, daydating with an eastside house not yet determined.

Billy Wilder's "Irma" will continue at the Baronet Theatre, where it has been daydating with the DeMille, when it goes out on the showcase. The pic is in its seventh week at the DeMille where it has been holding to steady biz. "Escape" has been playing to strong biz on the Coast and in other scattered cities. Both pix are looked to by UA execs to be among the company's top grossers for the year.

United Nations Ties For Hope's 'Global Affair'; Star Gets 10% of Gross

Hollywood, July 16.

United Nations has pledged worldwide release privileges in support of Hall Bartlett's production of "A Global Affair," Bob Hope starrer currently filming for MGM. While the UN would not waive its policy of refusing filming permission inside the premises, the world governmental body has agreed to sponsor worldwide premieres of the picture which, Bartlett said, "would probably be as benefits for UNICEF.

Major preem of "Affairs" has been set for the UN building itself in New York, with simultaneous premieres in 12 capitals of the world. Metro is aiming for Easter opening.

Picture, a departure for Hope, is based on the UN Convention (law) stating that every child of the UN member nations (112) would be brought up without want, prejudice or injustice. It concerns question of a child that might be left at the UN building and what would happen to it. Situation has been attempted but has never happened.

Hope has 10% of the gross of "Affair," a joint venture of Bartlett, Seven Arts and Metro. Bartlett's initial deal was with Seven Arts, picture then becoming one of the company's 20-film deal with Metro.

Repping the international employment of the UN, Bartlett has cast Barbara Bouchet, German; Brenda Benet and Francois Ruggerio, French; Inez Pedroza, Spanish; Linda Rogers, English, and Barbara Walden, Negro, in roles of UN employees. Players join Lilo Pulver, Jacques Bergerac, Yvonne DeCarlo, John McGiver, Robert Sterling, Miiko Taka and Elga Anderson in the entirely International cast.

Bartlett will complete "Affair" by Aug. 10 on a $1,600,000 budget. Producer is recreating UN general assembly and lobby on stage 27 at Metro, along with an original painting by George Gibson, Jerry Gebr and Harry Pepker paralleling a famed mural on children given to the UN by Brazil.

Jack Arnold is directing from screenplay by Charles Lederer based on the story by Eugene Vale. Arthur Marx and Bob Fisher also did additional writing.

Following completion of "Affair," Bartlett will go on a month of personal appearances on behalf of "The Caretakers," which he made for United Artists. Producer then wil prep "A Woman of Paris" on new deal now in negotiation.

Bartlett, additionally, has set a development deal with CBS in which he will enter television with an hour filmed series. Producer said he has been developing projects with Jim Aubrey, Robert Lewine and Hunt Stromberg Jr. who will select from several ideas submitted to them.

Lasser's Knowing

Minneapolis, July 16.

Harold Lasser, counsel for National General Corp., appears to have done well in working out the legalistics (with the Dept. of Justice) under which this theatre circuit will be permitted to engage in production and distribution. Entailed are amendments to the antitrust decree under which Nat'l-Gen. operates.

Some 20 years ago Lasser was a Justice attorney who helped press the case which resulted in that same decree.

U's 5 Now, Plus 8 In Next 9 Months

Following its five June-July releases, Universal will issue eight new features in the next nine months the company's v.p.-general sales manager Henry H. "Hi" Martin told a gathering of home-office sales execs and regional sales managers during sessions in a two-day sales meeting in New York last week. The veep characterized the lineup as having one of the strongest grossing potentials in many moons for U.

Company's August release will be the Doris Day-James Garner-Arlene Francis comedy "The Thrill of It All." The Ross Hunter-Arwin production will have its world preem at Radio City Music Hall following the current "Come Blow Your Horn," the exec revealed. Another U comedy, "For Love of Money," is slated for October release but will be given a series of August key city, pre-release openings.

In September, U will have "Kiss of the Vampire," new Hammer chiller-diller. "Dark Purpose," with pre-release openings slated for Thanksgiving, is skedded for December release, starring Shirley Jones, Rossano Brazzi, George Sanders, Micheline Presle and Georgia Moll. U's Christmas release will be Stanley Donen's "Charade," starring Cary Grant and Audrey Hepburn. This one, incidentally, has already been set for the Music Hall as its Xmas pic.

In February, the company will go with another comedy, "Man's Favorite Sport?", a Howard Hawks production starring Rock Hudson, Paula Prentiss and others. The Tony Randall-Burl Ives-Barbara Eden starrer "The Brass Bottle" will be unveiled in March, followed by "Captain Newman, M.D.," staring Gregory Peck, Tony Curtis, Angie Dickenson, Bobby Darin and others.

All of these pic are in color. In the past month, Universal has issued "List of Adrian Messenger," "Tammy and the Doctor," "King Kong vs. Godzilla," "Lancelot and Guinevere" and "A Gathering of Eagles." Of the upcoming releases, "Thrill of It All" and "Charade" are being looked to by the company to turn a good biz trick. So far this year the only big winner U has had is "To Kill a Mockingbird," with "The Birds," "Freud" and "Ugly American" not performing up to the strength hoped for at the time of their release.

As things shape up now, U execs are figuring "Mockingbird" and "Thrill" as their big 1963 breadwinners, with "Charade" not figuring, natch, since it is an Xmas release and most of its loot won't be in the till until 1964.

MORE PIX BOOKED FOR PHILHARMONIC FEST

Four more pix have been added to the program of features to be unspooled at the first New York Film Festival, scheduled to be held at Philharmonic Hall in the Lincoln Center of the Performing Arts.

Films include "Knife in The Water," directed by Roman Polanski (Poland); "Le Joli Mai," directed by Chris Marker (France); "The Sky," directed by Takis Kanelopoulos (Greece), and "Barravento," directed by Glauber Rocha (Brazil). Previously announced was "The Fiances" from Italy.

FALL-WINTER FILMS SOLD AT STATE FAIR

Columbus, O., July 16.

Trailers and featurettes plugging fall and winter film product will be shown in a booth at the Ohio State Fair here Aug. 22-Sept. 1 sponsored by the Independent Theatre Owners of Ohio. Ken Prickett, ITOO executive secretary, points out that this is a co-operative deal with the fair. Ohio theatres are asked to show trailers plugging the fair.

Trailers will be circulated to theatres. Prickett urged exhibitors to display them on the days listed and then forward them to the next theatre without delay.

"This is a tradeoff that will be mutually beneficial," said Prickett, "and we hope that we will bet 100% co-operation."

MGM BUYS SMITH NOVEL

Chapel Hill, N.C., July 16.

Betty Smith, Chapel Hill novelist, has sold the screen rights to her new novel, "Joy in the Morning," to MGM.

The purchase price was $100,000 down and an escalator clause on the sales of the book, which could make the figure much higher.

Miss Smith's novel, "A Tree Grows in Brooklyn," was made into a picture by 20th Century-Fox.

THE KING BROTHERS SAID THAT "CAPTAIN SINDBAD" WOULD DO IT—*And It Sure Has!*

NEW YORK Multiple . . . . . **$550,000** 1st Week

LOS ANGELES Multiple . . . . . **$200,000** 1st Week

NEW ENGLAND Multiple . . . . . **$240,000** 1st Week

DALLAS-FT. WORTH Multiple . . . **$40,000** 1st Week

DETROIT—Fox Theatre . . . . . **$32,000** 1st Week

PONTIAC, Mich., Miracle D.-I. . . . . **$21,400** 5 Days

KANSAS CITY Multiple . . . . . **$41,000** 1st Week

METRO-GOLDWYN-MAYER PRESENTS
A KING BROTHERS PRODUCTION
IN TECHNICOLOR® AND WONDRA-SCOPE

Captain Sindbad

STARRING GUY WILLIAMS · HEIDI BRUHL · PEDRO ARMENDARIZ · ABRAHAM SOFAER · WRITTEN BY SAMUEL B. WEST and HARRY RELIS · DIRECTED BY BYRON HASKIN · PRODUCED BY FRANK KING and HERMAN KING

M·G·M IS ON THE MOVE!

K's Message to Moscow Film Fest

Moscow, July 16.

On behalf of the Soviet Government and on his own behalf Nikita Khrushchev sent this message of greetings to the participants and guests of the Third Moscow International Film Festival:

"The Third Moscow International Film Festival, in the same way as all others which took place in Moscow, is being held with the motto 'for humanism in cinema art, for peace and friendship among nations,' which conforms to mankind's most vital interests and aspirations. Soviet audiences will meet with approval and gratitude the films, portraying deeply and truthfully the progressive ideas of our time—films imbued with lofty humanism—and a sense of civic duty, affirming the moral and intellectual beauty of men and answering the most urgent questions of our day with the incorruptible truth of artistic images."

Hollywood a Wow In Moscow

Continued from page 1

opening days, and at his own expense. And it was a case of paying their own way for the rest of the Yank delegation, with, of course, the exception of Stanley Kramer, who is a member of the feature film jury.

Present

The U.S. delegation, under the leadership of George Stevens Jr., of the USIA, also includes Tony Curtis and Christine Kaufman, Susan Strasberg, Elmer Bernstein, screenwriters Abby Mann and James Clavell, Ilya Lopert, Tom Brandon, Sig Shore and Susan Oliver. The Mirisch freres—Walter and Harold—were around for the beginning, but inexplicably left before the presentation last Wednesday (10) of their own film, "The Great Escape," which is the official U.S. entry.

The festival has, indeed, been something of a personal triumph for the Mirisches, yet they declined to share in the glory. For apart from their official contender, they were represented by two of the out-of-competition pix, "West Side Story" and "Some Like It Hot," both of which made sensational impacts. Each pic had several public screenings in the theatres reserved for non-competitive showings, and the ovations increased in their enthusiasm.

Tony Curtis' Surprise

Tony Curtis, who did personals at the "Some Like It Hot" presentations, told this VARIETY reporter that he was astounded at the way which the audience was with the picture. Not a joke was missed, and they were as hip as any audience anywhere in the United States, he commented.

Stanley Kramer did the intro honors for "West Side Story," and explained it was a film about one of our faults—"we have a few," he said. "You will see in this film that we criticize and satirize ourselves as well, or better, than anyone else might have done." Incidentally it's an interesting aside on the Russian attitude towards films and film-makers, that the biggest personal ovation has always gone to Kramer, undoubtedly because of his international reputation as a producer with record for picking subjects with liberal themes.

Two of Kramer's recent successes, "Judgment at Nuremberg" and "The Defiant Ones" are also scheduled for non-competitive showings, as well as "Ben-Hur.' There appears to be little doubt that these will add to the American prestige, and give the keen Moscow cinema-going public an idea of the films that come from the Western world—films which they cannot otherwise see because of the price restriction self-imposed by the Russians. As one member of the U.S. delegation put it, "West Side Story" could gross about $2,000,000 in the Soviet Union, yet they wouldn't consider paying more than $60,000 for it.

A Great Theatre

The newly built Palace of Congress in the Kremlin grounds is the setting for the official competitive screenings, and it is probably the finest motion picture theatre anywhere in the world. The classical glass and concrete frontage harmonizes with the historical architecture of the Kremlin, and the interior is sumptuously decorated in marble. The theatre seats upwards of 5,000, and each chair arm is fitted with a simultaneous translation service for 14 languages, including Chinese, Japanese, Indian and Arabic. The non-competitive screenings are staged in the Rossiya theatre, specially built for the 1961 fest, the Sports Palace and the Cosmos. The latter is a conventional nabe theatre.

Although only on its third time out, the every-other-year Moscow fest has effectively hit the big time, and accomplished more to bring together the film producing nations of the world than any of the other major European festivals. It has established itself as a world film forum, though inevitably that has its drawbacks, inasmuch as there is a resultant flow of inferior product from inexperienced countries. All told, there are 34 features in competition, necessitating a double bill in the afternoons from 3 to 7 p.m. and an evening screening starting at 8:30, and that tight schedule is making it tough sledding for jury and critics alike. On the other hand, only 30 competitive shorts have been entered, so the short film jury is having it comparitively easy.

One big surprise has been the widespread panning of the Soviet film, "Meet Mr. Baluyev," which was the inaugural presentation. Even the London Daily Worker, which is the only English-language newspaper from the West available here—joined in the chorus of criticism, commenting on its "undistinguished quality" and its use of "characters as mouthpieces." There is another Russian film to come, but the grapevine suggests it will not help much to restore the balance.

Such is the recognition accorded the Moscow fest, that most of the Western nations have their top brass around. Britain, which has lavishly supported the two previous fests, again has a strong trade delegation headed by Lord Archibald and Robert Clark, toppers of the two producing organizations, and including Eric Fletcher, MP deputy chairman of Associated British Picture Corp., Michael Bromhead, general manager of Lion International, Theo Richmond, associate producer of "Heaven's Above," the Peter Sellers starrer which has been shown non-competitively, and Jack Worrow, publicity director for Bryanston Films, producers of the official U.K. entry, "Sammy Going South." There is a 75-strong delegation from France, and big turnouts also from Italy and West Germany, as well as the entire block of Eastern European countries. There is so far no sign of a Chinese delegation, though films from Red China are slotted as competitive entries.

Abby Mann

Continued from page 5

Two, Three" and "Manchurian Candidate," Mann said he felt that the issues dividing East and West are too serious to be used as the basis of cheap gags and often phony generalizations. "It's time to call a halt to that sort of thing," he said. "If we're all going to go down (in a nuclear war), let's know what we're going down for and let's not be swayed by a lot of cliches."

Noting President Kennedy's recent statements to the effect that this country should reappraise its policies re the Soviets, Mann suggested that U.S. filmmakers too should seriously explore East-West relations, pointing up those areas in which we agree as well as disagree.

Mann said he felt that "The Great Escape," the Mirisch Co.'s adventure melodrama about Allied p.o.w.s in Germany during World War II, was not a particularly good official U.S. entry for the fest. "It's not a bad picture certainly," but he felt a film of more serious intent would have been appropriate. To this he added, "However, the official Russian entry was a lot sadder than ours."

Seven Arts' Parley

Continued from page 1

tions for properties and personalities.

Also detailed for the first time in the report are 7A's increasing production interests in France. Among the pix on the company's completed list is "Les Mystifies," produced by Julian Derode and directed by Jacques Deray. For 7A, Derode also is to produce "The Gentleman's Companion," which will be directed by Phillipe de Broca, who made "The Five-Day Lover" and "The Joker."

Seven Arts also will be associated in the production of Jacques Bar's "Love Cage," to be filmed in France with Jane Fonda and Alain Delon, as the latter's first English-speaking role. In addition, 7A has a pact with French director Serge Bourguignon, who won an Oscar for "Sundays and Cybele," which will cover production in France of "King of Paris" and "Les Platanes."

Notably missing from this year's list of upcoming 7A pix is Elia Kazan's "America, America," which had been included in 7A's last annual report. Producer-director Kazan subsequently made a deal on the picture with Warners, and it's understood Seven Arts is now suing for breach of contract.

Seven Arts' diversification in real estate is via its $5,000,000 investment (or 20.8% interest) in the Grand Bahama Development Co., building a huge resort-residential complex on Grand Bahama Island 76 miles off Palm Beach. Report notes that the corporation's 250-room Lucayan Beach Hotel is to open Dec. 15 and that the corporation has been granted a 10-year exclusive license to run casinos on the island.

The 10 Seven Arts legit properties on tap include:

"One Flew Over The Cuckoo's Nest," starring Kirk Douglas, to be done in October, 1963; John Patrick's "A Candle for St. Jude," to be done next spring in association with David Merrick; Terrence Rattigan's "Heart to Heart," probably 1965; "Howe and Hummel," a musical, 1964; "Casablanca," musical version of the old Warner film, 1964; Norman Krasna's "French Street," to be produced first in England in 1964 in association with Hugh Beaumont; Cy Feuer and Ernie Martin's "Film of Memory," fall of 1963; "The Soft Sell," by Oscar Millard and Warren Duff, 1963-64 season; "The Legendar Mizeners," 1964, and "Mrs 'Arris Goes to Paris," musical based on Paul Gallico novel, 1964.

In addition to the 15 pictures its making this year, and the above legit properties, 7A says it has 51 other properties in various stage of preparation for filming.

Angles To Shopping Centre 'Twins'

Concession Stands Also Sell To Those Outside the Durwood Situations

Kansas City, July 16.

Opening of two theatres side by side in the Ward Parkway Shopping Center last Friday (12) brought a couple of new twists for Durwood Theatres, area circuit which has first runs and drive-ins in Kansas City, St. Joseph, and Jefferson City, Mo., and Leavenworth, Kans.

One twist is an operation as part of a shopping center, one of the area's biggest, according to Stan Durwood, president of the circuit which opened the Parkway One and Parkway Two Theatres. What started out as a promotion engineered by the circuit with KMBC Radio turned into a center-wide promotion with KMBC moving its turntables into the center (covered) promenade, and the center going in for a sidewalk sale that turned into one of the year's biggest promotion events.

Another twist was a steady concession business throughout the evening. Twin concession stands are accessible (without ticket purchase) to the promenade strollers, and they took advantage of the situation greatly to the delight of circuit general manager Robert Goodfriend. Needless to say the two theatres were filled, the Parkway One and its 400 seats for the first showing at 7 p.m., and the Parkway Two and its 300 seats for its first showing at 8 p.m. Both theatres are playing "The Great Escape" opening week.

According to form, the theatres were completed only minutes ahead of the openings, with workmen literally walking out one exit as customers entered past the one boxoffice which serves both theatres.

Patronage at the opening verified trade will be as much from area residents as from Parkway shoppers, judging from dress and acquaintances. A considerable share of the patrons came in casual clothes befitting veteran shoppers, but a noticeable number also came dressed up, supposedly residents of nearby Leawood, one of the tonier residential areas on the southern edge of the city.

Theatres side by side are new, indeed, hereabouts, and theatres in a shopping center are newer still. So plenty of eyes from within the trade are focused on these, with thoughts of which shopping center to invade with theatres next. The area abounds in big centers, all vulnerable to theatre operation.

If this one is a criterion, there will be more in other shopping centers shortly. Reception and interest are high, and the operation is being eyed as a possible forerunner of others.

U.S. Joins in Venice Documentary, Juve Fests

Washington, July 16.

The U.S. is officially participating in the 14th International Exhibition of Documentary Films and the 15th International Exhibition of Films for Children, both of which are now being held in Venice, Italy, through July 20.

Donald E. Baruch, head of motion pictures for the Defense Dept., is chairman of the U.S. delegation. Some 55 U.S. documentary and children's films were selected by CINE (the Committee on International Nontheatrical Events) for entry in competition at the two exhibitions. Of these, 15 are Government films.

New Houses Proliferate; Atlanta's Fourth to Open In Period of Month

Atlanta, July 16.

Atlanta area's latest new conventional motion picture theatre lit up last Thursday (11). Martin's Rialto theatre was the fourth hardtop to unveil within a month. Parade started early in June when H. B. Meiselman opened 900-seat Atlantic, No. 18 in his chain, located in South Side's Atlantic Discount Center, with Bob Hope in "Call Me Bwana." Next to bow was Georgia Theatre Co. circuit's 650-seat de luxe Lenox Square Theatre in regional shopping centre with space to park 6,000 cars with "Come Blow Your Horn."

Third four-waller was Meiselman's No. 19, Cherokee (named for North Side shopping centre), another 900-seater, which started with Samuel Bronston's "55 Days at Peking."

Martin circuit's Rialto, with 1,200 seats, was built on the site of an old 900-seater bearing that name. It is believed to be second theatre in country occupying a second floor.

It will open with $100 per ticket benefit performance sponsored by Atlanta Junior Chamber of Commerce with funds to go to Warren Memorial Boys Club Building Fund.

In addition to new theatres, a wave of renovation, remodeling and refurbishing has been going on in other houses, including Storey Theatre web's flagship, the Rhodes, wrich was given a stem to stern going over prior to opening of "Lawrence of Arabia."

Public Demo Due on Dimension 150; Todd-AO Participating in Process

Hollywood, July 16.

Dimension 150, new wide-screen process developed by L.A. campus faculty members Dr. Richard Vetter and Carl Williams, will be demonstrated for the press and trade early next month in a local theatre being prepared for the purpose. Salah Hassanein, Todd-AO exec, whose company has acquired the process, asserted last week that process has great economic benefits to the entire film industry.

Patents pending on process will belong to corporation being formed in which Vetter and Williams will be partnered with Todd-AO. Team will continue working on process, with future patents also belonging to company.

Louis de Rochemont has a franchise for making first pictures in new process. Producton of first, "All The World's A Stage" will begin in mid-1964. Also on production agenda are "Britannia Waives The Rules," now under preparation in London by John Halas and George Mikes; "Jeg Elsker Deg" (I Love You), to be made in Oslo by Harald Tusberg, based on life of Edvard Grieg; "The Ski Bums," to be filmed at a major ski resort by Don Cowlbeck.

Also planned are a series of 60-min. experimental features, under collective title of "Your World and Mine," which de Rochemont hopes will rival success of "March of Time" series.

Although Todd-AO has acquired rights to process, company does not plan substituting it for, or combining it with its own process, but will offer it to producers with properties particularly adaptable to its use.

Dr. Vetter said process is designed to heighten realism and feeling of participation by audience. "Its unique elements are (1) all of the optics used in the process, from photography to projection, are new, developed for Dimension 150; (2) a deeply curved screen is used which will eliminate cross reflections which tend to wash out pictures on the sides; (3) standard equipment is used without modification. Only the lenses are new; (4) a standard 65m. camera is used as is standard 65m. color negative.

"Four lenses, to give photographers flexibility and economy, are used: (a) a 50 degree field lens; (b) 70 degree; (c) 120 degree; and (d) 150 degree. The latter two come close to seeing images as seen by human binocular vision. The 50 is best for close-ups; the 70 for ordinary still and action scenes; the 120 and 150 for the ultra-wide angle action and spectacle shots.

Printing uses a standard 65m. optical printer. Only the printing lens is new. The image format on 70m. allows space for the 6-track stereophonic sound used by Todd-AO.

Williams added that there were two type prints—one for the deep curved screen, an optical print; and a contact print for other screens. The advantage of their screen is also in a special surface that eliminates cross reflection.

The teams are working now on an all-purpose screen that can be changed adjusted to accommodate all film sizes and processes, with a switch electronically from Dimension 150 to Cinema Scope, for instance, in two or three minutes. Currently in development stage, they hope to have it finalized within six months to a year.

Conversion costs for appropriate theatres presently equipped for 70m. is estimated at $25,000. This would include installation of the deep-curved screen and the new projection optics. The aspect ratio is 2.7 to 1 for a typical screen, 34' high by 92' wide.

Prints can be reduced to 35m. for subsequent runs with no loss of pictorial value, in much same manner present 65m. negatives are reduced to smaller print sizes.

At next month's demonstration, team are proposing to show process in 16m., 35m. spherical print, the deep-curved screen.

IN A CHANGING WORLD ONE THING REMAINS CONSTANT.

PARAMOUNT PICTURES AND
WALTER READE/STERLING
ANNOUNCE THE PRODUCTION
OF A NEW MOTION PICTURE.

THE LOVE GODDESSES

THE STORY OF THE LOVE GODDESSES
FROM THEDA BARA TO BRIGITTE BARDOT
A STORY WHICH IN ITSELF IS A HISTORY
OF SEX ON THE MOTION PICTURE SCREEN.

PRODUCED, WRITTEN AND DIRECTED BY
SAUL J. TURELL AND GRAEME FERGUSON.

DESIGN BY EVERETT AISON

New York Soundtrack

Continued from page 4

Department Store and other bits . . . **Arlene Francis** in New York plugging U's "Thrill of It All," soon to debut at Radio City Music Hall.

Ron Richards completing a color short called "Snips 'n' Snails" via his IRR Productions . . . **Kyu Sakamoto,** whose "Sukiyaki" disk is riding high on the music charts, is featured in a Nikkatsu film, "Keep Your Chin Up," currently being peddled for the Yank market . . . **Federico Fellini's** "8-1/2" set to bow in Washington, D.C., Aug. 1 at the Apex Theatre and next Wednesday (24) at the Park Square Cinema and the Cinema Kenmore Square, Boston . . . U's **Marlon Brando** starrer, "The Ugly American," spreads into a week of 100 nabes in the Gotham area today (Wed.) . .

Theatre Owners of America compiling the ninth edition of its foreign film directory, to be distributed at its Oct. 28-31 convention at the Americana Hotel, N.Y., listing all specialized film, Yank and overseas-made . . . Universal's "Gathering of Eagles," at the Palace, Trans Lux East, RKO 23d Street, Albee and other theatres, drew mixed notices from the Gotham press as follows: excellent, Journal-American; good-excellent, News; good, Mirror, Herald Tribune, World-Telegram & Sun; poor, Times and Post . . . **Bob Ferguson** and **Fred Goldberg** named distribution cochairmen of publicity and **Harry Goldbery, Ernie Emerling** and **Fred Herkowitz** exhibition cochairmen of publicity for the upcoming Will Rogers Hospital drive.

Twentieth-Fox exec veep **Seymour Poe** due back at his office today (Wed.) from Cape Cod, where he went for a couple of days of rest following his recent surgery.

Titra has started work here on its English language version of "8-1/2." **George Gonneau** is doing the English script, which must, of course, get final approval from Italo director **Federico Fellini** . . . Titra boss **Dave Horne** off to Hollywood for talks with American International execs.

Professionaly nonplussed extras spotted in a pie-throwing scene in AIP's "The Beach Party" include Connecticut exhib **Sperie Perakos** and his wife . . . AIP prez **Jim Nicholson** took off for another trip to Rome last Wednesday (10) evening immediately following his Americana "Beach Party" party for the press and eastern exhibs.

Producers rep **Marshall Schacker** reports sadly that he only batted 667 this year with respect to the David Di Donatello awards for best performances in Italo pix in the 1962-63 season. Of the four pictures receiving the top awards, Schacker reps three this side: "Imperial Venus," "The Trial of Verona" and "Il Sorpasso."

Alfred Hitchcock continues to fascinate the French. Cahiers du Cinema critic **Jean Douchet** is the latest Parisian to journey this side for interviews with the Master, basis for an upcoming book on Hitch. French director-critic **Francois Truffaut** is also doing a Hitchcock book.

In line with the consolidation of all Reade-Sterling functions, Continental Distributing Inc., which has been the corporate name of the Reade theatrical distributing division, will henceforth be known simply as a part of Reade-Sterling. The Continental tag is being dropped . . Subtitlist **Herman G. Weinberg's** daughter **Gretchen** isn't taking these lazy summer days too seriously. She has articles coming out simultaneously Film Culture, Film Quarterly and Film Comment.

Harold Rand, 20th's global publicity director, will talk on "'Cleopatra,': A Case Study in Motion Picture Publicity," at the New School here Dec. 9 . . . **Louis De Rochemont** reports that one of the first pix to be turned out in the new Todd-AO-Dimension 150 process will be "Britannia Waives The Rules," being prepared in London by **George Mikes** and **John Halas** and described as "a satirical look at Anglo-American life and love, featuring the best of England's young comedians."

The July 8 issue of Newsweek takes quite a slap at the cut version of "Cleopatra." Among other things, Newsweek says some of the main reasons for Caesar's assassinations are gone. As a result, "all one can be sure of now is that some Italian bigwig is being done in by his chums in a large marble building, possibly a bank."

The indie-made "Of Love and Desire," starring **Merle Oberon** and **Steve Cochran,** and picked up post-production by 20th-Fox, will be shown out-of-competition at the Venice fest. . . . **Shirley Jones** in town . . . **John Huston** will film Kipling's "The Man Who Would Be King" for Seven Arts on location in India next year. Huston is already associated with 7A in "The Night of The Iguana," which he starts in Mexico in September.

Among the major company execs spotted at last Thursday's (11) Pan-Am reception for eight visiting Brazilian exhibs were **Manny Silverstone** and **Larry Schneider,** of 20th, and **Tom O'Sullivan,** Warners.

George Weltner back at his desk after a Martha's Vineyard vacation . . . The **Paul Aldermans** (he's the Par publicist) had a daughter, **Sherri Robin** . . . Music Hall booked "V. I. P.s" and "Wheeler Dealers," both Metro.

Twentieth-Fox veep **Jonas Rosenfield Jr.,** just back at the homeoffice after his first Coast look-see as a 20th exec, leaves this week for a similar trip to London and the 20th operation there . . . **Adolphas Mekas'** indie comedy, "Hallelujah The Hills," screened in the Critics' Section at Cannes, will also be shown at the Lucarno Fest, which gets underway today (Wed.).

"I Love Louisa, the **Betty Comden-Adolph Green** screenplay to be directed by **J. Lee Thompson** and coproduced by him with **Arthur Jacobs,** has been taken over by 20th-Fox, after originally being earmarked for United Artists. UA apparently would not go along with the projected budget and gave the producers the opportunity to peddle the package elsewhere. **Shirley MacLaine** has title role with **Paul Newman, Robert Mitchum, Dean Martin, Gene Kelly** and **Dick Van Dyke** as costars. It starts next month.

Investment banker **Robert Lehman,** prominent in show business finances, was skippering his cabin cruiser, Bobbilee II, from his Sands Point place to Manhattan, with weekend guests **Sam** and (Mrs.) **Frances Goldwyn,** when they apparently got up too much steam. The engine was smoking excessively and the party was rescued by the Albatross, hydrofoil craft on its maiden voyage as a commuter conveyance from Port Washington. **Ira E. Dowd,** head man of the hydrofoil line, stopped in the East River to inform the Coast Guard about the incident, and tumbled into the briny. He was rescued immediately but his Albatross was 45 minutes late in arriving at its Wall Street destination. Commented Goldwyn: "I've made pictures with less excitement in them."

Documentary on Love Goddesses

Continued from page 4

the early 1930s was not so much a result of the specific provisions of the Production Code (adopted in 1930), as it was in answer to a depression-ridden public's sudden disenchantment with glossy, celluloid sin during a time of real economic trouble.

In "Goddesses," Turell, who was prez of Sterling TV before its merger with the Reade org, and Ferguson are renewing a collaboration which started when they made "The Legend of Rudolph Valentino" for television. Work on "Goddesses" has been going on for two years, with completion now in sight and a fall release tentatively scheduled.

Much of the footage of the pic will be coming from the Paramount library, but they are also wheeling and dealing with other sources. Among the girls who'll be covered in the pic, in addition to those already mentioned: Lillian Gish, Marlene Dietrich, Nita Naldi, Jean Harlow, Mae West, Greta Garbo, Ginger Rogers, Carole Lombard, Rita Hayworth, Dorothy Lamour, Marilyn Monroe, Sophia Loren and Elizabeth Taylor.

The Exhibitor as Hero

Dallas, July 16.

Lt. Governor Preston Smith, an exhibitor on the side, will be guest at the banquet of the forthcoming International Convention & Seminar of the Women of the Motion Picture Industry, meeting in Dallas, Sept. 13-15. The banquet will be held Saturday night, Sept. 14, in the Regency Room of the Adolphus Hotel, convention headquarters.

Smith will receive the "Distinguished Independent Texas Theatre Owner" (DITTO) award. This is the initial presentation of the Dallas WOMPI DITTO award which was especially created for this occasion. Smith owns and operates a circuit of drive-in theatres in west Texas.

John H. Rowley, prez of Rowley United Theatres in Texas, Oklahoma and Arkansas, will present the award.

Kroll's 'Guns of August' First For Universal's 'New Horizons' Adjunct

Universal's "new horizons" production plan, designed to develop the creative filmmaking talents of young producers, directors, actors, writers, et al, will be inaugurated with filming of Barbara Tuchman's 1963 Pulitzer Prize non-fiction winner, "The Guns of August."

The company has set arrangements with Nathan Kroll and Lawrence White to create the film, with Kroll directing and White serving as exec producer. U will distribute the feature, which is planned for release Aug. 1, 1964, the 15th anni of World War I as chronicled in Mrs. Tuchman's tome which deals with the events leading up to and including the beginning of the war.

Kroll leaves next week for Paris for location filming and to acquire archive footage from governmental sources. This project is the first of what has been projected as a regular production slate of low-budget pix, to be made by developing film talents, and which will augment Universal's regular schedule of major, higher-budget pix. In addition to augmenting the company's release slate, it is also planned that the "new horizons" films will produce creative personnel who can eventually move into U's larger-scale regular features.

N.Y. FILM THEATRES DIRECTORY UPDATED

The 1963 edition of the New York Directory of Motion Picture Theatres, compiled by the N.Y. Film Board of Trade, has just been sent member-companies. Prepared and edited under the direction of Louis Nizer, attorney and executive sec for the N.Y. Film Board of Trade, it is perhaps the most comprehensive compilation of film theatres in the metropolitan area ever put together.

The new volume, just off the presses, contains in alphabetical order all pix houses in the Met territory, comprising N.Y. City, Long Island, all of New York state south of Kingston as well as New Jersey spots north of the city of Trenton. The telephone number, seating capacity, zone number and the name of the theatre owner are listed.

It also has a list of theatre circuits and drive-ins separately indexed, and with similar information on them.

Outside of member-companies, the directories sell for $20 each.

An Altered Topeka

Topeka, July 16.

First-run situation has shifted here from three houses to two with switch of the Jayhawk Theatre from Fox Midwest (National General) to the Dickinson circuit, which has closed the Dickinson Theatre.

This leaves Fox Midwest operating the Grand Theatre first run and the Orpheum Theatre second run. It formerly operated the Jayhawk first run, as Dickinson is now doing. Don Carver, manager of the Dickinson shifted to the Jayhawk in the change of theatres. Jayhawk is 1,000 seater, Dickinson 850 seats.

On Own Dough, Marc Frederick Scouts Europe For Hollywood Museum

Hollywood, July 16.

The International scope of the Hollywood Museum is increasing rapidly, according to Marc Frederic, the Museum's foreign representative at large. Upon his return last week from an April 23-June 18 European tour on behalf of the Museum's "image" abroad, Frederic reported willingness in all areas, from foreign film museums to press, to cooperate with the forthcoming Hollywood project and "an unusual amount of interest in what the Museums will mean for both cinematic educational purposes as well as a people-to-people program between nations."

Significantly, entire cost of Frederic's trip was his own, including hundreds of Museum brochures which he had translated into French, Spanish, German and Italian as well as press photographs and audio-visual material which he took along. Rep, additionally, is on the Museum staff in Hollywood without salary and devoting almost all of his time to the project.

Frederic, film-television producer and financier, in 1950 was exec producer in assn. with Sherman Harris and the TEE VEE Co. on 104 teledramas tagged "Little Theatre." He also produced a number of films, including "Missile to the Moon" and "The Girl in Room 13." Currently, he is involved in extensive real estate ventures. Harris, until recently, was on the administrative staff of the Museum.

Frederic reported full cooperation from the USIA and the MPAA, agencies which set his entire trip. Embassies were alerted and active in promoting press conferences, radio and television appearances and meetings with important national figures in every area he visited. Ken Clark, veepee of MPAA, set initial contacts along with George Stevens Jr. Pair worked with reps in London, Madrid, Rome, Munich, Bern and Paris.

Frederic said the Museum will continue setting everything through the MPAA and noted reps in every foreign Capital he visited have indicated interest in attending the Museum's groundbreaking, skedded for mid-October, and/or the opening the following year. Additionally, a followup meeting to Frederic's trip is now being planned to involve a conference of reps of each area, along with Museum prexy Sol Lesser abroad following the groundbreaking.

Discussions throughout the trip centered on exchange of artifacts and displays with foreign museums, including a list of displays already requested on exchange basis from the French Cinematique, the oldest film museum in history.

COOLERS NOW ROUTINE

Once Big Comeon In Heat—Now They're Everywhere

Minneapolis, July 16.

Too many people nowadays have air conditioners in their homes and they're too much in evidence elsewhere to suit local exhibs. And this explains why the hottest spell locally for this time of the year in many a moon didn't help the boxoffice here.

Whereas a decade ago air conditioning in the showhouses used to bring localites into the movie houses in droves, regardless of the attractions, it's no longer an important b.o. factor, although it may help a little, it's agreed by Bob Hazleton and Ev Seibel, Mann circuit general manager and Minnesota Amusement Co. (United Paramount chain) advertising and publicity head, respectively.

"This extreme heat—it was 99 last Sunday (30)—isn't showgoing weather any more," says Hazleton. "Folks no longer need to go themselves to the showhouses for relief—that is, not enough of them need'nt."

Bronston

Continued from page 3

the world. I try to make bankers look at us as an industry—as good as any other. Sure, it has its ups and downs and every 5-10 years it has to make adjustments, too. G.M. and G.E. come up with programs for progress—why shouldn't we?" (Bronston, it is to be noted, has no stockholders, he is the sole owner, but adds, "Banks and distributors are my 'associates'.") . . . "When a picture is good, what difference does it make where it is made?"

Hollywood

He points out his program is no deterrent to Hollywood production — "After all, there is enough space in Hollywood to make at least 200 pictures a year." Will Bronston make any films in Hollywood? "I'll go there to make a picture if I have a story to be made there—and all the studios know it!"

His present program does not indicate such a move to be probable. Next is "Circus," which Henry Hathaway directs here. "Nightrunners of Bengal" to be helmed by Dick Fleischer, will duplicate India in Madrid. "Blue and the Grey On The Nile," story of U. S. Civil War troops as professional soldiers post-war in Egypt, to be lensed on the sands of Spain (his answer to Palm Springs). Then comes "The French Revolution," on Bronston's new stages; "Paris 1900," to be reined by De Sica on the new Madrid lot. Finally "The Great Cyrus" by Harold Lamb rounds out the program—as of this week!

"There is too much juvenile thinking in the business today," Bronston comments. "Making motion pictures must be flexible. Making motion pictures can be fun, too—if you don't suffer!" He obviously is *not* suffering. In addition to past boxoffice figures, he now estimates "Peking" will recoup its cost in 11 months instead of the expected three years. The cost, eight million dollars, the expected gross—$30 million . . . And, Bronston notes, "We are still learning about making films. Pictures are not made with facilities, but with ingenuity. Time is our greatest economy here—there is no hysteria, we prepare, plan for two-three years before shooting. Our productions are expensive, sure—but what counts is what is on the screen. And forget about those claims of 'slave labor'—it is a complete fallacy. With our new studio plans, our cost of production can be reduced by the concentration, rather than separation. I have no illusions," he added, "—just dreams."

Bronston office in New York states that the producer's "55 Days at Peking" had a theatre gross of $2,000,000 in its first 150 engagements. Allied Artists is the distributor. Film opens in another 127 houses this week, including saturation bookings in the Philadelphia and Boston areas.

Negroes in Vidfilms

Continued from page 1

that San Francisco Projectionists Local 162, recently hit with a charge of racial discrimination by the State Fair Employment Practices Commission, has been instructed by IA to "desist with discriminatory practices forthwith," if, as charged, such practice has been found to have been in effect.

Charge was filed by Commissioner C. L. Dellums, a veepee of Brotherhood of Sleeping Car, in Frisco on a complaint by Robert McKnight, a 27-year-old Negro, who claimed his application for membership in local was turned down at same time that three white men were admitted, although his qualifications were at least as good, if not better, than their's.

Walsh, who sesssioned three days with local IA reps during visit on Coast, noted that he was a signatory to an agreement with President John F. Kennedy six months ago, along with 100 other union leaders, which pledged no discrimination would be tolerated within signatory shops.

Exec maintained he has had no beefs from the National Assn. for the Advancement of Colored People and that the organization has not overtured him on possible huddles regarding alleged discrimination. Asked if he would be willing to meet with org if officials requested, he said, "We have nothing to meet about."

You Will BANK MORE Because

You Profit 9 Ways With

★PREVIEW RECORDS
For IN-THEATER Use
During INTERMISSIONS
AS WELL AS OTHER TIMES WHEN THE SCREEN IS DARK.

1 Exhilarate and maintain the undivided attention of all in your audience as they *PLUG UP-COMING ATTRACTIONS WITH MUSIC AND SOFT-SELL DIALOGUE.*

2 Induce an irresistible refreshment craving by *REMINDING YOUR PATRONS ABOUT THE REFRESHMENTS ON SALE IN YOUR LOBBY AND AT YOUR SNACK BAR.*

Each Preview Record runs 5 minutes. A 2½-minute version is also included on the flip side for purposes of flexibility.

Available Now

Preview Records for the following attractions are now available at all NSS branches:

• A Gathering Of Eagles • A Ticklish Affair • Black Zoo • Beach Party • Bye Bye, Birdie • Call Me Bwana • Captain Sindbad • Cattle King • Come Blow Your Horn • Donovan's Reef • Dr. No • Drums Of Africa • 55 Days At Peking • Flipper • Hud • Irma La Douce • King Kong Vs. Godzilla • Lancelot And Guinevere • List Of Adrian Messenger • Main Attraction • Mutiny On The Bounty • PT 109 • Savage Sam • Spencer's Mountain • Tammy And The Doctor • The Great Escape • The Longest Day • The Nutty Professor • The Stripper • The V.I.P.'s • The Ugly American • The Wonderful World Of The Brothers Grimm

{Preview Records Made From Production Material Furnished By Major Studios}

★only $1.50 per week-per record

NATIONAL Screen SERVICE

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year . . . 5
This Date, Last Year . . . 1

"SOLDIER IN THE RAIN"
(Blake Edwards Prod.)
(Shooting at Paramount)
Prod.—Martin Jurow
Dir.—Ralph Nelson
Jackie Gleason, Steve McQueen, Tuesday Weld, Tony Bill, Tom Poston, Lew Gallo, Lewis Charles, Rockne Tarkington
(Started July 1)

"NEVER PUT IT IN WRITING"
(Seven Arts Prod.)
(Shooting in Dublin)
Prods.—Andrew & Virginia Stone
Dir.—Andrew Stone
Pat Boone, Fidelma Murphy
(Started July 6)

AMERICAN INT'L

Starts, This Year 6
This Date, Last Year 2

"PYRO"
(SWP Prods. Inc)
(Shooting in Madrid)
Prod.—Richard C. Meyer
Dir.—Sidney W. Pink
Barry Sullivan, Martha Hyer, Sherry Moreland, Carlos Estrada, Soledad Miranda
(Started March 25)

"GOLIATH AND THE SINS OF BABYLON"
(Leone Prods.)
(Shooting in Italy)
Dir.—Michael Lupo
Mark Forest, Scilla Gabel, John Chevron
(Started June 25)

COLUMBIA

Starts, This Year 10
This Date, Last Year 12

"THE LONG SHIPS"
(Warwick Films Prods.)
(Shooting in Yugoslavia)
Prod.—Irving Allen
Dir.—Jack Cardiff
Richard Widmark, Sidney Poitier, Russ Tamblyn, Rosanna Schiaffino
(Started March 19)

"FAIL-SAFE"
(Youngstein-Lumet)
(Shooting in New York)
Prod.-Dir.—Sidney Lumet
Henry Fonda, Dan O'Herlihy, Walter Matthau, Frank Overton, Fritz Weaver, Larry Hageman, Russell Collins, Russell Hardie, Nancy Berg
(Started April 15)

"LILITH"
(Centaur Enterprises)
(Shooting in New York)
Prod.-Dir.—Robert Rossen
Warren Beatty, Jean Seberg, Peter Fonda, Kim Hunter
(Started May 6)

"BEHOLD A PALE HORSE"
(Highland-Brentwood Prod.)
(Shooting in France)
Prod.-Dir.—Fred Zinnemann
Gregory Peck, Anthony Quinn, Omar Sharif, Mildred Dunnock, Mariette Angeletti, Christian Marquand, Raymond Pellegrin, Paola Stoppa, Martin Benson, Jean Castaguier, Annich Allieres
(Started June 13)

WALT DISNEY

Starts, This Year 3
This Date, Last Year 2

"MARY POPPINS"
Prod.—Bill Walsh
Dir.—Robert Stevenson
Julie Andrews, Dick Van Dyke, Glynis Johns, David Tomlinson, Ed Wynn, Hermione Baddeley, Karen Dotrice, Matthews Garber
(Started May 6)

"A TIGER WALKS"
Prod.—William Anderson
Dir.—Norman Tokar
Brian Keith, Vera Miles, Kevin Corcoran, Sabu, Una Merkel, Arthur Hunnicutt, Merry Anders, Peter Brown, Doodles Weaver, Theodore Marcuse, Jack Albertson
(Started May 13)

METRO

Starts, This Year 11
This Date, Last Year 13

"THE PRIZE"
(Roxbury Prods.)
Prod.—Pandro S. Berman
Dir.—Mark Robson
Paul Newman, Edward G. Robinson, Elke Sommer, Diane Baker, Leo G. Carroll
(Started May 14)

"A GLOBAL AFFAIR"
(Hall Bartlett Prods.—Seven Arts)
Prod.—Hall Bartlett
Dir.—Jack Arnold
Bob Hope, Lilo Pulver, Elga Anderson, John McGiver, Miiko Taka
(Started June 24)

"HOOTENANNY"
(Four Leaf Prods.)
Prod.—Sam Katzman
Dir.—Gene Nelson
Peter Breck, Ruta Lee, Joby Baker, Pam Austin, Bobo Lewis
(Started July 9)

PARAMOUNT

Starts, This Year 10
This Date, Last Year 7

"SEVEN DAYS IN MAY"
(Seven Arts-Joel-Frankenheimer)
Prod.—Edward Lewis
Dir.—John Frankenheimer
Burt Lancaster, Kirk Douglas, Fredric March, Edmond O'Brien, George Macready, Martin Balsam, Andrew Duggan, Richard Anderson, John Larkin, Bart Burns
(Started May 20)

"THE CARPETBAGGERS"
Prod.—Joseph E. Levine
Dir.—Edward Dmytryk
George Peppard, Alan Ladd, Bob Cummings, Martha Hyer, Carroll Baker, Elizabeth Ashley, Martin Balsam
(Started June 11)

20th CENTURY-FOX

Starts, This Year 6
This Date, Last Year 2

"MOVE OVER, DARLING"
Prods.—Aaron Rosenberg, Martin Melcher
Dir.—Michael Gordon
Doris Day, James Garner, Polly Bergen, Thelma Ritter, Fred Clark
(Started May 13)

"THE WINSTON AFFAIR"
(Talbot-Pennebaker Prod.)
(Shooting in England and India)
Prod.—Walter Seltzer
Dir.—Guy Hamilton
Robert Mitchum, France Nuyen, Trevor Howard, Keenan Wynn, Sam Wanamaker, Alexander Knox
(Started June 4)

"THE GOOD SOUP"
(Shooting on Paris and Cannes)
Prod.—Andre Hakim
Dir.—Robert Thomas
Franchot Tone, Anne Giradot, Marie Bell, Claude Dauphin, Christian Marquand
(Started June 20)

UNITED ARTISTS

Starts, This Year 6
This Date, Last Year 12

"GREATEST STORY EVER TOLD"
(George Stevens Prods.)
(Shooting in Utah)
Prod.-Dir.—George Stevens
Max von Sydow, Charlton Heston, John Wayne, Sidney Poitier, Roddy McDowall, Michael Anderson Jr., Van Heflin, Joanna Dunham, Ed Wynn, Michael Ansara, David Hedison, Michael Tolan, David McCallum, Christopher Plummer, Peter Mann, Jamie Farr, Burt Brinkerhoff, Robert Blake, Tom Reese, John Considine, Gary Raymond, David Sheiner, Joe Sirola, Marien Seldes, Nehemiah Persoff, Rodolfo Acosta, Chit Stratton, Ron Whelen, Donald Pleasence, Phil Coolidge, Angela Lansbury, Victor Buono, Martin Landau, Telly Savalas, Robert Loggia, John Crawford, Johnny Seven, Shelley Winters, Pat Boone, Claude Rains, Frank de Kova, Abraham Sofaer, Paul Stewart, Harold J. Stone, Enid Jaynes
(Started Nov. 5)

"TAKE LOVE EASY"
(Tony Richardson Prod.)
(Shooting in Ireland)
Prod.—Oscar Lowenstein
Dir.—Desmond Davis
Rita Tushingham, Peter Finch
(Started April 22)

"LADYBUG, LADYBUG"
(Frank & Eleanor Perry Prod.)
(Shooting in Pennsylvania and N. Y.)
Prod.-Dir.—Frank Perry
Jane Connell, William Daniels, Cathy Hays, Jane Hoffman, Nancy Marchand, Alice Playton
(Started June 24)

UNIVERSAL

Starts, This Year 6
This Date, Last Year 6

"KING OF THE MOUNTAIN"
(Universal-Pennebaker-Lankershim Prod.)
(Shooting in France)
Prod.—Stanley Shapiro
Dir.—Ralph Levy
Marlon Brando, David Niven, Shirley Jones, Dodie Goodman, Aram Stephan, Norman Alden, Marie Windsor
(Started April 16)

WARNER BROS.

Starts, This Year 6
This Date, Last Year 9

"4 FOR TEXAS"
(SAM Prod.)
Prod.-Dir.—Robert Aldrich
Frank Sinatra, Dean Martin, Anita Ekberg, Ursula Andress, Bette Davis, Victor Buono, Charles Bronson, Mike Mazurki, Dick Dennis, Edric Connor
(Started May 24)

"DEAD RINGER"
Prod.—William H. Wright
Dir.—Paul Henreid
Bette Davis, Karl Malden
(Started July 2)

INDEPENDENT

Starts, This Year 8
This Date, Last Year 11

"THE FOOL KILLER"
(Ely Landau Co.)
(Shooting in Knoxville, Tenn.)
Prod.—David Friedkin
Dir.—Servando Gonzales
Anthony Perkins, Eddie Albert Jr.
(Started May 30)

"MUSIC AT MIDIGHT"
(Shooting at Mackinac Island, Mich.)
Prod.-Dir.—Lewis Allen
Martin Landau, Nora Swinburne, Walter Fitzgerald, Torin Thatcher, John Forrest, Charles Cameron, Edward Waddy, Hilary Wontner, Violet Rensing, Oscar Beregi, David Janti
(Started June 4)

Herman Robbins, National Screen Service chairman, entered Presbyterian Hospital, Harkness Pavilion, for a checkup.

Palefaces Rare In N.M.

Albuquerque, July 16.

Something pretty unusual has been experienced in the planning for the location work on Warners' "A Distant Trumpet" now being shot near Gallup, N. M., about 150 miles west of Albuquerque.

In Gallup (known as the Indian capital of the U. S.) film officials are having no trouble locating plenty of redskins to work as extras in the scenes of cavalry versus Indian. But their big problem has been in finding enough palefaces for extra work.

It all resulted in a hurried call to the student employment director at the U. of New Mexico in Albuquerque, asking for names of students with long hair who could ride.

The university official dispatched the names of 96 collegians who were willing to work in the pic.

Film stars Troy Donohue and Suzanne Pleshette, and shooting is due to start in about a week.

Allied States Striking United Nations Slogans At October Convention

Allied States Assn.'s national convention will theme its proceedings to the United Nations when it convenes at the Americana Hotel, N. Y., Oct. 21-24.

Final cocktail reception and banquet of the conclave, to be hosted by National Carbon Co. and Coca-Cola, will be held Oct. 24, which is United Nations Day. Several foreign dignitaries have been invited to participate in the proceedings, which will have a UN decor via flags and such. Nina Rao Cameron, exec director of the Gotham Consular Corps and UN liaison, is assisting with the arrangements.

Also, on Oct. 23, there will be a luncheon for the ladies in the delegates' dining room of the UN and, following the meal, the group will tour the facilities. This is being coordinated with Maurice Liu, chief of the UN visitors services.

Negro Trainees

Continued from page 3

working in clerical, talent and other departments. Chief problem is in finding qualified people, a problem having nothing to do with race, a studio spokesman said. Revue-Universal has been training workers under the IBEW program, also in various other categories where they can hire without running into union restrictions.

NAACP, the Urban League and other groups interested in the Negro's welfare are well aware of Revue-Universal efforts to employ and develop Negroes, since their reps have had conversations with the studio and been updated on studio policy.

The real problem is not one of discrimination, but of adequate production, a studio exec asserted, pointing out the number of trainees and others hired is obviously contingent on the amount of production at the pix and vidfilm studio.

As far as the IATSE unions are concerned, the studio has not met with any resistance from IA unions regarding any employment of Negroes, the exec said.

There is no preferential treatment for Negroes, since studio policy is to avoid discrimination of any kind. Some Negro trainees have advanced impressively, some from mailroom workers to important positions. Many new Revue-Universal employes begin in the mailroom, and most are college graduates. Studio policy is to observe each worker's capabilities, and if they are found to have potential, the employes are moved up the ladder as availabilities open up in other areas.

Walt Disney studio has what it calls an off-and-on trainee program, depending on production. This program is in conjunction with the Motion Picture Screen Cartoons IA local 839, and new workers must join the union after 30 days. It's a must here that trainees be graduates of art schools, and animators and cartoonists are developed. Negroes have been included in the program which has no color bar, it was emphasized by Ken Sieling, head of personnel at the Burbank lot. There is no training program for apprentices on now because production doesn't warrant it at the present time.

It's Thirdsies On Washington Festival; Government, Industry, Caterers

Washington, July 16.

Sen. Clair Engle (D-Calif.) and several Los Angeles area U. S. House members have introduced identical bills to set the stage for Washington's proposed 1965 film festival.

The bill would create a nine-member commission with egal authority to receive contributions to finance the festival. Estimated cost of it is figured at $750,000.

Backers want the cost split into thirds, with Uncle Sam paying $250,000, and the U. S. film industry and Washington hotels, restaurants, etc., dividing up the remaining $500,000.

The commission would be composed of two Senators, two House members and five Presidential appointees.

CLAIMS SEVERANCE

29 Years As House Mgr. For John Hurley

Minneapolis, July 16.

A $14,025 severance damage suit has been brought in district court here by John Hurley of Minneapolis against two amusement companies which owned and operated theatres in Albert Lea and St. James, Minn.

Hurley was employed by the companies as a theatre manager and dismissed after 29 years of service. Controlling interest in the two houses recently had been sold by the deceased owner's estate to Lyle Carisch who resides in a local suburb.

The plaintiff alleges he had an agreement with the two defendant companies for $200 a year severance pay along with annual bonuses and vacation pay.

SAG

Continued from page 3

discussions take, especially in the area of residuals.

Residuals take up a big portion of the commercial film budgets, it's pointed out, and what form the demands in this area will take are a major concern to clients and agencies. Resultantly, these parties have become very cost-conscious of late and production has ebbed considerably, reflecting their attitude.

Commercial men are hopeful about the upcoming talks with SAG. It's remembered that the union was "very understanding" of Coast film production problems in its negotiations some months ago. SAG didn't press for wage increases, for one thing, in light of production being off and other industry difficulties. Local commercial producers are hoping that the union will be as cooperative in dealing with them, noting the various problems attendant on commercial lensing, especially as regards residuals paid to actors.

There's no indication as yet as to how these talks will shape up but as the fall approaches, eastern producers, who make upwards of 75% of the commercial film prepared annually, are noticing a growing slackening in work from agencies and clients. Dickers are expected to begin shortly.

On the feature and vidfilm side, however, the story is much the reverse with production moving nicely with Gotham's sunny summer weather. Robert Rossen's "Lilith" is working on Long Island and Jerry Hellman and George Roy Hill's "World of Henry Orient" is due to begin lensing at Long Island Studios July 29. Some local indies are also filming and several major productions have passed through within the past few months with others expected in later periods.

Vidfilm producers like Herbert Brodkin, David Susskind, George Schaffer and others have projects going locally and Gotham-based Ely Landau and others are keeping the New York scene bubbling. In addition to Michael Myerberg's Long Island Studios, other facilities like Filmways, Gold Medal, Hy Brown and Fox Movietone are all occupied.

Between the six or seven tv pilots in work and the few features coming or working, this end of the film biz is moving nicelt. But commercial filmakers, who number quite a few in New York, are caught in a wait and see attitude on the part of agencies and clients that points the way to a dismal summer indeed.

Horowitz Succeeds Gold

Samuel Horowitz has been appointed chairman of Associated Motion Picture Advertisers' exhibitor services division. He succeeds Mel Gold who recently was elected prez of AMPA.

The division was formed last year to stimulate exhibs and distribs in the use of "showmanship" campaigns to sell pix and create a healthy image for the pix industry. Branch will shortly be busied with AMPA's upcoming "Promote the Theatre" drive. Horowitz is the owner of the Mermaid and Tuxedo Theatres, Brooklyn.

Sweden's 'Angels,' 'Mink' Pace W. German Cinema Biz Forepart of '62-'63

Berlin, July 16.

Local statistics reveal that the surprise Swedish comedy, "Angels —Are There Any?" has been the most screened film within the first 10 months of the 1962-'63 season in this country's most important key cities. A close runnerup in Universal's "A Touch of Mink."

Third is the second part of the German documentary, "Dream of the World." "Longest Day" (20th) is currently found on fourth spot. Then comes United Artists' "West Side Story." Rank's "El Cid" is finishing in sixth place.

The Italo-Franco "Boccaccio '70," Metro's "Mutiny On the Bounty," Germany's "Flying Clipper" and Italy's "Mondo Cane" are in seventh to 10th spots.

Filmblaetter, trade organ disclosed that Constantin has been the most successful distributor in the season's first 10 months. Then come United Artists, Gloria, Bavaria, Metro, Universal, Columbia, Rank, Paramount, Euro-Ring, 20th-Fox and Schorcht.

SUNSET FOR STILLMAN; AFTER 'ARABIA,' FINIS

Cleveland, July 16.

Loew's Stillman, a major downtown house here for nearly 50 years, is being torn down after current hard-ticket run of "Lawrence of Arabia" (Col), now in its 14th stanza.

Deluxe 2,700-capacity house was bought last week by Airport Parking Co., which is replacing it with a 360-car parking garage early next spring. Wreckers start razing work on or about Aug. 7. Lobby of Stillman, which opened in 1916, will be turned into auto entrance of the new seven-tier garage.

Loew's State, a 3,459-seater house, and Loew's Ohio, a 1,020-capacity stand now playing "Cleopatra" (20th-Fox) with a $3.50 top, will continue their first-run policies, it was announced by Arthur Tolchin, assistant to president of Loew's Theatres, Inc.

Spanish Pix

Continued from page 5

Happens." Luis Berlanga, whose "Placido" was among the nominees last year for the best foreign film Oscar, is rushing completion on "The Executioner." Word of mouth on these two candidates is eloquent. Another contender as Spanish entry at Venice is Cesar Ardavin's "Frontier of God," based on a laureled novel. Spain last made its mark at Venice in '56 when Bardem and Berlanga helped win special mention for the best brace of national entries, even though Bardem's producer had to smuggle a print out of Spain in order to compete.

An award at Cannes would go a long way in support of the new film regime's loosened censor reins and encourage further liberalization. Even if Spanish pix do not score at Venice, it will still be significant that this country has participated with worthy contestants this year at all the major film gatherings.

It's Not Just Baseball, But Beer, Too

Big Guzzle at City-Owned Stadium Noted By Film (And Cafe) Showmen

Minneapolis, July 16.

A break for theatreowners' was a threatened ban on bottled beer sales at Metropolitan Stadium in suburban Bloomington where the Minnesota Twins American League baseball team plays its home games. These hurt the area's film boxoffice along with niteries.

This stoppage of bottled beer sales, along with those of cigarettes, was threatened up to the day before the Twins were starting another home stand (10). The reason was that the selling licenses had expired and the Bloomington city council refused to renew them because the city of Minneapolis, claiming that under state laws it isn't liable, wouldn't pay to Bloomington $160,000 in stadium assessments for utilities and improvements.

However, on the night before the home stand was to begin Calvin Griffith's baseball team itself presented a $24,596.23 check to the council holding a special session. It was the first of the installments which Bloomington is determined to collect from this municipality.

The city of Minneapolis is fighting the assessments in the courts now and if it wins the baseball team is expected to get its $24,596.23 back.

Last season 1,098,646 bottles of beer at 40c each were sold at the Twins' home baseball games—two bottles of beer purchased for every three admissions. The latter ran over 1,400,000. Beer sales this season have been running a little ahead of last so far,the attendance also being ahead.

This area's exhibs and nitery owners figure they're not only being hurt badly by the inroads on their biz that competing big league baseball has made ever since its Twin Cities' arrival season before last. They also feel that concession sales at the baseball park, especially those of beer, have been taking a huge slice out of the amusement spending dollar, leaving increasingly less of it for movies and bistros.

Among theatreowners, in fact, there's almost as much complaining about the Metropolitan Stadium competish as that of television. Same goes for nitery owners.

OZONER AT BARSTOW

Los Angeles, July 16.

Western Amusement Co., which operates a chain of hardtops and drive-ins in California and Oregon, will start construction later in summer of a new 600-car ozoner at Barstow, Cal., where circuit already owns the conventional Barstow Theatre.

Plans also call for latter to be renovated with larger screen, new drapes and carpets.

"I used INSTANT SYNC in making 'Elodie' and found it entirely satisfactory."
Joseph Brun

INSTANT SYNC

The Revolutionary Post Synchronization and Dubbing Process
723 Seventh Ave., New York
CI 5-1773

CINERAMA INC.
ANNOUNCES
FILM LIBRARY
World Wide Footage 35mm EK Color
4959 W. Pico Blvd., Los Angeles 19, Calif.
REpublic 5-1212, Editorial

Kurosawa Retrospective

Los Angeles, July 16.

A Kurosawa Film Festival, comprising works of one of Japan's top directors, Akira Kurosawa, will be held at Toho La Brea Theatre here during August and September.

Lineup includes "Rashomon," "Doomed," "Hidden Fortress," "Yojimbo," "Throne of Blood," "Sanjuro" and "Stray Dog." Latter will be American preem of director's 1949 film.

'Cleo' Heartburns

Continued from page 1

review of the picture was strongly negative.

Miss Nangle has expressed the opinion to friends that she feels that 20 years of reviewing pictures on the Tribune should have qualified her for "Cleopatra." All of the critics were aware that the notices on the 20th epic would be the best-read of many years, and their carefully-considered reviews (one pan, two essentially affirmative and one rave) reflected the heightened interest in the picture.

Another oddity was an editorial page criticism of Chicago Daily News film reviewer Sam Lesner's all-out rave appraisal of "Cleopatra."

"There is a sort of unwritten reconciliation around newspapers," the editorial states, "which provides that the movie reviewer doesn't prescribe for international boils and this department lets him rule unchallenged on the merits of the cinema. But 'Cleopatra' has come to town, and since it is a kind of international incident, we feel entitled to offer an opinion. It is that never before have so many suffered so much before our eyes and evoked so little sympathy. This is acting? Our Mr. Lesner says we will not see a movie queen to surpass La Taylor in anything. We report in some disappointment that it should be easily possible to find one who will surpass her in nothing (sic). But for optical splendor, we opt it among the sights of a lifetime. We are told that it cost $40,000,000 and, given the choice, we'll take the $40,000,000 but we must concede that one can buy a lot of spectacle for that kind of dough."

Lesner told VARIETY that he wasn't particularly upset by the reappraisal, but that he didn't think that the anonymity of the editorial page was quite cricket for a picture review. "After all, one of the accepted hazards of being a critic is that someone might throw rocks at you," he added.

Poaching in other critical purviews is rarely done on the Chicago papers. However, it has not always been disagreement that prompted the switching into other fields. Both Miss Cassidy and Sun-Times legit critic Glenna Syse stepped out of their bailiwicks to add praise to their paper's motion picture reviewers' applause for "Lawrence of Arabia."

General columnist John Justin Smith of the Daily News (who also took a turn at back-seat reviewing to rap "Cleopatra") mounted an in-print campaign on behalf of the stage production of "The Miracle Worker" after it was rapped by Sydney J. Harris, legit critic for the same paper. On the other hand, WGN-TV got the cold shoulder from the theatre critics when it asked them to review "Play of the Week."

TALKS ON TO REPLACE BURNT-OUT RIVIERA

Knoxville, Tenn., July 16.

Negotiations are continuing with property owners and officers of the Riviera Theatre Corp. for reconstruction of the main street house destroyed by fire. Only a shell remains of the structure, which suffered $265,000 in damages.

The marquee remains with little notice of the extensive damage within. On the marque appears a message "We are Down-But Not Whipped." Another sign on the theatre expresses thanks to the patrons, the Knoxville Fire and Police departments for their quick action in containing the huge downtown fire.

Three owners of the Gay Street property are involved in the deal which is being negotiated by Hugh Rainey, Knoxville manager of Simpson Operating Co. of Atlanta. Rainey says it will be at least three weeks before future plans for the Riviera will be finalized. It was the oldest downtown theatre.

Danish 'Weekend' Hits Censor Snag in France But Producer Appeals

Paris, July 16.

Danish filmmakers are not only having censor troubles in the U.S. with the artful but frank look at sex in "A Stranger Knocks," but also here where sex is supposed to be the freest in the world in film themes. French censors nixed a special press showing of "Weekend," a Danish pic which won a top film award, the Bodil.

The French festival selection committee refused the pic for the recent Cannes Film Fest and then also pulled the curtain on producer Bent Christensen's desire to show it to the local press. Film also was not accepted by the Berlin Film Fest and was allowed one showing at a Danish Film Week in Poland but not authorized for commercial distribution.

Christensen expressed surprise that France, with its Brigitte Bardot pix, "Les Liaisons Dangeureuses" and "The Lovers," should suddenly get prudish about his film. Directed by Palle Kjoerulff-Schmidt pic shows the usual maladjusted adolescents and teenagers who have tried to make their peace with life. They are now in their 30s and the film deals with those who have evolved outlets via weekend parties that are orgiastic, frank or just escape mediums.

It's felt here that blue pencil troubles stem from the fact that people are in their 30's and thus do not have the quality of possibly changing which juve delinquent films have. Or it may be that two of the most depraved characters are teachers or that it is the young who look on these activities with disapproval. Christensen intends fighting the bans.

Incidentally, President De Gaulle's governmental policy insistence on promoting so-called French grandeur is also leading to censor cuts on local pix. For example, "Les Jeunes Eilles Des Bonnes Familles" (Girls of Good Families), about shenanigans among the gilded rich youth of today, has been forced to make many cuts, and change its title to "Les Saintes Nitouches" (roughly meaning "The Seeming Innocents"). All this to seemingly avoid impugning the "good families" and show French youth in a different light.

Adds An Extra Toot

The Sam Katzman production at Metro had been called "Hootenanny."

Inspiration set in. It's now titled "Hootenanny Hoot."

Race to Film Race Issues

Continued from page 3

for Walter Reade-Sterling to partner in the production.

Reade-Sterling also owns the film rights to the 1956 Off-Broadway play, "Me Candido," a comedy which details the adventures of a homeless Puerto Rican lad in East Harlem. Race problem is here, if only by implication. A film version has been scheduled several times in the past, but may well be on again in the near future.

Another disclosed project is Sandy Howard's feature length doeumentary, "Heaven of The Black Muslims." Howard, who has just completed his first feature, "Diary of A Bachelor," reported in New York Friday (12) that he had had to scrap his first outline on "Heaven" (because "the headlines were outrunning me") but expects to have the project rolling again in a month or two. Picture will detail the causes and effects of racial discrimination around the world.

English Vs Africans

A fourth projected "race" pic (though producer-director Fielder Cook would not label it such) is Cook's planned film adaptation of the British adventure yarn, "The Long Winter." Story, laid sometime in the not-too-distant future, tells what happens when a new Ice Age descends upon Europe and causes the position of dominating white Englishman to be reversed with that of the "subjugated, backward" African. It makes a direct, scathing comment on contemporary Negro-white relations.

Also on the planning board is an indie production of "Nothing But A Man," a contemporary love story whose principals happen to be Negro. Package is being put together by the production team of Robert Young and Mike Romer.

The sixth upcoming project is "Strange Victory," an updated version of the 1948 documentary which dealt with the problems of a number of minority groups. Picture has been acquired by David Fine of Victory Films (a subsidiary of the Cameo Theatre in New York), who plans to add new footage placing the emphasis on the current Negro fight for equality. Alfred Drake, Gary Merrill and Muriel Smith are among the narrators. New version is expected to be ready in the fall.

Of Negro Authorship

Already completed and awaiting release are the film version of "Purlie Victorious," Ossie Davis' satirical drama about black-white relations, and Shirley Clarke's film adaptation of the Broadway play, "The Cool World," which deals with Harlem slum-gang life. Both films are New York indie efforts. "Purlie" is unique in that it's the only one of the current crop of pix written by a Negro. Rounding out the completed-but-unreleased list is the Danish import, "World of Strangers," filmed secretly in South Africa and based on a Nadine Gordimer novel.

(For its theatrical release, the title of "Purlie" is being changed to "Gone Are The Days.")

No informed industrite is about the predict the b.o. chances of these various projects, considering the spotty success of recent pix which have tried to deal squarely and sincerely with race themes.

A distinct disappointment was Stanley Kramer's recent "Pressure Point," costarring Sidney Poitier and Bobby Darin. Roger Corman's hard-hitting "Intruder," which had a white supremecist bigot as its protagonist, was a quick flop as a prestige release (it's now getting exploitation handling).

(It's a hard fact of film life that the race pix which have been most successful at the boxoffice have been out-and-out exploitation dramas of rather dubious artistic and social import—the Texas indie-made "Free, White and 21," and the French import, "I Spit on Your Grave.")

Commented one of the producers currently prepping a race pic: "We are budgeting our picture so that, if necessary, we can recoup our costs in just the Negro market, even while aiming at as broad a market as possible."

Ironically, however, as the equal rights fight must continue to succeed, that very hard core "Negro market" must continue to diminish. Thus, to succeed, these projected films must appeal to the new, "desegregated market."

273G Budget

Continued from page 3

part of various actors to essay the role.

The timely pic will follow closely the "Black Like Me" book, also making use of Griffin's personal diary of the trip. Paul Green, legit and screen writer, has scripted the venture. It will be lensed with actors playing all speaking roles but will use local townsfolk in non-speaking parts. Much of the film's background action will be lensed in documentary style in an attempt to capture the nuances of the racial situation as it is lived daily in rural as well as cosmopolitan communities. No attempt will be made, however to deviate from the locales in the book (mentioned under false names in the tome) to, say, incorporate current hot spots.

No studio work will be included in the footage, all exteriors and interiors to be filmed according to actual landscape situations. Several weeks have been spent by Tannenbaum and Lerner scouting appropriate locales for the filming. So far no problems have developed with local authorities over the project, but then the cameras haven't rolled yet. Between six and seven weeks of shooting are planned on the project with the projected release figured by Weingarten as being around December or January. Producer Tannenbaum will also direct photography.

As far as the actor who will play the pivotal role, Continental has expressed the opinion that he should not be a big b.o. name because this might detract from the impact of the film. Negotiations are presently being concluded with a couple of thesps who are known more for their character acting abilities than their pure star power. The idea in making the film, Weingarten said, is not to preach, although there will obviously be a message derived from it by the viewer, but more to demonstrate, as in Griffin's book, the indignities and discomfort experienced by the southern Negro in his daily life, sans sensationalism.

Sardi's East
123 East 54th St. New York
PLaza 1-6655
Sardi's
234 W. 44th ST. NEW YORK
LA 4-0707

OPERATIONS MGR.
("Name" Film Corp.)
Fee Paid $30,000 Range
Heavy field branch admin.-co-ord. exp. corp. staff. NYC. Call President.
JAMES FORCE & ASSOCIATES
Agency, 170 Bway, NYC, WO 4-8777

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center • PL 7-3100
FRANK SINATRA in
"COME BLOW YOUR HORN"
A Paramount Release in Technicolor® and Panavision®
On Stage "TO THE MARINES"

IN PRODUCTION
Maedchen in Uniform
Black Christmas
TITRA
DUBBING CO.
1600 Broadway New York N. Y.
Plaza 7-6681

270 Hardtops Shuttered in Brit. Last Yr., Cinema Patronage Off 13%

London, July 16.

During the year ended last March 31, 1963, it is estimated that some 270 hardtops closed in the UK. compared with about 350 shutterings in the previous year. Boxoffice admissions during the first quarter this year are estimated at 99,000,000 or 13% less than for the same period last year. Figure compares with a fall of about 12% for 1962 as a whole and approximately 10% in 1961.

Statistics are revealed in the 25th annual report of the Cinematograph Films Council. Document also reports a "slight fall" in film production during the period.

Council reports that it has accepted the principle that coproduction deals "should not militate against the production of national films." Board of Trade has been asked to bear in mind, when negotiating formal agreements, suggestions made by union reps about the employment of a third of the country's nationals and the equilibrium of participation.

It is suggested that benefits of levy and state aid payments should be restricted to the producer of the country granting such benefit. However, the Council felt unable to offer any advice on the suggestion for a minimum budget for coproduced films.

After considering a suggestion for the introduction of two levels of quota, an increase for theatres taking two main releases with corresponding reduction for those theatres dependent on the third release, the CFC concluded there was no real justification for an increase in quota especially in view of the shortage of product.

Report retraced steps over such other subjects as the inquiry into the structure of the film biz here, the application of an increased levy on newsreels and a levy on tv exposure on films, which was thumbed down.

Guilds' Selection System For Festivals Working Well, Thinks Zinneman

Pau, France, July 9.

Fred Zinneman, shooting his latest pic "Behold the Pale Horse" (Col) in the Southern French town of Pau, had some words about the U.S. Film Festivals' Selection Committee which he heads. He thinks Hollywood thinking is swinging around to trying to put its best foot forward at fests instead of treating them as necessary evils as of yore.

The system of having Hollywood Guild members pick the films, instead of the desultory rotating system previously, has shown itself effective since its inception last year. If the majors were not too cooperative at the beginning they seem more so of late, says he.

Last year the first film chosen via the Guilds, "Long Day's Journey Into Night," was a non-Hollywood indie but drew no squawks from major reps. It won awards and proved a good prestige item for American films in general. It has yet to bt released abroad.

The idea that France and Italy play footsies at their respective Cannes and Venice Fests, and give themselves the awards, is also beginning to expire if some die-hard Yanks still look askance at all or any fests. For example the Selection Committee wanted to send "Hud" (Par) to a fest but Paramount demurred.

However Zinneman avers that majors are begining to submit their films and two members of the Motion Picture Producer Assn., with one vote, are also now on the Committee to give the producers a voice. He thinks that it is now settling down into a group that will have access to the leading films with full major cooperation and the indies are also interested in getting their worthwhile films festival airings.

The Committee accepts all films, no matter where they are made in the U.S., for consideration for fest entries. Zinneman feels that only in this way can a true face of the American film be presented at all fests. Most fests have realized this and created sections for promising first and independent films which help along the Committee by making more places for unusual American films from all centres of filmaking.

90% of British Cinemas Filled Their Quotas

London, July 16.

Notwithstanding a slight dropoff in the screening of British product, of the 2,000-odd native theatres paged by the Board of Trade, 92% achieved or exceeded their quotas for first features during 1962. This is against 95% in the previous year. Some 97% gained their supporting program (second features, shorts, etc.) quotas against 98% a year earlier.

According to the BOT, the majority of those theatres which failed to achieve their quota did so by only a small margin. And in many cases, this reflected the fact that their competitors had shown more than the prescribed quota of local pix.

Average proportion of British films exhibited at all theatres for first feature films and for supporting programs was 36.6% first features and 44.1% for supporting programs. Standard quotas are 31% for No. 1 pix and 25% for films on supporting program.

Italo Summer Film B.O. Way Off as Usual

Rome, July 9.

The summer season always is a disastrous boxoffice one in Italy, and this year is no exception. Latest figures show key cities firstrun totals to have dropped to some $320,000 for a week, less than half the normal fall-winter-spring average.

Several firstruns here have shuttered for a month to several weeks. The remainder are screening reissues and assorted also-rans which were unable to make the grade when the stronger fare was around. Only a few top-ranking items are still around, the others having been yanked until the fall season starts in September.

One exception is "How the West Was Won" (MGM) which still is playing its first Milan run at the Manzoni while Titanus' "The Leopard" is still doing okay in its initial Rome situation, the Barberini.

Top Rome gross for the week was racked up by the reissue of "Mister Roberts" (WB). Other oldies captured the best coin—such as it was—in Turin, Genoa, Bologna and Florence.

While waiting for the weather to cool and people to come back from vacations, Italo exhibs are also resorting to film "series" or "weeks," dedicated to certain directors or genres, notably crime and detective pix.

Strong Plea for Early Okay of Self-Financing In Italo Pix Industry

Rome, July 9.

Another strong plea for a rapid approval of a self-finance scheme for the Italian film industry has been entered by Italy's official exhibitor weekly, Giornale dello Spettacolo, in a recent editorial. Theatreowners' paper ironically comments on the fact that while Italy was collecting its third major film festival laurel of the year at Berlin, film producers at home were asking the newly-appointed Minister for Finance, Colombo, to intervene and ask local credit sources to loosen their recently tightened reins on film finance coin.

In stating flatly that de-taxation of cinema admissions will not alone suffice to alleviate the current credit crisis, this weekly sets forth its argument in favor of a self-finance scheme based on a slice of boxoffice returns, as in force, for certain European countries.

Exhib weekly also asks that the Italian film industry be placed on an equal-fiscal footing with other industrial production sectors.

Plan 1964 Vienna Fest

Vienna, July 16.

The 1964 Vienna festival weeks will carry out the motto, "Dawn of Our Century—Art and Culture at the Turn of the Century." The 100th birthday anni. of Richard Strauss will be the special event. "Daphne" will be staged in the Theatre an Der Wien under the direction of Rudolf Hartmann.

Leopold Lindtberg will produce the world preem of "Mankind's Last Days," by Karl Kraus. Legit program will include works by Maurice Maeterlinck, August Stindberg, Maxim Gorki, Frank Wedekind and others.

Start Churchill Film in London

London, July 16.

Without a cent being sought from industry sources, producer Jack Le Vien, who today (Tues.) started production here on his $400,000 feature film dealing with the life of Sir Winston Churchill, maintains that the project has been over subscribed three times by people outside the film business. And while it has taken two years to research and set up the production, the financial side was wrapped up within six weeks, he claims.

The pic, skedded for release early in 1964, however, has no distributor at this point. According to Le Vien, he is prepared to lay off settling a distrib until the untitled film is finished. He expects to firm up on a director and the length (undoubtedly in excess of 90 minutes) within the next few weeks. Problem of settling Churchill's "voice" does not become imminent until about October, he says.

Le Vien states that one reason for his easy financial passage so far is that the success of the tele series has underlined the boxoffice potential of Churchill. He stresses that the film will differ from the tv programs inasmuch as it will deal with "Churchill, the man," while the tele pic was about the last World War through Churchill's eyes, and thus way only part of the whole Churchill story.

It is estimated that historic footage will account for about one-third of the production while the remainder will be reconstructed and acted out. It would be shot on actual locations. No one will play Churchill, however. His role will be partly covered by the "subjective camera," actual film and the voice over.

One point that has pleased Le Vien about this project more than anything is that while the British statesman had rights of approval on the tv series, he has elected not to take them on the pic. This move is construed by the producer as a vote of confidence.

Fellini Wins Italian Crix Award for '8½'

Rome, July 16.

A jury of Italian film crix this week has voted Federico Fellini's "8½" its first award, for the best direction of the year. Fellini received the gold cup at Saint Vincent, North Italian resort center, which annually sponsors the contest.

Goffredo Lombardo won in the production category with this year's work, including "The Leopard"; Venice winner, "A Family Chronicle" and the Italian Oscar contender, "Four Days of Naples."

Acting prizes went to Silvana Mangano for "Verona Trial" and to Romolo Valli for "Leopard." "A Man to Burn" won its three directors Valentino Orsini, Paolo Taviani and Vittorio Taviani a Saint Vincent prize for best new effort of year.

New Italian Exhib-Distrib Accord Seems Near Despite Formulation Of Exhib Cartels in Some Italo Keys

Rome, July 9.

There is increased film industry feeling here that a new exhib-distrib accord may be in the offing, and that two sectors will resume formal contacts, interrupted a couple of years ago after pact talks reached a stalemate. Prelim talks in this direction have been held here recently by distrib, exhib and ANICA officials. Both sides appear favorably disposed towards a resumption of talks while ANEC, the exhib group, has sent its distrib opposite a note reaffirming the necessity of resuming normal contacts.

ANEC note also deplored the fact that the lack of a pact linking theatreowners and distributors could result in "unilateral" measures on the part of one or another. The only way to avoid this, this note adds, is to resume regular "discipline," especially in view of possible negative influence—for all—on the coming season.

Exhib-distrib relations have become more and more strained in recent months also because of reported formation of theatre cartels in some Italian centers. One local source speaks of such a group having been formed in Bologna, where exhibs have agreed to stick to a 50% rental top, with only four pix excepted: "Cleopatra" (20th), "The Leopard" (Titanus), "55 Days at Peking" (Bronston-Rank), and "Lawrence of Arabia" (Col). These would go at 60% plus 5% publicity expenses. In addition, a five million Lire ($8,000) bond is said to have been posted by each exhib forming the above against possible violations of pact.

Must Pass Exhib Group

Other pix may be given an "exceptional" okay, but only after submission to a special exhib group set up for that purpose. Holdover figures and other special conditions, the observer reports, also would have been contemplated in the purported Bologna cartel, which is said to have caused considerable debate in industry circles recently.

Part of the above-mentioned ANEC note to distribs would seem to imply a defense of such exhib action when it says, without specifically mentioning Bologna or other touchy areas, that exhibs "have no other alternative" but to "voluntarily limit internal competition, thus tending to contain the phenomenon (of exceptional conditions) within more reasonable and equal proportions."

In short, the reported attempts to work towards new exhib-distrib legislation would be designed to seek a compromise between distrib hard-line rental terms and exhib pools formed "in defense" against the distribs' incursions.

Position of Yank companies in the above hassle—and its possible resolution—still appears unclear. Per the grapevine, there still seems to be a difference of opinion among company reps on the various phases of the fracas, as well as on possible moves towards a solution. Some in fact would be in favor of a conciliatory move 100%. Others would be hesitant in part while others again contrary.

Partial Thaw of Italo Film Finance Setup

Rome, July 16.

Partial thaw in the local film finance situation, which had seen many Rome producers beefing because of the bank freeze on pic production coin, was announced here this week.

Film Credit Section of Rome's Banca del Lavoro disclosed it had voted to give financial aid to 20 different Italo production companies towards the making of 23 feature films. Total coin involved in this grant is $3,200,000 with approximately one third coming from the Banca del Lavoro's special film aid fund.

French New Wave Prod. Planning 6-Episode Pic

Paris, July 16.

French producer Georges De Beauregard, one of those who took a chance on the now defunct New Wave, and scored via Jean-Luc Godard's "Breathless," is a bit nostalgic for Wave days and prepping a pic with young beginners whom he chose through a script contest.

De Beauregard admits the Wave is spent, but he still thinks filmmaking needs new blood here. The Wave gave cheap pix and unveiled new talents and moneymakers. Now he feels a few thousand dollars are worth risking if only one viable talent is unearthed. De Beauregard has chosen six episodes from the many submitted and will bundle them into a pic called, "Le Baiser" (The Kiss). Subject was a kiss, natch, and of 40 would be filmmakers, six were picked.

De Beauregard will give each aspirant $13,000 to make his seg and most will use little known or non-actors. Their wages also will come out of that. They will also benefit if the pic makes money.

De Beauregard thinks that the $75,000 to $80,000 the pic cost will be worth it and there may be enough specialized marts to keep it from ending up in the red. If the film should be a moneymaker, and reveal new hopefuls, so much the better. Pic begins this week and some of the directors, who range from 22 to 30 years in age, have had some film experience, others are just buffs.

One of them, Bertrand Tavernier, has been De Beauregard's press rep for over a year. He starts with "The Judas Kiss."

Charles Bitsch, 27, was a cameraman on some Wave pix and will do "Dear Kiss." It's about a man who preys on country girls coming to Paris but is outwitted by one femme who turns out to be pickpocket.

Actor Claude Berri, 26, will do "Kisses of 16-Year-Olds," concerning three young boys who try to lure a pretty femme tourist to an empty apartment. Another thesp, Maurice Pialat, lenses "First Kiss," dealing with an unwed mother's initial kiss. Jean-Francois Hauduroy and Bernard Toublanc, who have made shorts, will do one about a young girl's affairs with a Martian.

Cameraman Raoul Coutard, a leading cinematographer here, will film all segments.

Curb Non-Pro Spots Showing Pix

Madrid, July 16.

"Give thanks for small favors" is film exhibitor reaction to government edict banning public sale of tickets at windows of film clubs, parochial halls and all other non-commercial hardtops. Complaints from theatremen that over 2,000 non-pro film houses have mushroomed into existence to compete for the film-goer peseta finally brought relief action.

Non-commercial situations flourished via public (non-organizational) sale of tickets. Government move now makes it mandatory that spectators hold membership cards in the private film group to qualify for admission.

N. Scotland Film Houses Losing Fight Vs. Bingo; Some Stop Screenings

Aberdeen, Scot., July 16.

Cinemas in northern Scotland are losing out in the battle against bingo as the gambling instinct continues to hit canny Scots.

The Regal Cinema, Peterhead, has stopped showing films and is now catering only for bingo players. Owners have decided that, because of the bingo craze, only one cinema is sufficient for the present film demand in the town. The owners, J. B. Milne, Dundee, also operate the local Playhouse. By concentrating on the single house, they hope to show more selective films.

The Milne group is also carrying out similar changes at key towns such as Banff, Macduff and Montrose. Another northern Scot town, Invergordon, has given the okay to Caledonian Associated Cinemas to run bingo sessions in the Town Hall.

At Last, Co-Prod. Activity Looms In Britain But Pacts No Nearer

London, July 16.

There are signs at last of activity on the coproduction front, but actual inking of treaties between Britain and other European countries still seems to be some way off.

In the last week, the Anglo-Italian economic mission, meeting in Rome, had the subject of coproduction on its agenda. And it was agreed to refer the matter to a sub-committee for further consideration. It is anticipated in London that this committee will start full negotiations after the summer vacation, and reports should go to the two governments some time in the late fall.

The full mission is scheduled to meet here next November, but it is hoped that the film talks will have been completed ahead of that time.

The Rome development, though delayed, is still ahead of the Anglo-French negotiations. Political and economic experts in London do not anticipate any further progress on these talks until the summer recess is over. A full agreement is hoped for, but is by no means a certainty.

Although there are these prospects of treaties with France and Italy, there is virtually no hope of a pact with Western Germany. The unions in the film industry, which have delayed the European talks, appear to be dead set against any deal with the Germans for the time being, at any rate.

9th Athens Fest Preems July 25

Athens, July 9.

The Athens Festival is opening for its ninth consecutive year running from July 25 to Sept. 20. This festival is sponsored by the State, the main object being to present the best local and international talent in performances worthy of this city where art had its cradle and attract as many tourists as possible. For this reason the committee organizing the program invites the top talents of the world so that the Athens Fest will be a unique display of the Greek and foreign Art.

All presentations of the festival will be in the ancient theatre of Herodus of Attica on the slopes of the Acropolis of Athens. It is a unique background with a seating capacity of 5,000. Those sitting in the upper rows are able to hear as well as those down front and watch a show under the stars in the pleasant Athenian summer nights.

The program this year includes:

1. Three concerts by the Zurich Orch of Chamber Music, batoned by Edmond de Stutch.

2. Two performances of Gallic classics by the Group of Marcel tassancour.

3. A group of famous ballet dancers including Margot Fonteyn, Rudolphe Nureyev, David Blair and Annette Page will present three chorodramas on Aug. 9, 10 and 11.

4. The Frankfurt Opera's Orch will present "Salome" and "Electra," starring Maria Cuba and Inge Borkh.

5. The "Ballets of Twentieth Century" of Maurice Besar will present two chorodramas by the end of August accompanied by the Radio Orch of Berlin conducted by Wolfgang Sawallisch. This orch will give two more concerts also with pianist Gina Bahauer and Grace Babry as soloists.

6. The Vienna Philharmonic will give four concerts conducted by Herbert von Karayan and Aviatoslav Richter. Sviatoslav Richter will give a recital also and perform as soloist with the Athens State Orch and the Philharmonic of Vienna.

Besides these longhair foreign talent the Athens State Orch will give four concerts with local and foreign talent as soloists.

The National Theatre of Greece will open the Festival with "Vacche," by Evripides, with Katina Paxinou in the lead. Three other classics are on the program this year, "Electro" by Euripides with Anna Synodinou and Thanos Kotsopoulos; "The Wasps" by Aristophanes and the "Sacrifice of Abraham," with Katina Paxinou and Alexis Minotis.

'VIP's' to Open Daydate In 750 Key Cities

Berlin, July 9.

On his trip around the world to arrange for the simultaneous release of Metro's "The VIP's" in more than 750 cities, Seymour Mayer, vice president of MGM, was in Berlin this week. In all, 40 German cinemas will join in the mass release on Sept. 19. Total number of cinemas around the world which simultaneously will preem "The VIP's" totals about 2,000, according to the Metro exec. It's said to be the biggest mass release ever in film history.

Berlin's MGM Theatre is one of Metro's three (Hamburg's Waterloo and Frankfurt's MGM are the other two) own cinemas in Germany. In all, Metro has 57 cinemas outside the U.S. "The VIP's" will be called "Hotel International" in Germany. It has already been dubbed into German. Mayers went from Berlin to Stockholm and then to Copenhagen. He will return via Tokyo and Manila to New York.

Elliman Bows Out Of Odeon Setup

Dublin, July 9.

Louis Elliman, managing director of Odeon (Ireland) Ltd., Rank setup here, has bowed out on medical advice. He continues as a member of the board of which Rank prexy John Davis is chairman. Elliman, a former film salesman, moved into exhibition with his father late Maurice Elliman who sold his cinema circuit to Rank in 1945 on a deal which retained Maurice as chairman and Louis as managing director.

Rank's Irish interests include two firstruns in Dublin, first-runs in Cork and Limerick, several nabe houses, a hotel in Dublin and another building in Cork, plus an office block development now under building on the site of the former Theatre Royal and Regal Cinema.

Paid Off Major Portion Of Govt. Loan, British Lion Still Has Profit

London, July 16.

British Lion Films group, which paid off $1,654,800 of its $1,680,000 government loan this year, reported a consolidated profit for the year ended last March 31 of $1,312,948 (before tax) which compares with $1,284,729 for the previous year. Tax for the year amounted to $422,030. A 6% dividend, payable to the National Film Finance Corp., has been recommended for the second year running.

Reorganization of capital structure has taken place subsequent to the repayment of the government loan. Balance of the issued Preferred Shares amounting to $25,200, the issued Deferred Shares of $25,200 and the unissued capital of $1,094,800 were converted into Ordinary Shares and the capital of the company was increased to $2,800,000 by creation of 591,000 Ordinary Shares of $2.80 each. Issued capital of $50,400 was then increased to $1,680,000.

But despite the company's good results this year, Chairman and managing director David Kingsley, in his report, gloomily indicates the continuing closure of independent cinemas has increased the dominance of the major circuits and reduced even further competition in the marketing of individual films. This, of course is a matter of concern to indie producers.

"Furthermore," says Kingsley, "there is no shortage of films for circuit release and a number of British independently-made films are having to wait an excessive time for a release date on one of the two major circuits." He pointed out that some films completed early this year are unlikely to secure a showing until well into 1964.

LEFTIST ROME DAILY RAPS FOREIGN THESPS

Rome, July 16.

Another violent attack on foreign thesps working in Italian films has been launched here by the leftwing Rome daily Paese Sera. Article credits talent agencies—most of them American—with the widescale use of foreign thesps in Italo films, adding that these talentries achieve this success by selling the idea, which the paper terms "crazy," that foreign names mean bigger foreign sales for pix.

While Italian actors of proven worth, Paese Sera continues, languish without work, "unknown" American, French and other performing, recruited by the above agencies, are peddled to Italo filmmakers.

In hitting out against a favorite target — Yank agents — piece suggests an "efficient" Italian Actors Union as a possibly effective countermeasure.

U. S. Film Season At Paris Museum

Paris, July 16.

The French Film Museum, the Cinematheque Francaise, is now in the midst of an American Film Season that will run until October. About 200 films, from their beginnings in the U.S., 1893 to 1961, will be shown. Screenings at the old and new Museum houses are drawing solidly.

It again underlines the constant interest in American pix. In fact, the early Charles Pathe handling here of Edison's Kinetescope, Georges Melies' Star Films in Gotham, Maurice Tourneur's influence on early Yank filmmakers like Clarence Brown and Thomas Ince and the profound effect of D. W. Griffith on French and the world cinema are brought out by the films now unspooling.

Most pix came from the George Eastman House in Rochester with some aid from the British Film Institute and the Yank majors. Since the last World War, the Museum U.S. film showings have aided budding new audiences via the big student attendance and the sending of Yank pix to Film Clubs and special school showings.

Freshness of U.S. Films

An illustrated booklet on the current season, called "Initiation Au Cinema Americain," has been prepared by the Museum with a perceptive forward by curator Henry Langlois. Langlois points out that the main aspect of the eternal freshness and appeal of the American film is in its perpetual movement, feel for outdoors and big spaces.

Series is not chronological in programming but begins with "Fatima's Belly Dance" and then "Execution of Mary Queen of Scots". Then come American Mutoscope and Biograph pix, newsreels and the first story pic by Edwin S. Porter "The Great Train Robbery," followed by D. W. Griffith from his short pix to his "Birth of a Nation" and "Intolerance."

The Early DeMille Pix

The Mack Sennetts, the Theda Bara vamp pix and the early Cecil B. DeMille films are also there as well as Pearl White's "Perils of Pauline," William S. Hart pix and then into the great silent era from 1916 to the talkies in 1929. The silents have Erich Von Stroheim, King Vidor, Frank Borzage, Fred Niblo, Buster Keaton, Harold Lloyd and others well repped while a special pre-Yank season homage to Charles Chaplin had most of his pix screened.

The talking films start with King Vidor's "Hallelujah" (MGM) and then "Little Caesar" (WB), "Cimarron," "Her Man," "Anna Christie," "All Quiet on Western Front," "Dracula" and "Grand Hotel."

Frank Capra's comedies, Ernst Lubitsch, Frank Borzage's dramas followed by William Wyler, Henry King, Henry Hathaway, George Cukor, Edmund Goulding, Leo McCarey, Josef Von Sternberg, King Vidor, Charles Vidor, De Mille, John Cromwell, the Marx Bros., Mae West, W. C. Fields and many others pass in review.

This looms as an important look-see at a cross-section of the American film from its beginnings to recent days. Its popularity makes this also an important bridge to the new and commercial pix.

International Sound Track

London

Elizabeth Taylor is likely soon to be a big double West End draw. "Cleopatra" bows in on July 31 and "The V.I.P.'s" will be on view within a month . . . **John Mortimer**, the playwright, and **Thomas Clyde** have formed a new indie company, Filmplace Ltd. Its first production will be based on **Anthony Burgess's** novel, **"Honey For The Bears"** . . . **M. J. Frankovich** announces a Troy-Shenck International production for Columbia release. "Psyche 59" will be shot at Shepperton and **Alexander Singer** will direct with **Philip Hazelton** producing. Stars are **Curt Jurgens, Patricia Neal, Edward Judd** and **Samantha Eggar** . . . **James Carreras**, boss of Hammer Films, has his next six films set up. They are "Devil Ship Pirates, "The Evil of Frankenstein," "Quatermass and the Pit," "She," "Blood of the Foreign Legion," "Brainstorm." This sextet will be followed by "The Curse of The Mummy's Tomb," and "The Secret of Blood Island." . . . **Janet Munro** recovered from a stiff bout of flu.

Paris

Nicholas Ray back to Madrid after a week here huddling with British tv writer **David Mercer** who has signed to do some scripts for Ray which latter will produce and direct. Ray has already firmed to do an English speaking pic version of a book by expatriate Polski writer **Marek Hlasko**, "Next Stop Paradise," about a mixed group of men working in a dangerous logging camp. Story was once filmed in Poland . . . **Burt Lancaster** will star in a pic to be made as a French one with a Yank director, **Arthur Penn**, "Le Train" starting here in August. Pic will use French technicians and actors, besides Lancaster and Britisher Paul Scofield, and be made in two versions to qualify for French aid money. Tale concerns the German attempt to get out many great French paintings near the end of the last war was foiled by the French railroad resistance group. Lancaster plays a French resistance man. It is based on a book by **Rose Valland. Claude Dauphin, Suzanne Flon, Michele Girardon** and **Albert Remy** make up the French cast . . . Yank filmmakers in and out have been **Billy Wilder**, on his way to the Moscow Fest, **Otto Preminger**, before hieing to London to finish "The Cardinal," **William Wyler** before heading for Hollywood for "The Sandpiper," and **Anatole Litvak** readying "Shot in the Dark" to be made here . . . **Sean Flynn** to make his first French pic "Les Lions De Venise" based on a **James Hadley Chase** underworld thriller adapted by **Jacques Robert** and to be directed by **Andre Versini.**

Italo Cannes Fest big prize taker, "The Leopard," holding at a 97.4% attendance level at one small arty at a $3 ticket price . . . Of the 404 French, coproductions, and foreign pix (dubbed) presented to censorship this year, one film has been nixed, 20 forbidden to those under 18, of these five were French and 15 foreign, 17 nixed for those under 17, three French 14 offshore pix, two French pix not allowed export or with cuts, and 36 films accepted after cuts with 24 of them French and 13 foreign.

King" in Spain, will have six features in release this fall . . . grapevine and Roses," who also has a play readying for Broadway next season and is now sitting in on the pic he scripted which **Fred Zinneman** is making in Southern France, "Behold the Pale Horse," says he gave up using periods after his initials when it always came out that way from Navy IBM machines. He rarely gets it sans periods in print but is trying. And for the record, J P is for James Pickney.

Rome

Alfredo Bini gets his Arco Production of "La Corruzione" (Corruption) under way July 22 here with **Rosanna Schiaffino, Jacques Perrin,** and **Alain Cuny** toplined . . . **Barry Gray**, here to tape series of interviews with showbiz names, said to have pic pic project of his own . . . **Francoise Prevost** talking a future pic deal with **Burt Lancaster;** French actress recently wound "A Sentimental Attempt" in Rome for Franca Films . . . **Mark Damon**, who's just started "Peter, the Cruel King" in Spain, will have six features in release this fall . . . Grapevine has it that **Sophia Loren** may star in **Pearl Buck's** "Imperial Woman" filmization, with **Carlo Ponti** producing and **Joseph Levine** a possible partner . . . Italians spent $32,000,000 more for entertainments in 1962 than they did in previous year, according to recent figures released here.

Madrid

Heading cast of Security production, "The Thin Red Line," is "David and Lisa" star **Keir Dullea** . . . **Abbe Lane** goes from a current appearance with hubby **Xavier Cugat** at the summer cabaret Pavillion into "Operation Delilah" for a starring role with **Van Johnson** and **Donald O'Connor** in a Spanish-American coproduction to be filmed in Madrid, Malaga and Miami . . . Ex-commercial attache **Tony Cefferatti** and ex-legal counsel **Alvin Isaacs**, both with the embassy here in recent years, are partnering with Portuguese actor **Virgilio Texera** and Spanish production manager **Eduardo Marotto** in a new production company, Cinesa . . . Production packager **Joe DiBlasio** in from Rome to line up a local coproducer for another Spanish-made western . . . **Katy Jurado, Robert Brown, Conrado San Martin, Alberto Closas** and **Melinda Dillon** finished Alicante exteriors on "Strangers Came to Die" . . . Agatha Films is Spanish anchor for two good-sized tri-nation coproductions (with Italy and France)—one is "Weep for a Bandit" now being filmed in the province of Cordoba with **Francisco Rabal, Lea Massari, Serge Reggiani** and **Lino Ventura;** and the other is "The Black Tulip," now filming in early Renaissance surroundings at Trujillo with **Alain Delon, Virna Lisi, Dawn Adams** and **Akim Tamiroff** playing the main roles under the direction of **Christian Jacques** . . . **Steve Brodie** in for talks with **Phil Yordan** and **Sidney Harmon** about the Security Pictures' production program for Allied Artists release . . ."Crown of Blood" (the **Ines de Castro** story) will be coproduced by **Vicente Escriva's** Aspa Films and Rallye, the latter headed by **Rhadames Trujillo** . . . Another low-budget epic of conquistadores, "Eldorado," will star **Frank Latimore** in a Spanish-Italian coproduction with **Sergio Bergonzilli** directing.

Berlin

"Lilies of the Field" (UA), invited U.S. entry at recent local film festival which brought **Sidney Poitier** best actor award, saw its local preem at Cinema Paris . . . The Yugoslav version of **Artur Brauner's** "Man and Beast", German entry at recent Berlin film fest, will be screened at upcoming Pula film festival. Brauner produced pic in collab with Avala-Film, Belgrade . . . Rialto-Film started shooting (in collab with Jadran-Film, Zagreb) its second big-scale colored CinemaScope western, "Winnetou", in Yugoslavia. **Dr. Harald Reinl** directs the film with **Lex Barker** in the lead . . . The German film, "Flying Clipper", will run at Moscow Film Festival . . . **Hildegard Neff, Eva Bartok** and **Gert Froebe** will have the leads in **Alfred Weidenmann's** upcoming "Reigen 63" (Team-Nora) . . . **Maria Schell's** next film calls itself "Whisky With Sofa" which **Guenther Graewert** is going to direct for Star-Allianz and Constantin release. Miss Schell is costarred with **Karl Michael Vogler** and **Robert Graf** . . . **Nadja Tiller** and **Hardy Krueger** have leads in "The Man From Nowhere" which **Joe Losey** will direct in Yugoslavia for Corona . . . Actor **O. E. Hasse** observed his 60th birthday, **Paul Westermeier** observed his 70th . . . **Alfred Weidenmann** has been signed by Roxy to direct three films during 1963-'64 season

TV'S NEW BATCH OF STARS

Newton Minow Revisited

Chicago, July 17.

It was his first day at his new job as general counsel for Encyclopedia Brittanica, but Newton Minow hadn't, in spirit, left his old job yet. By a coincidence he found himself seated next to a VARIETY reporter at a Michigan Ave. short order joint last Monday (8), and his reflections on his two and a half years as FCC chairman went something like this:

—"We were starting to get repetitious on the Commission, going over the same old ground, and I began to realize that I had done about as much as I could do as chairman. That's when I decided it was time for me to leave. I think that one of the problems with bureaucrats in Washington is that they stay there too long, and they start worrying about hanging on to their jobs, and that becomes more important than the work itself."

—"The networks could have done a better job of arguing their case. Instead of crying censorship and government regulation, they might have explained calmly that good creative talent is limited and that there are limits to how much you can tax such talent. They should have said, 'If we can come up with two hours a week of distinguished work that should redeem all the rest. How much more can you ask for?' That argument would have been understood."

—"For all their protestations about Government interference with free enterprise, when a number of television executives were sampled just in conversation with the question, 'Which would you prefer, more government regulation or more competition?'—only one had strong enough convictions to say, 'more competition.'"

—"I would still like to see the networks use UHF to rerun their schedules for the people that missed it the first time. But of course that doesn't meet with network economics; they'd only be going into competition with themselves. Maybe some day a UHF operator will test it in the courts."

—"When word got out that I was leaving the FCC, you know where the bulk of my mail came from? From religious groups in Chicago. They wrote that they have never been given better treatment by the stations than since those public hearings that were held here. They were grateful, and I felt gratified."

—"My new boss, Mitch (Maurice B. Mitchell, prexy of Encyclopaedia Britannica), was once with the NAB and they still use the sales approach he established. They call it 'Mitch's Pitch.' You know, he'd probably have made a better FCC chairman than I was."

—"Just before I left the Commission I re-read that first speech I made. I can't understand all the shouting. I still think it was a conciliatory speech."

Fielder Cook Laments Tape Dramas' U.S. Demise vs. Britain's 300 Hours

Producer-director Fielder Cook is back from England a thoroughly brainwashed Anglophile when it comes to tv dramatic production.

Partnered with Franklin Schaffner in Producers Co., Cook went to England to make the final vidtape hour drama for the NBC-TV-DuPont "Show of the Week" titled, "To Bury Caesar," a meller about infidelity and double-dealing in English political life (aired July 7 here). Show was a coproduction with Associated Rediffusion, British commercial programmer, which will present the show in England this fall. Production tab was split with the English taking below-the-line costs and the Americans taking the above—talent script, direction etc. Production divvy allowed him to bring the show in at 45% of the cost of a similar U. S. production (British script tab was comparable and talent costs were 20% above domestic, but only because of the double fee for U. S. and English airing). And Cook considers "Caesar" the best in production quality of all DuPont dramas last season.

English producers, says Cook, have developed vidtaped dramatic

(Continued on page 56)

Britannica TV Buy Minow-Inspired?

Could it be that former FCC chairman Newton Minow has something to do with this putting of money where his mouth was in the "wasteland" speech days?

Encyclopedia Britannica, where Minow is now a chief mouthpiece, has negotiated its first buy of network television. The show: NBC-TV's kidvid hour, "Exploring" (coming back in the fall on Saturdays from 12:30 to 1:30), one of network shows originally inspired by Minow's call for an upgrading of moppet video.

Encyclopedia Britannica is in for half in the interest of its kid line of books. As an added dramatic touch to the negotiations, deal has been handled by Sylvester "Pat" Weaver, former NBC president now media chief of McCann-Erickson.

Monash's New Ticket

Hollywood, July 16.

Paul Monash, exec producer in charge of dramatic shows for 20th-Fox TV, has had his pact picked up for another year by production chief Bill Self.

Monash is developing "Peyton Place" as a co-production with ABC-TV, is also working on two other series.

ABC Banking On Benkoil to Ad Lib Liston-Patterson

The tensest man at Las Vegas' Convention Hall when Sonny Liston and Floyd Patterson square off for their championship bout next Monday night (22) will probably be Maury Benkoil. He's the producer for ABC Radio's coverage of the fight who has a terrifying memory of Liston's first-round kayo of Patterson in their first encounter, also covered by ABC Radio.

Although theoretically prepared for any eventuality, Benkoil was as appalled as Patterson by the brevity of the first bout and had to spring into lightning action to fill out the 40 or so minutes needed to honor the web's commercial commitments. This time, Benkoil is also emotionally prepared for a possible early end to the fight, buttressed about a half-dozen alternate scenarios to supplement the number of rounds that the fight will go.

If the fight goes a full seven rounds, then ABC Radio is in the clear with respect to the commercial positions bought by Mennen, Wynn Oil and Pontiac Motors. If it goes less than seven rounds, Benkoil is geared to fill the time with in-ring and dressing-room interviews and a replay of the knockout round. If the fight goes more than seven rounds, the

(Continued on page 56)

FRESH TALENT VS. '9 LIVES OF CBS'

By GEORGE ROSEN

For some time now there's been increasing concern as to where television's new stars are coming from. Invariably the refrain goes like this: "Show biz can no longer look to vaudeville, niteries or burlesk as the incubating ground for the tv personalities of tomorrow." And counterpointing the lament is the realization that sooner or later, on law of averages, it'll be the end of the line for the Sid Caesers, the Red Skeltons, the Danny Kayes, the Jackie Gleasons, the Lucille Balls, the Jack Bennys, the Danny Thomases, the Phil Silvers, the Andy Griffiths and the Garry Moores.

Yet oddly enough, it's tv itself that is already in process of nurturing tomorrow's top personalities. Just as the past couple of seasons brought forth undisputed candidates for the bigtime, as for example a Vince Edwards ("Ben Casey") and a Dick Chamberlain ("Dr. Kildare"), the upcoming '63-'64 semester will be watched most intently toward sizing up the potentialities of all the young leads that will dominate the schedules.

In the area of the still-young-to-tv comics, the future of a Joey Bishop and a Dick Van Dyke, to cite but two examples, is already assured. Even now they can write their own video meal tickets. But its notably in the area of the new "romantic leads," particularly in their competitive slotting opposite the top vet personalities, that the trade (and the public) will be watching keenly for telltale evidence of the old making way for the new.

Obviously there was method in ABC's madness in pitting "Ben Casey" opposite "Beverly Hillbillies" next season, since for all the Nielsen popularity of the CBS comedy series, ABC is convinced that in terms of spelling out tv's future there's more meaning (and durable payoff) for a Vince Edwards.

However, the intriguing aspect of '63-'64 lies primarily in the NBC vs CBS shapeup—the school of NBC "romantic leads" as opposed to the "nine lives of CBS," namely the aforementioned Skelton, Gleason, Lucy, Silvers, Kaye, Benny, Thomas, Griffith and Moore. (Collectively over the years they've spelled out Fort Knox to Bill Paley & Co.; yet in spite of—or perhaps because of—their umpteenth return, there's an awareness that CBS could have a giant-size headache a year hence depending on how many survive or care to continue into '64-'65).

Meanwhile NBC is champing at the bit with its new wave of young leads who will be tossed into the competitive frays. For example, both James Franciscus ("Mr. Novak") and Richard Egan ("Redigo") will slug it out Tuesday nights vs. Skelton. (NBC points to a 1963 Study of Performer Popularity by the Home Testing Institute crediting Egan with a higher degree of popularity than nine out of 10 performers in show biz, outranking such stars as Robert Mitchum, Henry Fonda, James Cagney, Rock Hudson, Paul Newman and William Holden).

It'll be Jack Ging ("11th Hour") vs. Danny Kaye Wednesday nights; the "Richard Boone Repertory" quintet comprising Guy Stockwell, Lloyd Bochner, Warren Stevens, Bob Blake and Frank Sinatra Jr. going against Jack Benny Tuesday nights. It'll be Gary Lockwood ("The Lieutenant") vs. Jackie Gleason on Saturdays; plus Joey Bishop going opposite Phil Silvers Saturday nights.

NBC's additional candidates for the "stars of tomorrow": Gary Clarke, James Drury and Doug McClure ("Virginian"); Pernell Roberts and Michael Landon ("Bonanza"); Larry Blyden ("Harry's Girls"); George Segal ("Robert Taylor Show").

Time-Life's Pro-Civil Rights Spots Getting Brush From TV Networks, Stations, But Radio Response Good

The Time - Life broadcasting group is striking a blow for civil rights with the production of a series of spots urging public support of President Kennedy's recent plea to the nation to establish equality for all people on a local level. Time-Life execs felt that this project would be "a dramatic demonstration of the ability of broadcast licensees to act boldly and swiftly, in the matter of the highest public interest."

At this stage, however, it appears as if only the Time-Life stations will be acting "boldly and swiftly" in carrying the spots which will be available for airing starting Friday (19). Time-Life has offered the spots to the television networks and thus far has been turned down by NBC for policy reasons. As expected both ABC and ABC have followed the NBC cue. The Advertising Council, which distributes public service announcements but not on controversial issues, is "considering" a campaign of its own on this issue and has not associated itself with the Time-Life effort even though consulted.

Non-network tv stations have not moved to pick up the civil rights spots because of a technicality which requires an on-the-air identification of their origin, i.e., Time-Life. Time-Life set up a three-faith committee to sponsor the spots, but legalisms still demand the Time-Life tag on the spots. "If that's the only reason a station is not carrying the spots, it's a pretty weak rationalization," a Time-Life exec said. "What difference can the Time-Life identification make in a non-competitive market."

Time-Life, which received a bright green light for the project from the White House staff, also has been supported by LeRoy Collins, NAB prexy. Collins, in fact, agreed to cut one of the spots for the campaign. This was particularly significant since Collins, as former Governor of Florida, was onetime chairman of the Conference of Southern Governors. Collins also volunteered to introduce the proposal for such a campaign before the recent NAB convention and was booed from the floor by half the delegates, presumably the operators of southern stations.

While tv at this stage is brushing the Time-Life spots, radio stations are demonstrating a readiness to use them. Radio Press International, which feeds a network of radio indies with news, will help distribute the spots to its affils. So will Radio Pulse-Beat News Mutual Radio has agreed to feed the spots.

Representative 'Cast'

Time-Life has lined up a diverse group of leaders in religion, government, civil rights, sports, en-

(Continued on page 56)

2 Bobs On an O&O Hop

NBC board chairman Bob Sarnoff and prexy Bob Kintner leave next Monday (21) on a swing of the network's o&o stations in Philadelphia, Washington, Chicago and L. A.

It's an annual "Two Bob Hop" in which they spend a week huddling with their top lieutenants at the stations on policy-operational matters and incepting the push for the new season.

Merits of Radio: Arthur Godfrey Tunes Up a Tuna

Philadelphia, July 16.

Arthur Godfrey is one of the staunchest proponents of radio—a medium that pays him some $400,000 annually. "Anytime you think radio is an ineffectual thing, let me tell you about the tuna fish scare," he said.

A banker friend in San Diego allied with a big cannery called on the broadcaster for aid. "The tuna industry had dropped to 30%. In less than 45 days of radio selling we had them back to within 14% of capacity. In three months plugging of Morton House Oven-Baked Beans, the product showed a 59% sales increase," he added.

Godfrey and his horse "Goldie" (Catoctin Gold) were brought in by WCAU-Radio for a personal appearance at the Station's County Fair Day in suburban Devon. Asked if he had volunteered to appear because of the station's CBS affiliation, Godfrey replied "What makes you think I like CBS? The fact that I've worked for them 18 years?"

The star explained that his personal appearances at horse show's and nitery dates account for a sizable $200,000 a year." I generally don't take an out-of-town date for one day. My agents are instructed to insist on a minimum three-day engagement (at $5,000 per diem).

"Perhaps you think radio can't afford me at that price? CBS is so rich and busy they have no room for me on tv. I have to work for NBC," he continued and then went into his spiel on the merits of radio bdoadcasting.

It was explained to Godfrey that he had appeared at the Devon Country Day Show several times—for free. "That was different—that was for charity," he said. Told the WCAU promotion was for the same charity—the Bryn Mawr Hospital—the star seemed genuinely surprised.

"Get me Jack Downey," he asked an aide to bring WCAU's general manager. "He just saved himself 5G."

CBS-TV 'CINDERELLA' REMAKE AGAIN HOT

Revival of the Rogers & Hammerstein "Cinderella" musical special as a project for either next season or the following '64-'65 season again is on the CBS-TV agenda.

Richard Rogers has agreed to act as exec producer of the special, done years back with Julie Andrews in the lead role, prior to the introduction of vidtaping. It marked the first musical tv original for the Rogers & Hammerstein team.

Miss Andrews, initially slated to repeat her Cinderella role, is out of the projected revival. Leading contender in the new version, to be somewhat rewritten, is Anna Maria Alberghetti.

'Hootenanny' As ABC's '63 Sleeper

"Hootenanny," the half-hour Saturday night folksinging bash which bowed on the ABC-TV web in April, is rolling as the web's surprise rating hit of the current season. Show has been running very close to the CBS-TV competition, "The Defenders," in the multi-market Nielsens and has pulled way ahead of the "Joey Bishop Show" on NBC-TV. Latest multi-market survey showed "Defenders" at 30.2, "Hootenanny" at 27.6 and "Joey Bishop" at 22.0.

The folksing has also developed as a solid lead-in to the Lawrence Welk Show," whose share of audience has climbed since "Hootenanny" bowed. The show is being expanded into an hour format during the upcoming season when it will be shifted to an earlier slot at 7:30 p.m. on Saturdays.

NBC, CBS Accused of Biased, Slanted News at D.C. Hearings

Washington, July 16.

Charges of biased and slanted news coverage were levelled against NBC and CBS Monday (15) as a House Subcommittee opened its investigation of broadcast editorials.

Rep. Durward Hall (R-Mo.) told the communications subcommittee that "liberal oriented" network pubaffairs programs merited more Congressional worry than local station editorials. He criticized CBS documentaries on foreign trade and migrant workers and an NBC special on the Newburgh, N. Y. welfare imbroglio.

Hall was joined in his stroll off the beaten path by subcommittee member Rep. Glen Cunningham (R.-Neb.) who charged the webs with editorializing during news broadcasts.

Neither could offer any specific solution to the problem they saw and Hall averred he didn't think Congress needed to go as far as regulating the networks.

As for the matter at hand, the subcommittee heard a variety of opinions from four Congressional witnesses and Sherwood Gordon, prexy and general manager of KSDO, San Diego, and KBUZ, Phoenix.

Reps. Lionel Van Deerlin (D-Calif.) and William Jennings Bryan Dorn (D-S. C.) favored station editorials. Van Deerlin, a former San Diego tv news commentator, warned that legislative curbs on editorials would result in vacating radio and tv "still further to cowboys and Indians, rock and roll and programming tailored to exclude thought and discussion from the American living room."

Van Deerlin and Gordon said the hearings alone would inhibit broadcast editorials. Both pointed to the preponderance of one-newspaper towns as a pressing reason to encourage radio and tv to discuss issues and candidates.

Dorn called on the subcommittee to protect the right of local broadcasters to air opinions. He joined Van Deerlin in pointing to the maturity of the industry.

Another South Carolinian, Rep. Robert Hemphill (D) proposed outright abolition of editorials, calling them a burden on broadcasters and FCC. He said this was the only approach to clear a growing area of abuse.

Under questioning from Reps. Oren Harris (D-Ark.) and James Broyhill (R-N. C.), Hemphill said he wouldn't know where to draw the line between political and community service editorials. He said he wasn't trying to discourage broadcasters from engaging in community affairs but wanted to "get at the headaches" caused by station editorializing.

Rep. Hall warned of the potential danger of an administration granting licences to its editorial friends while rejecting applications of its enemies.

He said Congress shouldn't create a new maze of rules and regulations as long as stations show a diversity of opinion.

Elaine May TV Series on Tap

Figuring importantly in the "designed-for-N.Y.-shooting" pilot plans for the '64-65 season at CBS-TV is a half-hour situation comedy series starring Elaine May. However, her longtime partner, Mike Nichols, doesn't figure in the deal.

Script, which Miss May is doing herself, is currently in preparation. It deals with a couple of old ladies who run a boarding house for parolees. Show is out of the Goodson-Todman shop, which appears to be moving more and more away from the game show genre. (G-T is also responsible for the hourlong "Richard Boone Repertory" series going on NBC-TV next season.)

Henry's Appeal

Washington, July 16.

FCC chairman E. William Henry today (Tues.) asked Congress to refrain from putting on any legislative restriction on broadcast editorials. Henry did, however, endorse the principles of a bill introduced by Rep. John Moss (D.-Cal), that would require stations to give time to candidates they attacked and to prohibit editorials two days before elections.

Henry said that "fairness" and other editorial problems can be better handled through the FCC rules and primers. He said the FCC was considering the issuance of a primer and the invocation of rules that would put teeth into the "fairness doctrine." He hoped these would be ready in time for the 1964 elections.

No NBC Future For Schoenbrun

Dave Schoenbrun, who recently exited CBS, has had some talks with NBC on the possibility of joining that network. Apparently, however, Schoenbrun wouldn't fit into the scheme of things around NBC and nothing came of the talks.

Schoenbrun, from all accounts, wanted to operate both out of Washington and Europe doing special assignments on news shows. Network feeling, it's understood, was that this might create "bad blood" among the regular staffers in the areas covered by Schoenbrun. At any rate, NBC says there is no Schoenbrun in its future.

Some reports have it that the ex-CBS longtime Paris correspondent who did a year's hitch in Washington shortly before his resignation, may open his own public relations-consultancy shop, operating out of D.C.

CBS-TV's 5-Year Pact On 'Lincoln Center Day'; Robt. Saudek To Produce

Robert Saudek Associates will produce the annual CBS-TV broadcasts commemorating the opening night anni of New York's Lincoln Center for the Performing Arts. Deal set between CBS-TV and Lincoln Center covers a five-year span.

Robert Saudek Associates acts as tv consultant for the Lincoln Center of Performing Arts, and it's understood Lincoln Center has named Robert Saudek producer.

Each of the broadcasts will be presented on the Sunday evening preceding the anni date of "Opening Night at Lincoln Center," when CBS-TV carried the first concert from Philharmonic Hall in a special two-hour broadcast on Sept. 23, 1962. All of the programs will be presented in prime evening time.

Initial broadcast will take place Sunday, Sept. 22, '63 from 8 to 9 p.m., preempting Ed Sullivan that night. Title of each of the five broadcasts will be "Lincoln Center Day." Each program in the series will comprise a full hour broadcast with notable artists participating. The programs will be broadcast from various units of Lincoln Center as the complex develops.

NBC Press Ups Baker

Alan Baker has been named director, program publicity, for the NBC press department, replacing Merryle S. Rukeyser Jr., who has been upped to director of press and publicity.

Baker, formerly trade press manager, joined the department in July, 1961, as a staff writer with the Enterprises division. Baker's assistant Gene Walsh is expected to take over as trade editor.

LOVES: H'WOOD-STYLED

NBC Documentary To Spell It Out, From Bushman To Hudson

Hollywood, July 16.

A half-century of changing styles in screen love-making by masculine stars is the theme of one of the episodes in "Hollywood and the Stars," to be telecast next season on NBC-TV.

Titled "The Great Lovers," show will document the techniques of John Gilbert, Charles Ray, Francis X. Bushman, Ronald Coleman, John Barrymore, Rudolph Valentino, James Dean, Clark Gable, Gregory Peck, Marlon Brando, Robert Taylor, Tyrone Power, Charles Boyer, Cary Grant, Jimmy Stewart, Errol Flynn and Rock Hudson.

Another episode in the series will be devoted to Humphrey Bogart. Scenes chosen will be from "Casablanca," "Petrified Forest," "Treasure of Sierra Madre," "Maltese Falcon," "Barefoot Contessa," "African Queen" and "Caine Mutiny."

All-Europe Tint System Hinges On British Decision

By ROGER WATKINS

London, July 16.

What system of color television Britain and the rest of Europe will eventually adopt is still a mystery, but, in the past week, the European Broadcasting Union has organized and conducted a major demonstration of "absolutely everything" the informed viewer should know about tint video, which is considered to be a crucial step towards the final choice.

Attended by more than 100 delegates from the dozen or so member countries of the EBU, the London demonstrations are, in fact, calculated by experts in the field to represent the "deciding factor" in the choice of systems. Demonstrations have included the full lowdown on such systems as the American NYSC methods, the French Secam formula and the German modification of NYSC, called PAL, have been staged here. All that remains now is for the technical delegates to report back to their various networks and Governments recommending one or other of these major contenders for the role of the all-Europe color video system. Final decision is expected to be taken at the next EBU meeting in December.

Meantime, the current 10 days of exhibitions and discussions on

(Continued on page 64)

Tennessee Ernie Sets Yule Special

Hollywood, July 16.

Tennessee Ernie Ford's Betford Corp. has sold to General Mills an hourlong tv spec "The Story Of Christmas." Ford, now in Honolulu vacationing, has been working on project some time; has almost completed it.

Deal gives General Mills exclusive rights, in all forms, to show for five years. Yule web airing coming holidays will find sponsor using an institutional pitch.

Show is part live, part cartoon. The 18-minute animated sequences already have been completed by Eyvind Earle. Charles Tazewell scripted.

Primarily, it is a musical. Ford will narrate as well as solo most of the carols, backed by Roger Wagner Chorale and orch (total of 90). Bill Birch is producer-director.

Prior to hopping to Hawaii, Ford completed an album in stereo for Capitol which will bear the spec's title. It will be marketed just prior to show's airing.

CBS' Television City Hoopla

Hollywood, July 16.

In the works strictly as a hush-hush project for the moment is a beginning-of-the-tv-season bash to be underwritten by CBS-TV to mark Television City's return to peak production. They're talking in terms of a $100,000 (or thereabouts) party with all the attendant fancy trimmings and hoopla more reminiscent of an earlier Hollywood era, now that CBS is back in business in a big way with the Judy Garland-Danny Kaye-Red Skelton originations out of TV City. (There hasn't been that kind of activity around since the days when "Climax" and "Playhouse 90" were getting the TV City live treatment).

Nothing's been finalized as yet, but should CBS go through with it, it'll be one of those all-star shindigs with everybody dressed to the nines.

CBS Get Sports Show For 'College Bowl' Period

Half-hour late Sunday afternoons left vacant on the CBS-TV schedule next season by the departing "G. E. College Bowl" will be filled by a sports show.

Time slot for the new sports show has tentatively been set at 5 p.m. Prudential Insurance, sponsors of "Twentieth Century" at 6 p.m., however, has requested the sports show be slotted at 5:30, with "Amateur Hour" going at 5 p.m. instead of 5:30. For a while there was talk of "Amateur Hour" expanding to full hour.

However, the resolution of a year-round slot of 5:30 for "Amateur Hour" came as CBS-TV picked up "Alumni Fun" from ABC-TV. "Alumni Fun" quizzer will be sponsored by American Cyanamid and is due to start Jan. 5 in the 5 tr 5:30 slot. January is the period of the season when the web's 90-minute weekly sports specials resume. These sports specials will absorb the half-hour sports programs during the winter period.

Pasternak's Two MGM-TV Specs

Hollywood, July 16.

Joe Pasternak will enter television for the first time with deal set to make two musical spectaculars as part of his already bulging slate at Metro-Goldwyn-Mayer. Pasternak disclosed he is prepping "America Dances" and "America Sings," to be musical cavalcade of their respective fields. Projects wil be for MGM-TV and will be made within the next two years.

Pasternak, with six films on his current Metro slate, has the busiest schedule at the studio. Producer in September will start "Looking For Love," Connie Francis starrer scripted by Ruth Brooks Flippen. Picture will follow his pattern of films "for pure entertainment value."

Also in preparation is "Made in Paris," comedy about femme fashion, which Stanley Roberts is writing. Shooting will begin in January in Hollywood, with second unit backgrounds to be done in New York and Paris. Others on tap include "Company Girls," which George Wells is writing; "Daybreak," E. J. Slaughter book which E. Jack Neumann is scripting; "The Only Way to Love," to star Elvis Presley in story about Easter vacation in Ft. Lauderdale. Ray

(Continued on page 56)

ABC-TV's 3 Sponsors On 'Pro Bowlers Town'

ABC-TV will be riding with the "Professional Bowlers Tour" for the third straight year starting Jan. 11, 1964. Web will cover the pro bowlers tournament in half-hour stanzas over a 13-week period. The series has been bought by American Machine & Foundry, Goodyear Tire & Rubber, and the Mentholatum Co.

On another sports front, the web has set live tv coverage of the third annual American Golf Classic at the Firestone Country Club in Akron Aug. 24-25. ABC will telecast the finishing holes of the rounds on each day.

ETV Plays Increasingly Important Role on British Com'l TV Outlets

London, July 16.

The diverse campaign for the establishment of more adult educational programs on the existing airwaves gained impetus last week when it was revealed that Anglia Television, an independent station serving part of South East England, is to introduce early morning tv programs in October.

By way of an experiment, the indie has linked with Cambridge University to mount a series of 50-minute University lectures which will run Monday to Saturday, from 7:15 a.m. Associated Tele-Vision has already agreed to plug in for the lectures which will be delivered by such eminents as Professor Frederick Hoyle and Dr. John Kendrew. Anglia expects that, before October, the rest of the commercial network will have given clearance to this University of the ayem air trial.

Meantime, most of the indie channel stations are feeding the Independent Television Authority any audience reaction or other results they have from the seven-month old Sunday morning etv hour. These are at present being considered alongside the ITA's own research into the subject.

One of the more obvious results to come out of the experiment so far is that in a latenight slot, the etv production gets, on average, an audience rating five times higher than in the 10-11 a.m. berth on Sunday mornings.

Among other current experiments in adult etv on the commercial web is another "Inquiring Mind" series from Ulster Television. Comprising widely varied University lectures, the hourlong, midnight series is a followup to the successful skein that UTV pioneered about a year ago.

Not for the general public, but nevertheless of educational value, is the series of serious medical productions mounted by Scottish Television. Projects, which emerge on an occassional basis, are designed by doctors for doctors and have received warm praise from the profession.

Next link in the overall etv chain will be BBC-TV's contribution, scheduled to begin in the fall. Corporation is planning eight programs a week which will go out on Saturday and Sunday mornings and on three weekday evenings.

Plan is to tee off with three major series—on Italian, human biology and modern scientific ideas—and several shorter skeins ranging from everyday practical economics and dressmaking to landmarks in European art and the development of young children.

Canada B'casting: The Trend Is Up

Ottawa, July 16.

An upward trend is taking place in Canada's broadcasting industry, according to the annual report of the Board of Broadcast Governors. BBG's report, tabled in the House of Commons, covers the fiscal year ending March 31, 1963. It found the industry's period of adjustment, for both AM and television, most severe during 1961, with general upping after that.

"The time has not yet arrived," the report said, "when the board could recommend that color tv begin in Canada." BBG could not fix a time when it could happen. It will come, the report said, but not now, because of the great costs involved and lack of public demand. United States color video reaches more than 1,000,000 homes in Canada but there are only 4,500 color receivers in this country according to the report.

NBC'S 39 '64-'65 PROJECTS

TAM's Top 20 in Britain

(Week Ending June 30)

	Homes Viewing (000's)
Coronation Street (Mon.)—GRANADA	7851
Coronation Street (Wed.)—GRANADA	7345
Labor Party Political Broadcast—BBC-ITV	7345
Lucky Stars—ABC	6078
The Victorians—GRANADA	5952
Emergency Ward 10 (Fri.)—ATV	5825
Steptoe & Son—BBC	5572
Emergency Ward 10 (Tues.)—ATV	5445
Crane—AR	5192
Summer Spectacular—ATV	5192
Drama '63—ATV	5192
Love Story—ATV	4962
Alfred Hitchcock Hour—ATV	4817
Morecambe & Wise Show—ATV	4812
Sergeant Cork—BBC	4695
The Lucy Show—BBC	4559
Z Cars—BBC	4559
Play Of The Week—AR	4432
Don't Say A Word—AR	4432
Comedy Four—GRANADA	4432
The Good Old Days—BBC	4432

Oren Harris Miffed Over FCC's Plan To Duplicate 13 Clean Channels

Washington, July 16.

FCC sees the "definite possibility" of higher power on a "number" of the 13 clear channel stations to be duplicated.

The number was not given in a Commission letter to House Commerce Committee Chairman Oren Harris (D-Ark.), but FCC went on to say:

"For example, the addition of a new unlimited-time station on 750 kilocycles in Alaska clearly leaves open the possibility of higher power operation by the Class I-A station on that channel at Atlanta (WSB). In most cases, the I-A station would have to directionalize its higher power operation to protect the duplicating assignment. The obstacles which this requirement would create are difficult to evaluate . . . However, there is reason to believe they would be surmountable in a number of cases."

Harris is miffed that FCC is going ahead with plans to duplicate 13 of the clear channels. The letter from FCC, which was not made public for almost two weeks, was designed to give the Commission's reasoning in going contrary to Harris' wishes.

It was learned from reliable sources that Harris tried a compromise with FCC, suggesting that all the channels involved be duplicated, except for WGN, Chicago, and WSM, Nashville. FCC, however, turned that down. All presumably will be duplicated now.

Harris got a resolution through the House last year, calling on FCC not to duplicate any of the channels for a year (the period expired on July 2) and to study

(Continued on page 60)

$6,000,000 Surge In NBC-TV Sales

NBC-TV reports that a late-season surge of buying saw $6,000,000 racked up for nighttime last week, with Helene Curtis accounting for $3,000,000 of the total with a scatter plan covering a number of shows.

Kemper Insurance pacted for "Sing Along with Mitch" with a $1,000,000 outlay, says the web, and others in the week's bundle of loot were Colgate, Haggar Slacks, General Mills, Chanel and Sherwin-Williams.

Daytime till was loaded again after a big first week of July with the network reporting an added $2,000,000 from Miles labs, another $1,000,000 from International Latex and other sunshine bankrollers, including Beechnut, Frito-Lay and Ocean Spray Cranberries for a $5,000,000 total.

Sametime, the new "Sunday" news hour, schedule for 4 to 5 p.m. Sundays, is now two-thirds sold as Celotex joins earlier bankroller Aetna Insurance.

BRITISH COM'L TV: 91% UK SPREAD

London, July 16.

Three out of every four homes throughout the UK can now tune in to the commercial network, says Television Audience Measurement, Ltd., an independent research organization.

Company has just released figures showing that 12,663,000 homes have access to commercial tv, that is 91% of all tv homes in the respective commercial tv regions. According to TAM, of 41,020,000 viewers are now able to catch independent programming in the country.

Name 16 to Sift Impact of British TV on Children

London, July 16.

Britain's Home Secretary Henry Brooke has now disclosed names of 16 committee members who will initiate and coordinate the probe into the impact of television on children.

The giant study, considered of major importance by the Government, is to begin immediately. It is sponsored by the Independent Television Authority and is expected to cost in the region of $300,000.

Members of the committee, chaired by Francis Noble, vice chancellor of Leicester University, include Prof. Richard Aaron, professor of philosophy University College of Wales; Prof. Maurice Bartlett, professor of statistics, London University; Dame Joyce Bishop, former headmistress of Godolphin and Latymer School, Hammersmith; Prof. James Drever professor psychology, Edinburgh University; Prof. Norman Hay-

(Continued on page 60)

CBS-TV Projects Carol, Goulet Specs for '64-'65

CBS-TV is moving ahead on lining up two musical specials for '64-'65, one starring Carol Burnett in "Once Upon A Mattress" and the other Robert Goulet in "Brigadoon."

Marc Merson, director of live programming, N. Y., said both specials grew out of CBS-TV's contracts with Burnett and Goulet. Miss Burnett plummeted to fame soon after starring in the off-Broadway "Once Upon A Mattress" legit engagement. Music of "Mattress" was composed by Richard Rodgers' daughter, Mary Rodgers.

JEAN KERR SERIES ALSO GEO. SIDNEY

As Mort Werner, the NBC-TV programming chieftain, forsees the shape of things, it might well be that the day is not too distant when a network will have to think in terms of a tandem program operation—one program v.p. to mastermind the season coming up; another program v.p. to ride herd on projecting for the year ahead.

The kind of "concurrent thinking" that's required in today's frantic this year-plus-next-year plotting, planning & nursing has assumed such migraine proportions that, in the words of Werner, "you not only have to think and worry about a 'Mr. Novak' or a 'Grindl' making the grade, but at the same time worry about what could replace them the following season if they don't."

For all the fact that Werner's ankle deep (the same goes for Mike Dann at CBS; Ed Scherick at ABC) in getting squared away on the imminent '63-64 sked, the year-ahead plotting and negotiating has advanced to such a degree that NBC alone now has 39 programming projects in the works.

These are some of the highlights:

The first definite commitment for '64-'65 (possibly the first among all three webs) is the "Profiles In Courage" series, based on President Kennedy's book.

All the others are either in negotiation or represent deals for pilots, as witness:

A half-hour situation comedy series based on Jean Kerr's "Please Don't Eat the Daisies." This one's out of the MGM shop, which did the filmization of the book.

Another M-G half-hour comedy series based on the recently-released Metro "Flipper" feature about a boy, his family and a dolphin. Ivan Tors is helming this one.

A remake of the "Kentucky's Kid" pilot which was originally intended for the late Jack Carson. Now it will have Dennis Weaver in the lead (he's exiting "Gunsmoke"). Pilot rolls Aug. 2. This is an NBC property, the first of the Felix Jackson projects being undertaken for '64-'65.

There are, in fact, three other Felix Jackson-produced series in the works. One is a romantic adventure hour series called "Magic Touch" in which George Sidney, the vet film producer (he did "Bye Bye Birdie" for Columbia) will assume his first tv directorial job.

Also two Jackson dramatic series enlisting the services of David Dortort, who's had a little item called "Bonanza" going for him at NBC.

Werner is particularly hot about a Four Star hour entry called "The Arena" (representing the building housing 100 or so D.A.'s or assistant D.A.'s). This one was researched for 18 months by Howard Julian Fink, creator of the "11th Hour." Four Star's Tom McDermott and subsequently Werner flipped over the resultant script.

The Leland Hayward (in association with GAC) satirical series, either for half-hour or full hour, based on the BBC's successful "That Was the Week That Was."

The deal with Hubbell Robinson for a half-hour situation comedy series.

The "Phineas Fogg" hour entry (based on "Eighty Days Around the World") out of the Warners shop. Ditto the WB "Temple Houston" series starring Jeffrey Hunter.

A Jimmy Saphier package, "Let's Make A Deal," designed as a daytime audience participation cross-the-board show.

Werner is not forgetful of the fact that both the Kraft and Chrysler anthology series offer high spinoff potentials.

P&G's 'Miss Teenage'

Procter & Gamble has picked up full sponsorship of CBS-TV's "Miss Teenage America" telecast.

Broadcast, slated for Friday night, Nov. 11, from 10 to 11, emanates from Dallas, where the contest is held.

Practically All Show Biz Unions At Tense-Up Stage as Deadline Nears on TV Network Contracts

A swarm of show biz unions and the three television networks will be squaring off during the next few months in an intensive and successive series of new pact negotiations. The bargaining will cover all phases of tv personnel, from the grips through the musicians to the engineers and the performers. In the latter case, the matter of global telecasting, via communications satellites and other devices, is expected to generate new issues in the labor-management arena.

The American Federation of Radio-Television Artists, whose network pact expires Nov. 16, will spell out its demands on foreign use, whether via Telstar or via tape, when talks open with the networks at the end of September. The AFTRA-web negotiations are likely to be the thorniest of all since the talent union is also talking about the possibility of switching its scale formula, pegged to the length of a show, to that of the Screen Actors Guild formula, based on the so-called day rate. The webs, on the other hand, are expected to make counter-demands against AFTRA's present scale of 75% for the first replay of a tv show. The SAG formula calls for a 35% first re-use fee.

The web pacts with the IATSE stagehands union expire Dec. 31. A month later, the NBC and ABC pacts with National Assn. of Broadcast Engineers & Technicians (NABET) run out. CBS' deal with the International Brotherhood of Electrical Workers, covering the same personnel, expires at the end of this month. In this sector, both the stagehands and the technicians are expected to stress job security against network efforts to introduce more automated processes or streamline operations.

The web pact with the American Federation of Musicians expires Feb. 29. At that time, the recurring hassle over quotas for staff musicians, a triennial beef of the webs, is slated to begin. The webs, of course, want to reduce or eliminate the quotas. The AFM, on the other hand, will be fighting not only for the quotas but for more live music on dramatic shows. The networks currently are committed to using live musicians, rather than canned music, on one out of every three dramatic shows which they produce. The AFM is also thinking of re-use payments for shows telecast overseas.

The web contract with the Directors Guild runs out at the end of 1964, which is too far away for any skull practice on either side.

At the present time, the webs have just about wrapped up a deal with the Writers Guild of America in which a royalty formula for overseas use has been worked out.

When Is a Vet?

Indicative of the revolving door policy at the three television networks on programming execs:

Mort Werner, NBC-TV's programming chieftain, is the veteran among all three. He's in his third year.

Mike Dann, the CBS-TV v.p. over programming, is in his fourth month. Ed Scherick, the ABC-TV program boss, is in his second month.

Vicki Vola New AFTRA Prexy; Set Pay Pattern

Hollywood, July 16.

Vicki Vola, Gotham actress, was unanimously elected prexy of AFTRA Saturday night (13) at guild's 26th annual convention which wound Sunday morning after all-night session. Motion was carried after Art Gilmore, present chief exec, declined to run for third term. Vola is second femme to hold office since guild's inception in 1937, Virginia Payne previously.

All-night conclave saw formulation of wage and working conditions demands to be made in August when contract negotiations get underway. Exact nature of demands couldn't be divulged, although AFTRA's midwestern regional chieftain Ray Jones affirmed wage hikes would definitely be asked and exec secretary Don Conaway reported stipulations concerning use of AFTRA talent for Telstar broadcasts would be included.

Jones also noted that paramount consideration of convention was given radio and tv commercial transcripting. It also was learned proposal had been made to require union membership for performers after their seventh day of non-union employment, which now doesn't hold until 30th day of work.

Other officers tapped included Tyler McVey, L.A., first veepee; Arwin Schweig, Chicago, second; Dave Schnabel, Kansas City, third; Bill Deal, Philly, fourth; Evelyn Freeman, Washington, fifth; Larry Ward, St. Louis, sixth; John Milton Kennedy, L.A., seventh; Jud Conlon, L.A., recording secretary; Ray Heatherton, N.Y., treasurer. Eleanor Engle, Chicago, was voted George Heller award.

Enough Puppets in Soviet Without Bil, Cora Baird

CBS News relations with the Soviet Union remains at the low level. Most recent incident was the denial of permission to film performances of Bil & Cora Baird puppets in Russia. Baird is in the Soviet Union as part of the cultural exchange program.

CBS News also has pending a number of filming requests for its "20th Century." More immediate, CBS News, along with other news agencies, feels blocked in covering the nuclear test ban talks in Moscow.

ABC-TV's 'Crucial Summer'

ABC-TV is tackling the civil rights question with an in-depth report spreading over five half hours weekly starting Aug. 11 in the Sunday at 10:30 p.m. slot.

Titled "Crucial Summer of 1963—The Civil Rights Crisis," Ron Cochran will be anchor man with reporters John Rolfson and Roger Sharpe handling the major assignments.

Sullivan-Precht's 'Lovable Louie'

Sylvan Productions, helmed by Ed Sullivan and Robert Precht, plans fall production of a situation comedy pilot for a proposed tv series, "Lovable Louie," featuring a chimpanzee slated to be the first moon explorer.

Charles Andrews will produce and the pilot script has been written by Art Baer and Ben Joelson, who recently scripted the Sullivan anni show.

Other Sylvan projects on the blueprint stage include a dramatic series about a senator, "The Whip," and a comedy about a volunteer fire department, "The 20th Volunteers."

Pontiac Freezeout on Specs Cues New Pattern on 'Today'-'Tonight' —On Other Madison Ave. Fronts

By BILL GREELEY

Pontiac, which became used to the big-splash technique on tv when agency MacManus, John & Adams was switching the car's image from "old dependable" to "new exciting," can't place the kind of specials it would like in the tight network situation coming up this season.

As an alternate, the agency has bought out NBC-TV's "Today" and "Tonight" shows of Oct. 3 for announcement of the new models. MacManus, John & Adams tv program chief Henry Fownes says the "Today" show will be thematic, possibly a salute to the music of Rogers & Hammerstein. "Tonight" will be in something similar to its regular casual format, but possibly with extra special guests, including some one to do the special Pontiac commercials in the works for the spread. Network has already preempted the two shows re regular participants, and a number of local Pontiac dealers around the country will no doubt be picking up a share of the local spots the shows provide.

Blurbs, incidentally, will be in the Pontiac "new image" tradition, which featured such talents as Phil Silvers (introing a "Potniak"); Victor Borge (displaying the car in a snow drift that covered it to the roof) and other kidding bits by Emmett Kelley, Cedric Hardwick and May & Nichols.

With a budget of between $3,500,000 and $4,000,000 in broadcast, Pontiac also has participations in several nighttime NBC and ABC shows and a half (with Lever Bros.) of the first Bing Crosby special set for CBS. There also will probably be another Victor Borge special, and Fownes says the agency is still looking in the special line.

Pickings are slim, however, says Fownes, and in these days of tight network program control, there are two basic criteria for a web's going to the trouble of preempting for a special from the outside. First, is it something that might go to somebody else if we don't take it; and second, how much money does the sponsor swing otherwise.

Anyhow, the "Tonight" and "Today" announcement shows will cost about a third of a "primetime" special which will make the CPM mighty low and satisfactory.

Lean & Hungry C&W

Cunningham & Walsh, which, two years ago was shaky from account defections, held a press party last week to celebrate the accomplishments of the new management team that took over in the hard times.

President Carl W. Nichols told the ad scribes that "we're lean and hungry," but C&W has $42,000,000 in billings, turns a profit considerably above the 4A's-calculated average for its size, has no debts and a solid triple A credit rating.

Agency is looking for new business, says Nichols, and is lean and hungry enough to even take on a cig account right now, cancer or no.

Agency Helpers

Ralph S. Butler Jr. and Robert Weenolsen, vet agency execs, have opened New York Services for Advertising Inc. at 475 Fifth Ave., New York.

New firm will provide branch office facilities to out-of-town and foreign agencies with assistance and supervisory services in tv, radio and other media, marketing, research and other phases of advertising.

Prexy Weenolsen says the company will operate strictly on a fee basis, with costs well below the expense of maintaining an adequately staffed branch office in Manhattan.

Weenolsen was until recently a broadcast supervisor at Foote, Cone & Belding and before that Young & Rubicam. Exec veepee Butler was manager of Benton & Bowles Toronto office and before that in the New York office of the agency. He was with B&B for 14 years and before that spent nine years at Young & Rubicam.

Colodzin's Prexy Status

Robert S. Colodzin has been named president of SIB Productions of New York. He was formerly tv production supervisor at Benton & Bowles where his responsibilities included Crest Toothpaste.

Snow White on Skates

Bremen, July 16.

What'll they think of next?

Radio (and television) Bremen has just produced an hour long television show titled "Snow White on Roller Skates."

Directed by Ernst W. Siedler, 50 children from the Bremen Sport Assn. dance and act the Grimm's fairy tales on roller skates.

Program will be carried later on the German tv net.

RCA Profits at Peak $12,000,000 For 2d Quarter

RCA's second-quarter earnings and sales for 1963 set alltime highs for the corporation, with profits after taxes reaching $12,000,000 and sales $441,300,000.

Profits were up 27% over the second quarter of 1962's $9,500,000, while sales were up 3% from last year's $428,900,000 for the same period. It was the ninth consecutive quarter RCA's earnings have been up.

Earnings a share of common totaled 65c, compared with 51c in the second quarter last year on a larger number of shares outstanding this year.

In the first half of '63, profits after taxes hit a new peak of $29,400,000, a 23% increase over the first six months of 1962.

Sales were up 3% in the first half of '63 for a new first half high of $877,300,000, and earnings per share were $1.60 for the first half of '63 compared with $1.32 last year.

In a joint statement, chairman David Sarnoff and president Elmer W. Engstrom said, "RCA's present performance is a result of both longterm and shortterm developments. The research and planning begun more than a decade ago for products such as color television are now being translated into rising sales and profits and a leading position in the industry . . . No single product or service can account for the continuing improvement in the company's fortunes. From broadcasting to space satellites, from worldwide electronic servicing operations to computer sales and rentals the impact of progress was registered on our first half earnings statement."

Statement pointed to color tv sales for June, a slow month, which produced 48% more RCA color set sales than the previous peak month of September '62.

With no breakdown, the statement said that NBC "sustained its vigorous rate of progress" with both sales and profits for the first half and second quarter '63 surpassing previous records for the periods.

London Agencies

London, July 16.

Notley Advertising assumes the role of adviser to the Ad Association's Public Relations and Advertising subcommittee. Handing over the job is J. Walter Thompson agency which was appointed in April 1961 . . . Initial outing of the Design and Art Directors Assn.'s design festival held at the London Hilton earlier this month was attended by 5,000 agency and advertising personnel . . . **Les Dartnell** appointed art group head of Garland-Compton . . . Robert Sharp & Partners appointed by J. R. Phillips & Co. leading wine merchants, to launch a new range of sherries —Phillips Fino, Amber Dry, Bristol Milk and Golden Cream . . . Board of Trade is currently considering changes in the articles of association of the Institute of Practitioners in Advertising.

Niles: Alive & Kickin'

Report in VARIETY advertising column (10) that Niles blurbery was among those that have folded New York operations was in error. Under stewardship of new manager Charles Ticho, Niles Chicago headquarters reports that "things have never looked brighter" at Niles New York.

During last six months, New York volume has increased considerably, with the New York office having just delivered a series of watch commercials to N. W. Ayer; currently working on a J. Walter Thompson blurb series; and production underway on industrial films for the New York Protestant Council, U.S. Department of Agriculture and others.

Future 'Town Meetings' Will Depend on Telstar's Mutual Visibility Factor

Electronic journalism, which took a leap forward with "Town Meeting of the World," now has problems peculiar to communications satellites, as they rotate around the earth like messenger birds.

The selection of sites for participants of future inter-continental meetings is dictated by the particular orbit Telstar 11 may be in, when the next "Town Meeting of the World" happens to be telecast. CBS News prexy Dick Salant, happy about the outcome of the preem inter-continental forum, says CBS-TV plans other "Town Meetings of the World" on a ragular quarterly basis starting next fall.

The date and the particular time of day determines the factor and length of mutual visibility. One forum planned encompasses Japan, for example, but, according to Salant, the period of mutual visibility via Telstar II is small. There's nothing to prevent a Japanese leader to fly to a more acceptable site for the occasion, though. Salant feels that the problems remain more "human than technical."

It was a human decision that prevented European participants and viewers to see the meeting at the same time as it was viewed in the U.S. DeGaulle's lieutenants pulled the no-go switch on the French ground station.

IKE AT NORMANDY FOR 'CBS REPORTS'

Personal reminiscence of former President Dwight D. Eisenhower on the Allied invasion of Normandy during World War II will be the subject of an upcoming "CBS Reports."

Eisenhower, who was Supreme Commander of Allied Forces, will return to Normandy next month for filming. The hourlong film, titled "D-Day Plus 20 Years," will be telecast by CBS-TV on or about June 6, 1964, the anniversary of D-Day. General Eisenhower also will be seen visiting his former headquarters in Portsmouth, Eng., which was the embarkation point for the large part of the invasion fleet.

Walter Cronkite will be in the "D-Day" show. According to the planned format, it will be a tribute to all Allied dead who fell on D-Day or subsequent European battles, as well as Eisenhower's reflections on the meaning of the wartime events on today's world.

Mitch's 12-City Concert Tour as TV Warmup

In what could be the biggest tv warmup in history, Mitch Miller is taking the entire cast of "Sing Along with Mitch" on the road for a paid concert tour of 12 cities.

Troupe of 60 will do a warmup in Rochester Sept. 17, then go on to Denver (15), Kansas City, St. Paul, Dallas, St. Louis, Chicago, Detroit, Cleveland, Baltimore, Philadelphia, winding in Boston Sept. 25.

Top ticket in most cities will be around $4.50 with the group playing large arenas and auditoriums and only locations where integration of audiences has been guaranteed at Miller's insistance. Two-hour shows will feature all the singing stars of the regular NBC-TV show, the dancers and chorus.

TV-Radio Production Centres

IN NEW YORK . . .

It's a boy for the **Jerry Chesters** (NBC program exec) born last week in Lenox Hill Hosp. Their first child . . . **Rod McLeish** chief of the Westinghouse European News Bureau back in the U.S. to begin a summer session of speaking appearances and a tour of the Group W stations . . . WNEW Radio disk jockey **Ted Brown** and ventriloquist **Jimmy Nelson** headlined a benefit Saturday (13) for Queens orphans at Fairyland Park in Elmhurst . . . **Thomas A. Dooley** has joined WABC Radio's sales staff . . . **Jess Spier** has moved over from Mutual Broadcasting to WNEW-TV as an account exec . . . **Jack Grossberg** has joined Sarra as producer-director of film commercials . . . **Don Garrett**, Screen Gems publcity chief, back from Europe last week after filming on-the-air spots for "The Farmer's Daughter" series due on ABC-TV this fall . . . **Irwin Chapman**, bureau chief for Radio Press International in Washington, added to the writer-commentator staff of ABC Radio's "Flair Reports". . . **Marion Brash**, currently in the Broadway production of "She Loves Me," featured on NBC-TV's "The Doctors" last week . . . **Bud Collyer** (past prexy of AFTRA) flew out to the L.A. convention right after taping "Tell The Truth" day and night stanzas, then back to New York for another week's taping and off again, shuttling to L.A. for two week's vacation . . . **Maura K. Wedge**, "Oliver" understudy, set for a Aug. 6 slot on "Talent Scouts" . . . **Peter M. Roland** joined Jayark Film Corp. as booking and operations manager switching over from ABC Films . . . **Don B. Curran**, general manager of KGO Radio, San Francisco, named v.p. of the ABC division . . . ABC's **Rosemary Haley**, back in the U.S. after a two-week European trip, preparing a series on air pollution . . . **Ron Cochran**, ABC-TV newscaster, selling his Westchester home for larger quarters in Connecticut where he plans to raise beagle dogs.

Michael Sevareid, son of CBS News correspondent **Eric Sevareid**, has an acting role in Aug. 4 edition of "Look Up and Live," Sunday CBS-TV ayemer . . . **Clifford B. Mandell** (CBS-TV press info staffer) promoted to the rank of lieutenant colonel in the U. S. Air Force Reserve. He's assigned to the Pentagon as an information officer on the staff of Secretary of the Air Force Zuckert . . . CBS maestro **Alfredo Antonini** guest conducts the Grant Park Symphony, Chicago, in three concerts, Aug. 14, 16, 18 . . . "The Madman," two-part Emmy award winner presented this season on CBS-TV's "Defenders" to be rebroadcast Aug. 10 and 17 . . . **Marc Merson**, director of live programming for CBS-TV, back from England in connection with upcoming web special, "Elizabeth Taylor's London."

Former manager of radio research for ABC **Elizabeth Harris** has joined New York Times station WQXR as manager of research . . . RCA exec veepee, public affairs, **Kenneth Bilby**, has accepted chairmanship of the Manufacturing II Unit of publicly owned corporations division of the Greater New York Fund . . . **George Heinemann**, NBC News manager of pubaffairs, addressed seminar of graduate students at Northwestern U. yesterday (16) on commercial and educational tv . . . One of General Electric's NBC-TV specials this season will be a colorcast, "Return to Oz" . . . Dancer **Kami Stevens** ("Sing Along with Mitch") joins husband **Richard Wess** in Las Vegas during vacation. He's doing the arrangements for **Eddie Fisher's** nitery turn . . . "Mitch" singer **John Smedberg** in Nassau Hospital, Mineola, L. I., for gallbladder removal . . . NBC awarded American Bar Assn. 1963 Gavel Award for dramatization of the role of a judge in the "Dick Powell Theatre" stanza, "The Judge."

Donald H. McGannon Westinghouse Broadcasting prexy, named to the newly formed Connecticut Transportation Authority, authorized to keep the New Haven Railroad running . . . **Robert Goulet** guested on ABC-TV's "Seven Keys" last week in behalf of the Foundation for the Junior Blind, which received $3,500 from show producer **Carl Jampel** . . . **Peter Donald** hosting ABC Radio's "Breakfast Club" for two weeks while **Don McNeill** vacations for four weeks . . . **Julie Barnathan**, ABC-TV administrative v.p., off to Puerto Rico for a three-week vacation . . . ABC news chief **Jim Hagerty** playing host to **Jean-David Mukeba**, press secretary to President Casavubu of the Congo Republic, in New York this week . . . **Ronald Dawson** into rehearsal at the Southbury, Conn., Playhouse for "Calculated Risk," opening Monday (22).

Robert Norvet named to newly-created post of general manager of film operations, CBS-TV, Hollywood. Norvet formerly was director of film operations, Hollywood . . . Independent Television Corp. is holding an international sales confab . . . CBS Radio on Aug. 3 broadcasts finale of Soap Box Derby, with Chevrolet picking up tab . . . **Buddy Ebsen** of "Beverly Hillbillies" guestars on **Bing Crosby** CBS-TV special Nov. 7 . . . "CBS Reports: Storm over the Supreme Court" has been named winner of a 1963 Gavel Award by the American Bar Assn. for "outstanding dramatic productions contributing to public understanding of the American system of law and justice." A "Gold Gavel" will be presented to CBS in Chicago on Aug. 15 for having won the Gavel Award three times—in 1958, 1961 and 1962.

IN CHICAGO . .

Hal Stein and **Rudy Orisek** have launched a new Sunday night live entry on WGN-TV for the summer, "Folkfest." It'll draw upon talent playing the folk nitery, The Gate of Horn, which they own . . . WNBQ and WMAQ, the NBC o&os, have racked up 24 awards between them so far this year . . . **Bob Newkirk**, regular singer on "Breakfast Club," is set for the title role in stock production of "Pal Joey" opening next week at Dorchester Music Hall. **Ray Rayner** is currently top-featured in "High Button Shoes" at Tenthouse, and WAAF's **Jerry Leighton** has a major role in "Happy Birthday" at Drury Lane . . . **Phyllis Diller**, who stars in the latter show, is WIND's guest deejay this week . . . **Jeff Smith**, stage manager at WBKB, created and produces the new educational panel show on WTTW, "The Brains Trust" . . . WBBM-TV weatherman **P. J. Hoff** is on a fishing holiday in Nova Scotia . . . WNBQ's "Dateline: Chicago" entry for July 29 will take on the pros and cons of Little League baseball . . . **Stanhope Gould** has been named supervising news and assignment editor at WBBM-TV. **John Madigan's** news staff has also been augmented by **Jerome Mallek**, ex-Tribune and City News Bureau, who's joined as a writer . . . Video Industries Corp. of America is currently taping three series proposed for syndication next fall. They are "Phil Lind On Location," **Jim Lounsbury's** "Danceville USA" and "International Soccer" . . . WBBM-TV's "Repertoire Workshop" will do scenes from Shakespeare's "Midsummer Night's Dream" this Saturday (20), with U. of Chicago Court Theatre cast . . . **Nancy Berg** and **Bob Lewandowski** of WBKB will make personal appearances at the Chicago Free Fair.

IN LONDON . . .

Anglia-TV appointed John Noel Myatt as news editor. Reporter has been acting news ed since **Doug Geddes** left the station at the end of April . . . Repeat segment of **Ray Galton-Alan Simpson** comedy "Steptoe And Son," BBC's most successful yock skein to date, scored seventh place in the current top 20 listings . . . BBC's Northern Dance orch returned to tv in the Corporation's new talent showcase "The 625 Show" . . . Granada-TV to screen a short series in prime time, featuring world famous Soviet musicians . . . Producer and creative consultant **John Simmons** shooting a series of trailers for ITC/ATV's "The Saint" series . . . Comedian **Dick Emery**, late second stringer

(Continued on page 52)

WNEW's Unique, Pace-Setting Status As Radio's Windup-Toy-That-Makes-Money

By HERM SCHOENFELD

The sound of WNEW is the sound of independent radio walking on velvet. It has been envied, emulated and imitated, and despite the fact that it has never quite been duplicated, WNEW's sound of success has been one of the major forces controlling the shape and direction of the sightless kilocycles.

A pat formulation of what constituted the "WNEW Sound" is not easy to come by. Unfortunately, it hasn't as yet made it as an entry in Webster's and even veteran staff members at the stations find a precise definition somewhat elusive. Ask a handful of WNEW executives to put their sound into words and you'll get standby phrases like: "It swings—it's smooth—it's sophisticated—it's the personalities and the sense of the humor—it's the news, etc." But underlying everything else, the unanimous opinion is that the station keeps rolling from one fiscal peak to another because of its precision—its consistency and its savvy.

When Franklin Delano Roosevelt took time out, on Feb. 13, 1934, from his efforts to lift the nation out of the economic ditch to press the button which lit up the WNEW transmitter, there was no indication that this station would assume the same leadership in radio broadcasting as F.D.R. did in politics. At that time, when it was put into business by watchmaker Arde Bulova and adman Milton Biow, WNEW was a squeaking infant trying to make its way in an industry dominated by the network giants who were just approaching the crest of their power.

Industry Pace-Setter

Thirty years later, through a brutal depression, World War II and the advent of a new medium, television, which revolutionized show business and advertising, WNEW has emerged as the pace-setting operation of the radio industry. When, indeed, a local station can gross substantially over $7,000,000 yearly and generate offers to buy at $25,000,000 plus in the open market, it's more than an operation—it's an institution.

WNEW is so much of an institution which its present owners, Metromedia, will not sell under any circumstances—this side of a bid from Fort Knox itself. John W. Kluge, chairman of Metromedia, has seen WNEW break the hearts of its successive owners who thought they were selling at a peak price only to find new ridges soaring ahead in a dizzying pyramid of values from one decade to another.

The history of WNEW could be graphically told in the ascending curve of its cash value. When Biow and Bulova decided to cash in their chips in 1950, they sold the station for somewhat over $2,000,000 to a syndicate headed by William S. Cherry, a Rhode Island department store magnate and owner of WPRO of Providence. Four years later, when the Cherry group sold out to a group headed by Dick Buckley, president of the John Blair station rep company, the selling price inched up to $2,500,000. This decision by the Cherry group to sell at a pittance of a profit was undoubtedly cued by the tremendous surge of television during this period and the uncertain future of radio .

But all fears about radio's capacity to hold on and make gains in the teeth of tv competition was displayed in the subsequent years when WNEW gross revenues began climbing at an accelerated clip. By 1957, when the Buckley group, which had subsequently merged into the DuMont Broadcasting setup, sold the station to its present owners, Metromedia, WNEW's price had climbed to $7,500,000, the highest price ever paid up to that time for a radio station. In January, 1959, after an inter-corporate shuffle in which Buckley was ousted from the station's management, Kluge took over the helm of Metromedia and put John V. B. (Jack) Sullivan, longtime sales exec with the station, in charge of the station.

The door to Sullivan's office is literally open at all times to any of the station's 116 employes for spot decisions on queries ranging from whether to use a specific disk or schedule a news special. He also occasionally uses his extensive repertory of client technique to close important deals with advertisers.

A Do-It-Yourselfer

Sullivan's do-it-yourself, if necessary, approach is perhaps his most significant departure from the tradition handed down by the station's first and now-legendary manager, Bernice Judis. Of her it is said that she couldn's write or deliver a line of copy, she couldn't program and she couldn't sell, but she had flawless instinct for the right way to do it. In short, Miss Judis knew what she wanted and was ready to pay the highest price to get it.

Miss Judis' personal friends, Biow and Bulova, reportedly handed her the station's management as a plaything to keep her occupied while she was getting over the break-up of her first marriage. So she turned it into a windup toy that makes money. Even if her conception of how a radio station should be run was a bit hazy at the outset, there was nothing vague about her determination to make WNEW into a solid commercial enterprise, adult in tone but uncluttered by cultural pretensions.

She found a peg on which to hang that determination when Martin Block came up with his "Make Believe Ballroom" idea in 1935. Brushed off when he first proposed it, he was given a half-hour chance during an interlude in the station's coverage of the trial of Bruno Hauptmann in Flemington, N.J., for the kidnapping of Charles Lindbergh's son.

A born pitchman with an ear for music and an eye for the main chance, Block came up with the twist of pretending that a disk show was actually a live performance. By the use of the talent on disks, Block pointed the way for indie stations to stay afloat against the heavyweight programming of the Bing Crosbys, Bob Hopes, Jack Bennys, et al, on the major networks. The illusion of live programming created by Block was a valuable, but not indispensable gimmick.

Block's show took off immediately, was quickly expanded to 90 minutes each morning and became the bellwether for WNEW over the years. It made a fortune for Block, who became one of the industry's highest priced performers at $200,000 per year and created a new profession—the disk jockey. Shortly after Block's breakthrough at WNEW, the station went on a 24-hour around-the-clock basis, expanding the disk concept with Stan Shaw's "Milkman's Matinee" for the early morning hours.

If some of the top show biz performers were originally amused by the station's spotlighting of their talent on disks, they quickly became disturbed by their cuffo exploitation. A year after Block launched his show, WNEW became the defendant in a legal action initiated by bandleaders Paul Whiteman, Fred Waring and Sammy Kaye. At stake was the right of a radio station to spin disks despite the "not-for-commercial-or-broadcast use" warning on the label. The courts, in failing to uphold the disk artists, opened the door to fullscale, uninhibited tapping of the disk catalogs for broadcast purposes. Ironically, the initial opposition of the disk artists was to turn in subsequent years into a desperate effort to get the stations to play their records.

If disks were an important ingredient of WNEW's recipe, even more paramount, as Block demonstrated, was the manner in which they were purveyed. Hence, Miss Judis' stress on disk jockey personalities at the highest going prices. Even today, while there's no one in the neighborhood of Block's $200,000 annual take-home pay, three of WNEW's personalities, William B. Williams, Gene Klaven and Dee Finch, gets a cool $2,000 weekly and the station's lowest salary on-the-air man makes do with only $30,000 a year.

WNEW not only turned the disk jockey into a performer, but converted performers into disk jockeys. Names like Benny Goodman, Dinah Shore, Maxine Sullivan, Eileen Farrell, Mitch Miller, Jose Ferrer, Milton Berle, and, currently, Buddy Hackett, have been used as staff members on regularly scheduled shows.

WNEW once allowed a couple of early morning jockeys, (Gene) Rayburn and Dee Finch, to kid the commercials. The reaction was so strong it started a trend. The success led to Rayburn's moveover to NBC. Finch subsequently teamed with Klavan and both have been tongue-in-cheek ever since.

On The Production End

Some of the high points in WNEW's history were furnished by Ted Cott, who became the station's program director in 1943 under a decision by Miss Judis to boost public service programming. Cott ranged far and wide and turned the WNEW concept into a doctrine for independent radio. Veteran staffers still with the station remember with awe the fact that Cott once introduced 29 new programs on the station in one week. Cott, however, did not tamper with the basic structure of the station's programming during his eight-year tenure, and neither did his successor, Dick Pack, who eventually went on to become programming chief for the Westinghouse Broadcasting chain.

WNEW met and passed one of its severest challenges about a dozen years ago when a new musical rage, rock 'n' roll, swept over the music scene. In short order, independent stations from coast to coast were scrambling to get aboard the Big Beat, leading to the development of a widely used tight formula of Top 40 hits and news.

WNEW, however, withstood the tidal wave like an anti-Rock of Gibralter. Born in the swing era of the 1930s when some of the greatest standards of Tin Pan Alley were written and played by the dance superlative bands of the swing era, WNEW has remained loyal to the "class" type of pop music, always searching out the top performance of the best songs. Varner Paulsen, WNEW's present program director, pointed out that the station is ready to experiment with new music if it meets the WNEW standard of good taste. While WNEW turned down the Chubby Checker versions of The Twist, it does play twist music in a more polished vein. Even bold on occasion, WNEW was first in the New York area with the Bossa Nova, a polite samba beat which temporarily engulfed the pop music biz. As a rule of thumb, WNEW infinitely prefers Frank Sinatra to Elvis Presley, but will on occasion even play the latter's quieter disks.

In the area of news, WNEW was among the first to schedule reports every hour on a clockwork basis. During the last war, the station broadcast hourly news wrapups prepared by the N.Y. Daily News, a tieup that also involved important promotional values for the station. WNEW subsequently decided to set up its own staff and it proceeded to organize the most elaborate news operation in independent network radio.

Under the news director, Lee Hanna, the news department comprises 32 staffers, including three straight news announcers, three commentators, three writer-reports, a couple of assistant directors and equipment to cover the globe, from Cape Canaveral to the Papal Coronation, on its own. It's a $400,000 yearly nod to the station's public responsibility to provide news and a wide variety of documentary stanzas.

Jack Sullivan's regime has made some striking innovations in the WNEW format. He has brought sporting events onto the station via the coverage of the N.Y. Giants Football games, one of the prestige items in the programming category. Sullivan and Paulsen have also been cultivating live programming via the regular "Music Spectaculars" with some of the leading music personalities such as Ella Fitzgerald, Robert Goulet, Tony Bennett and Ted Heath. As Paulsen put it, "the audience doesn't expect the extra effort and they're delighted when they get it."

The origins of the WNEW call letters are already lost in antiquity. Some say it refers to the station's coverage of both the New York and New Jersey area. Others say that it was Biow's suggestion to use the magic word of advertising, NEW. Still another explanation is based on an association that Ed Wynn had with one of the stations which were amalgamated on the kilocycle band to make room for WNEW's position at 1130 kc. Whatever the reason, WNEW sounds right for the station.

WNEW News Credo: Less Lip Service and More Pubservice

By LEE HANNA
(News Director, WNEW Radio)

There was a time (remember?) when everybody sat down at the radio to listen . . . to Jack Benny and to Fred Allen . . . . to H. V. Kaltenborn and to Edward R. Murrow. We made ourselves comfortable in our living rooms and we listened.

Then, television came along and there were many changes. We kept the radio on in the kitchen or in the car or wherever, a pleasant companion if you wanted music and/or news.

WNEW had been a leader in supplying both commodities for years. If you remember way back to early '42, this station was the first in the nation to present news show hourly around the clock.

Three weeks after Pearl Harbor, WNEW began using news prepared by the broadcast desk of The New York News. By 1958, the station knew that greater dimensions were needed in presenting news. It required positive character and individual personality.

So we assembled our own news operation at the end of that year.

We set out to compete not only with the best in radio, but with the best in the news business—and, along with newspapers, I include television, news magazines and all other forms that communicate contemporaneous facts, thoughts, and ideas to the public.

As we began we were aware that some broadcasters were giving more lip service than public service in the name of news. They pushed for "swinging" news, promotional gimmicks and catchphrases. But we felt the WNEW audience would recognize and appreciate the difference between "rip-'n-read" and the painstaking effort that goes into seeking and reporting the facts and their meaning.

We backed that theory with a large investment of time, energy and cash.

We felt then, four and a half years ago, that the times cried out for understanding, and Lord knows there were few enough of us around who could understand, let alone explain to others what the heck was going on in the world. Thus we faced our first formidable task: to bring together a staff of men and women who spoke thoughts (their own) not merely words (the wire services'); people who could not only function as personalities (there were plenty of those around in an infinite variety) but could also write, understandingly, for the ear, get out and cover a story, get an interview, ad-lib descriptively, edit tape and produce a documentary. In short, we were looking for people who could do the complete job.

WNEW News knew that the day had passed when "local," independent could get by with merely supplying local news. There was nothing local about fallout, the Pope, Castro, jet airplanes, or, for that matter Telstar or Relay. We assumed we would have to travel, although none of us guessed how far or how often. It followed, then, that when something happened—wherever it occurred—our man should be there; the familiar voice describing the event in radio's exciting personal terms.

No listner will quickly forget Reid Collins' moving description last month as he watched the St. Peters Square throng and caught the first glimpse of Pope Paul VI; or the electric excitement of

(Continued on page 62)

Hackett: Immodest Packet

That Buddy Hackett is a card. Even his business card gives you the business. The card, engraved on parchment, formally notes his association with WNEW/Metropolitan Broadcasting. Then, under his name, his title: Beautiful Person.

Hackett, on WNEW every Sunday from 6 to 7 p.m., refers to William B. as Hackett's weekday replacement.

Metromedia: All Things To All People, Both Indoors and Outdoors

Metromedia Inc. is a diversified communications complex comprised of five, soon to be six, radio stations; seven television stations, the world's largest outdoor advertising company; a stunningly successful show business spectacle; and a miscellany of marketing and sales organizations.

But Metromedia is more than anything else that rare combination of people and ideas that spell responsibility, success and growth.

The people in the broadcast media of MM are dedicated to the idea that listeners and viewers want entertainment, information, and intellectual stimulation. That idea branches out and becomes the operative principle that determines Metromedia's policy and accounts in large measure for the fantastic growth of a company which was unheard of a few short years ago.

Metromedia will shortly own six radio stations which serve some of the richest and most influential markets in the nation. When the FCC approves the sale to Metromedia of WCBM in Baltimore, the group will span America. The other stations include WNEW-AM/FM in New York; WIP-AM/FM in Philadelphia; WHK-AM/FM in Cleveland; KMBC-AM/FM in Kansas City, Missouri, and KLAC-AM/FM in Los Angeles, California.

Metromedia is seven progressive, increasingly important television stations spread, like their radio counterparts, across the broad span of America: WNEW-TV in New York; WTTG in Washington, D. C.; KTTV in Los Angeles; KMBC-TV in Kansas City; KOVR in Sacramento-Stockton, WTVH, Peoria, and WTVP in Decatur.

Metromedia is Foster and Kleiser, the country's largest and most scenically responsible outdoor advertising company with headquarters in San Francisco.

Metromedia is "Ice Capades," a dazzling new dimension in the corporate structure and a consistent show business winner for 23 consecutive years.

And last, but certainly not least, Metromedia is a hardworking, result-getting group of "solid pros" who are banded together under the banner of Metro Broadcast Radio sales and Metro Broadcast TV Sales with offices in New York, Los Angeles, Chicago, Philadelphia, Detroit, San Francisco and St. Louis.

These, then, are the component entities which make up the Metromedia complex. They are all successful, all growing, all serving multiple responsibilities to clients, listeners, viewers, the community, and stockholders. But their success and their growth rest squarely on the shoulders of the men and women, the *very* human beings who make up the line and staff of Metromedia's personnel.

Kluge's Credo

John W. Kluge, who is President and Chairman of the Board of Metromedia, has been quoted in the press as saying: "Give us the right people, the best people, and we'll give them the authority and the autonomy to do their jobs the way they should be done," and he practices what he preaches. Metro-

(Continued on page 64)

Life & Times of a 'Perky Little Indie' Which Evolved as 'Big W' And Set Kilocycle World on Its Ear

By JOHN V. B. SULLIVAN
(Vice President & General Manager, WNEW RADIO)

By this time I'm sure everyone realizes that WNEW's "Thank You" party at Madison Square Garden the night of July 24 marks only the *start* of our 30th Anniversary celebration. Actual birthday date is Feb. 13, 1964—but if our enthusiasm prompts a six-month head start on celebration that's WNEW!

Enthusiasm, elan, Begeisterung, animo, lelkesedes—refer to it as you will — is a key word and a basic attitude at the Big W and always has been; our sound on the air, the approach of our people to their jobs, the reactions of our listeners, even one of our Sande & Greene jingles: "There's always something happening at WNEW!"

The theme of our 30th bash is "The Best Is Yet To Come" (or "You Ain't Heard Nothin' Yet!"), and yet we're proud of what's gone before and of the wonderful people who made it all possible.

Wonderful people whose voices and talent have meant WNEW on the air.

Wonderful people who planned, trained, coached, cajoled, argued and worked hard—off the air.

Wonderful people with advertising dollars to spend who always afforded our salesmen a hearing —when WNEW was known as "a perky little indie" or "the best sound coming out of radio in America today" (both VARIETY quotes).

Wonderful people who have played the music and sung the songs that filled our air 24 hours a day.

Wonderful people who wrote about us, commented on us; who brought us new releases first and thanked us for "making" a hit by our air plays; who had ideas in many forms and for many uses —and thought of us first.

Lastly but certainly not leastly, the wonderful people who have listened and usually let us know what they thought — whether it involved brickbats or bouquets!

Let's talk about those listeners.

We're saying "Thank You" to them on July 24 in a manner we can't always do day to day on the air. And in view of our industry's concern over the accuracy of current ratings, and the government's over the use of same, let us talk not necessarily of how many listeners — but what kind of people they've shown themselves to be.

They took the "Make Believe Ballroom" to their hearts from the first notes of "Sugar Blues," in February 1935; Martin Block, the Crystal Studio, the Glenn Miller recording of the Ballroom theme—they loved 'em all.

They went for "Milkman's Matinee" in a big way, realizing the good sense of a 24-hour station in the big town; remember Stan Shaw, "Night Mayor of New York"?

They danced to our "Dance Parade" (hey there, Jimmy Rich), and stormed the barricades at our Randall's Island "Carnival of Swing."

They applauded "News Around the Clock," radio's first hourly news, when we initiated it three weeks after Pearl Harbor in conjunction with the New York Daily News.

They laughed at the Spike Jones recording of "Der Fuehrer's Face" and bought war bonds eagerly to get precious copies free from Martin Block.

Then There Was 'Jack & Gene'

They woke up in better humors when we introduced radio's first two-man morning team in 1946. "Jack & Gene" (Jack Lescoulie and Gene Rayburn) because "Gene and Dee" (Rayburn and Finch) after six months — and in 1952 "Klavan & Finch." To this day some people think that in 1952 we changed somebody's name to Gene Klavan so it would sound like Gene Rayburn. We didn't.

They appreciated us in more distant areas 11 years ago when "the perky little indie" went to 50,000 watts.

They were intrigued when suddenly we acquired a "sister station" among the magic lanterns and Channel 5 became WNEW-TV in 1957.

They learned about FM in 1958 (we're at 102.7), established Bob Landers securely noon to three, and were happy to hear William B. Williams' delightful personality, one-of-a-kind voice and "Chairman of the Board" in the "Make Believe Ballroom."

They wondered about "our own News Department" when on Jan. 1, 1959, "Your Favorite Station for Music & News" took on a new and more meaningful dimension.

They contributed more than $20,000 in December 1960 to the "WNEW-Brooklyn Fund" when that twin air crash reduced one of our town's neighborhoods to rubble.

They whooped when we became New York's "Giant" station in the Fall of '61, offering the hottest sports attraction in the business, the New York Football Giants, via three-hour sports spectaculars every Sunday from August through December. And Kyle Rote as Sports Director was a natural.

They welcomed Ted Brown and Billy Taylor to our talent roster in 1962 (as well as Marty O'Hara and Fred Robbins in 1963), endorsed our promotion of Wally King to his own show, began to recognize names that meant something in the news field: Reid Collins, Jim Gash, Chip Cipolla, Jim Van Sickle, Ike Pappas et al.

Early this year they put their dollars where their sentiments were for Ira Harkey, courageous Mississippi publisher, ordering nearly 800 subscriptions to his "Pascagoula Chronicle" after we highlighted his single-handed fight for reason and good judgment; and they shared our vicarious pride at his Pulitzer Prize!

Last month they produced the

(Continued on page 64)

WNEW Alumni Club

Milton Berle, Martin Block, Al "Jazzbo" Collins, Wally Cox, Ruby Dee, Brandon deWilde, Allyn Edwards, Peggy Ann Ellis, Eileen Farrell, John Feeney, Jose Ferrer, Art Ford, Frankie Froeba, Eva Gabor, Erroll Garner, Benny Goodman, Juanita Hall, Maurice Hart, Van Heflin, Dennis James, Rusty Lane, Jack Lescoulie, Robert Q. Lewis.

Eugene List, Frank Lovejoy, Zeke Manners, Jerry Marshall, Mitch Miller, John Payne, Jimmy Powers, Gene Rayburn, Roy Ross, Andy Russell, Hazel Scott, Stan Shaw, Dinah Shore, Frank Sinatra, Alexander Smallens, Charlie Spivak, Paula Stone, Maxine Sullivan, Bert Wayne, Bea Wain, Richard Willis, Earl Wilson, Teddy Wilson and Barry Wood.

Mistaken Identity

President Kennedy's special projects secretary, Dorothy Davies, made a tactful inquiry to WNEW's front office. Why, she asked, had the station's switchboard failed to put a call from the White House operator through to William B. Williams?

WNEW's newest switchboard girl, a Hunter College co-ed, did remember a call that "might have been it."

"William B. was on the air," she explained, "and I didn't want to disturb him. As a matter of fact, I thought it was the Light House calling with one of those public service announcements."

The Things You Can Do With Humor

By KLAVAN & FINCH

"Once upon a time, children," we told our children once upon a time, "radio was full of funny people called Bob Hope, Ozzie and Harriet, Jack Benny and Red Skelton." Our children leapt upon us, calling us heretic and plastering us with old salami wrappers and pistachio shells.

It's difficult to convince the little demons that radio—as we knew it—was once a romantic world full of humor and drama, fraught with suspense and loaded with networks. Disenchantment with the medium as a place for humor came with tv; in order to subsist, most of radio felt forced to rely on 40 records, acne cures and frequent weather and time checks.

Some few stations—among them WNEW—kept radio grabbing at the audience, but too many broadcasters abandoned all Hope and Benny and other funnies. The recent return of comedy records, the success of stations that "stayed with it" and other worthy "talk" operations has begun to affect the thinking of the radio world, whatever that is.

Words are still moving on and saying things. More and more people in the radio business are daring to rely on saying things—interestingly and wittily. If the trend continues, perhaps radio will begin to experiment and do drama again.

A very real problem is that there are few places for the young wits and satirists to begin. The fermenting funny boy can hardly be expected to be left alone on WXWX, Quentin, Arizona. He's got to sell. Funny is for the living room, not for the radio. There are few nightclubs. It is cheaper to show "The Great Train Robbery" than heat up cameras on local television.

For those of us already doing the little humor around—and there are some pretty good people—we are just as happy because we don't want those young upstarts coming along and taking our cushy jobs. But the young upstart should have a place to start up.

But if people in radio will seriously consider the future consequences— the role that there's for radio to play—we might just begin to hear a bright new world emanating from courageous stations who create their new Bob Hopes, Bob Newharts and Klavan & Finches (we made those names up).

With the proper respect for the medium of radio, there are wonderful things that can be done with humor. There are characters to introduce, places to visit, people to insult, situations to cut to pieces. It could be a rosy future for any station that has viscera, for any performers who are young, eager and supported by their parents.

And if you really are interested in finding vibrant, alert, charming, witty fellows who know the game and who will work for merely controlling interest in the station, our number in New York is YUkon 6-7000 (out of town, don't forget Code 212).

Please don't call between 6-10 a.m. (8-12 Noon Saturdays); we're very busy doing all these things for WNEW-AM/FM.

What Makes a WNEW Personality Tick? (A Disk Jockey He Ain't)

By VARNER PAULSEN
(Program Director, WNEW Radio)

You've probably heard some of the lexicon. "This is Little Dave—your friend the platter popper—swinging on my broom from 9 till noon. The pin's in the grove, so let's turn on the juice—and wiggle loose . . ."

Make you feel you're not a member of the club? Or that you missed something in school the time you had the mumps?

No snobbery is intended, of course. Although WNEW personality William B. Williams was once fired from this station because he conducted a program with his shoes off, it wasn't the absence of shoes that did him in, it was the red socks he was wearing.

Years later, when Willy B. had learned the ways of WNEW, he was rehired. Now, he frequently conducts his "Make Believe Ballroom" in dinner clothes, sitting on a high stool under sparkling lights, basking in the diamond glow from a huge crystal chandelier, his long eyelashes casting shadows on a sterling silver microphone. And when he opens his mouth, and utters in a deep baritone voice — "Hello, World"—look out, Gertrude!

Then there is Buddy Hackett. A voice as soft as rose petals. Picture him reporting to the WNEW studios on Fifth Avenue to tape his weekly program nattily attired in Bermuda shorts, knee-high black socks, oyster-white sports jacket, a poodle on a leash. On the way, handing out his official calling card, modestly inscribed "WNEW's Buddy Hackett—Beautiful Person."

And so it goes—but not seriously.

There is something unique, however, about the WNEW personality, a chemistry that rubs off on the listener, that has made our air men the best-known, the most listened to, the highest paid professionals in broadcasting.

It's All In The Thinking

No morning comedy team is more imitated than Gene Klavan and Dee Finch. Many stations have the William B. sound-alikes. Or, the style-copiers of a Bob Landers, Ted Brown, Wally King, Billy Taylor, Marty O'Hara, or Fred Robbins. The difference is our men are not Disk Jockeys; they are not measured by how mellow they sound, how they introduce a record, how often they read a weather report, or how they lift a line from a paperback joke book.

The difference is how they *think*, and how they communicate their awareness. The difference between the successful WNEW personality and the also-ran is simply a difference of "desire" and how it is applied.

He is a vital broadcaster who enjoys doing his job. He is conscious of the changes going on in his field and studies them. He is alert to interesting information that is worthy of comment, things read about, seen or experienced. He must see the new hit show, major movie, tv special, sporting event—or any event the public is also talking about. He accepts a variety of invitations, exposing himself to activities, old friends and new faces. He is sincere in his market-place, selling his wares as if he owned every account. He proudly represents the station at agency/account meetings or luncheons. He considers his job as his personal corporation, and himself as his business investment, taking personal inventory, working for improvements, making changes when necessary. He invests in himself by buying books, magazines opening doors to the world of his mind. He is a showman who never sounds unimportant—a turntable laborer in shirt sleeves. He is a craftsman—but not so important to be out of reach of the man who can't afford his Jaguar. His judgment and good taste will build his stature.

This man must grow and prosper because he has equipped himself to handle the next important assignment to be developed by his management, and gain the greater rewards at the larger station in the larger market.

The Differentials

A disk jockey he ain't.

William B. doesn't have long eyelashes casting shadows in the studio—but he does have a crystal ballroom—and in it he has the freedom to damn segregation bigots.

Buddy Hackett doesn't have the voice of a Bob Landers, but with what he has got, he makes people laugh and expertly discusses nutrition or the European Common Market.

Klavan and Finch are funny, too,

(Continued on page 64)

Metro Radio Sales In 3d Year as WNEW Rep

As WNEW approaches its 31st year of broadcasting, Metro Radio Sales moves into its third year as the station's national sales representative outside New York City. In fact, WNEW was Metro Radio Sales' first client in June, 1961.

The relationship has been a rewarding one for both parties, for they share more than common ownership (both are divisions of Metropolitan Broadcasting).

Metro Radio Sales applies these principles to selling. Under the direction of Vice President H. D. "Bud" Neuwirth, MRS has as its goal a limited list of not more than 12 major properties in major markets and a sales force who feel personal responsibility for each station. This concentration on a controlled number of radio stations permits the rep firm to sell in depth.

At present, Metro Radio Sales' station list includes WNEW, New York; WIP, Philadelphia; WCBM, Baltimore; WHK, Cleveland; KMBC, Kansas City; and KLAC, Los Angeles.

This concentrated selling effort is already paying dividends. In the case of WNEW, for example, the year 1962 (which began just six months after MRS took over representation) was the highest billing year in the station's history—with all-time highs recorded by both MRS and WNEW's own sales staff.

WNEW's 30th Annual Bash Next Wed.; Entire $52,000 For Musicians Aid

The galaxy of show biz headliners who will turn out for WNEW Radio's 30th anniversary show at New York's Madison Square Garden next Wednesday (24) is a pot-pourri of platter-chatterers, recording artists, comedians and journalistic personalities. The diskers include chirpers, maestros and groups. The sum total proceeds of the July 24 bash, scaled at $2-$5.50 is tax free, all proceeds (figured to hit $52,000) to the Musicians Aid Society. Dominant blocks of seats is at the $2-$3 scale.

MAS, founded in 1959 by Gregory Brooks, Bruno Walter and Dimitri Metropoulos, besides affording economic assistance and professional services for music's senior citizens, also has a building fund in progress. Purpose is to finance MAS' first residence for needy, aged musicians.

The performers, in alphabetical sequence, who are friends of WNEW and supporters of the Musicians Aid Society, will include Martin Block, Dave Brubeck Quartet, Vic Damone, Bobby Darin, Dukes of Dixieland, the Tommy Dorsey Orchestra (starring Sam Donahue, Frank Sinatra Jr., Helen Forrest, The Pied Pipers and Ziggy Elman), Phil Foster, Buddy Greco, Rosey Grier, Kyle Rote and the N.Y. Football Giants.

Also, The J's With Jamie, Jack Jones (scion of Allan Jones), Steve Lawrence & Eydie Gorme, Jack E. Leonard, Robert Q. Lewis, George Maharis, Peter Nero, Sy Oliver and Orch, Gene Rayburn, Della Reese, Teri Thornton, Peppermint Lounge Twisters, Jerry Vale, Earl Wilson and Si Zentner orch.

Martin Block Frixample

Each has a saga and a history of his or her own, of which Martin Block's is typical. As WNEW lore goes, one afternoon in 1935 the station was airing sporadic bulletins from the Flemington (N.J.) courtroom where Bruno Hauptmann was on trial for the kidnap-murder of the Lindbergh baby. Block, on the air awaiting courtroom developments, decided to fill the time with recorded music. He played several platters and told his listeners to imagine the music coming from a beautiful crystal ballroom and thus "Make Believe Ballroom" was born. Block later originated the idea of dividing the 3½ hour show into 15-minute segments, each devoted to one particular band, and each sold to a different advertiser. Block hosted "Make Believe Ballroom" for 19 years. He went to ABC in 1954, spinning platters there until 1960. He ended a short retirement last October to join WOR. The WNEW historians have millions (well, dozens) like that.

Metromedia, Inc. salutes WNEW, its first radio offspring, on the start of its 30th Anniversary celebration. All members of the family—our seven television and four radio properties, Foster and Kleiser Outdoor Advertising, Metro Radio Sales, MetroTV Sales and Ice Capades, Inc.—join in wishing WNEW Radio many more years of continued growth and prosperity. May it always warrant Variety's accolade: "The best sound coming out of radio in America today."

METROPOLITAN BROADCASTING TELEVISION: WNEW-TV New York City; KTTV Los Angeles; WTTG Washington, D.C.; KMBC-TV Kansas City, Mo.; KOVR Sacramento-Stockton, Calif.; WTVH Peoria, Illinois; WTVP Decatur, Illinois... METROPOLITAN BROADCASTING RADIO: WNEW New York City; KLAC Los Angeles; WIP Philadelphia, Pa.; WHK Cleveland, Ohio; KMBC Kansas City, Mo.... FOSTER AND KLEISER OUTDOOR ADVERTISING: Offices in California, Washington and Oregon... METRO RADIO SALES, METRO TV SALES: National Sales Representatives... ICE CAPADES, INC.

Anyone who thinks WNEW RADIO deserves this tribute should be hanged!

Honestly, we're choked up with pride over this happy event. WNEW was our very first client, so how could we possibly keep our trap shut? Incidentally, to those outside of New York who would like to do business with WNEW, we have a swinging presentation.

H.D. "BUD" NEUWIRTH, VICE PRESIDENT & DIRECTOR

Metro Radio Sales

METRO RADIO SALES OFFICES:
New York
Los Angeles
Chicago
Philadelphia
Detroit
San Francisco
St. Louis

REPRESENTING:
WNEW, New York
KLAC, Los Angeles
WIP, Philadelphia
WHK, Cleveland
WCBM, Baltimore
KMBC, Kansas City

We'll Always Love You,

WNEW

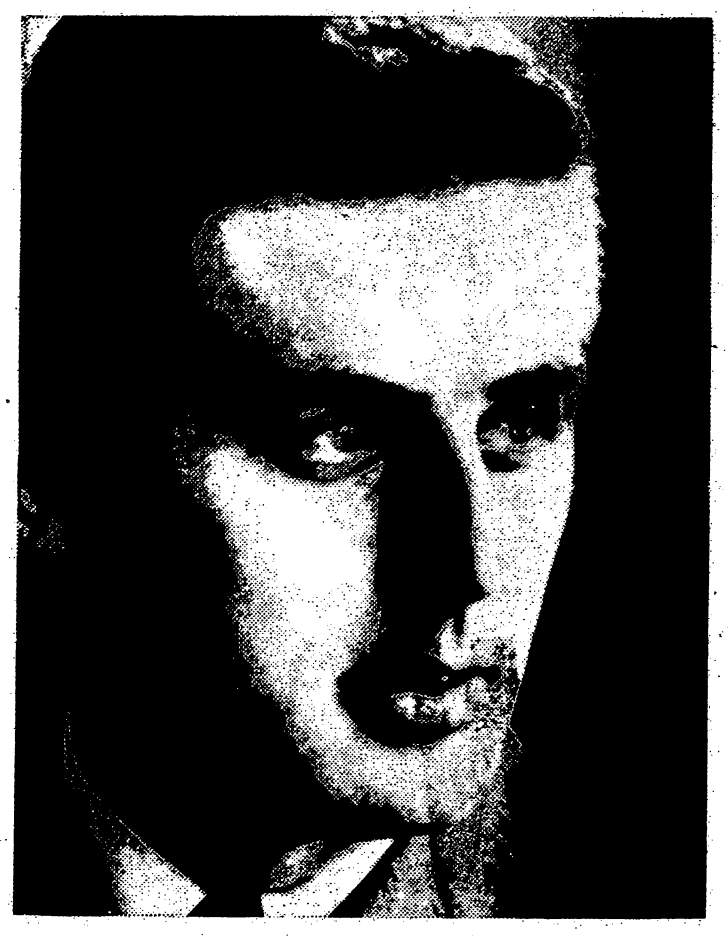
KLAVAN & FINCH
6-10 am
Available 1964

WILLIAM B. WILLIAMS
10 am - Noon 6-8 pm
Available Soon

KYLE ROTE
Sports Director
Top Draft Choice

Represented by
HERSHKOWITZ AND EPSTEIN
(Shirtmakers to the Stars)

"THERE'S ONLY ONE"



WALLY KING
8 To 11 PM

BILLY TAYLOR
11 PM To 12 MID.

WNEW RADIO

To:

JACK SULLIVAN
V.P. and Gen. Mgr.

Best Wishes
for
Continued Success

From: EL ADVERTISING CO. INC.
24-02 40th Ave.
Long Island City

'ATTA BOY, WNEW

WE'RE HAPPY TO BE ON YOUR TEAM AND WE APPRECIATE YOUR INSISTENCE ON QUALITY ELECTRONIC PRODUCTS.

HARVEY
RADIO CO., INC.
103 W. 43rd Street, New York 36, N. Y. JU 2-1500

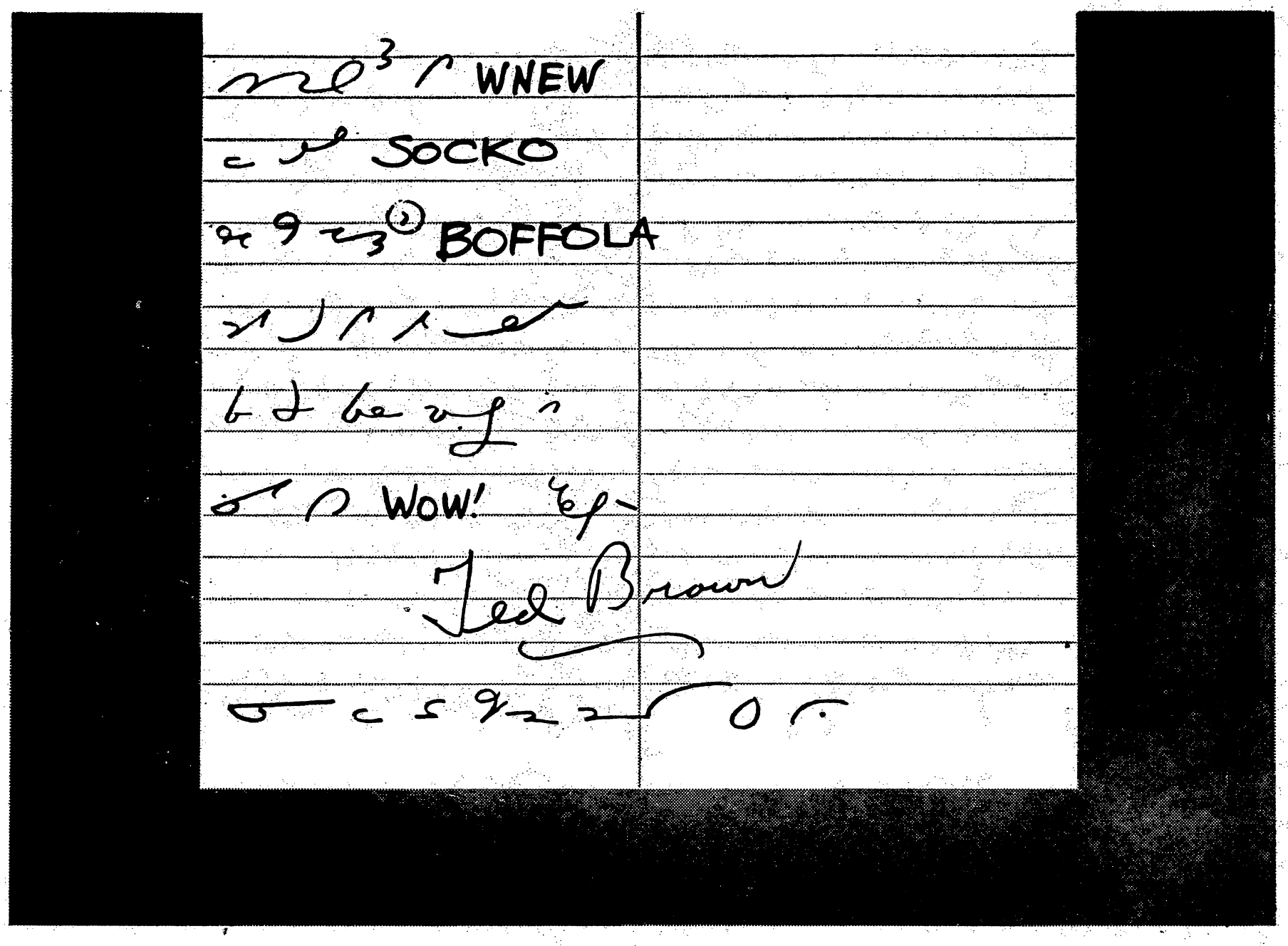
FOR 36 YEARS . . . HARVEY MEANS RELIABILITY

I want to thank my many friends at WNEW for their continued kindnesses through the years and wish One and All the very best on WNEW'S 30th Anniversary.

Most Sincerely,

TONY BENNETT

Publicized by **MAL BRAVEMAN ASSOC.** **COLUMBIA RECORDS** *Record Promotion by* **JOE PETRALIA**



CONGRATULATIONS

WNEW

(YOU'RE OLDER THAN I AM!)

PAUL
ANKA

CONGRATULATIONS

ON

30 GREAT YEARS

ATLANTIC & ATCO

~~Happy Birthday~~
~~Congratulations~~
Best Wishes
~~Happy Anniversary~~
~~Success Always~~

What we really want to say is

Thank You WNEW

for 30 years of wonderful entertainment and the great work you're doing in behalf of the Musician's Aid Society.

RCA VICTOR
The most trusted name in sound

VARIETY

LANDERS MEANDERS AT CLOCK TOP

translation:
(Noon-to-three place to be; WNEW)

Happy 30th
Bob Landers

An Acknowledgment to

WNEW

From

JONAH JONES

Currently

EMBERS, New York

Then for Five Weeks: OLYMPIC HOTEL, Seattle, Wash.
Followed by: HARRAH'S, Lake Tahoe, Nev.
and LONDON HOUSE, Chicago

CAPITOL RECORDS
Current

ALBUM	SINGLE
"RIGHTEOUS FEELING"	'DOODLES" b/w "PINK SHUTTERS"

Direction:
SAM BERK, 1733 Broadway, New York 19, N. Y.

Congratulations

WNEW

KAPP

KAPP RECORDS

THE BEST OF EVERYTHING TO WNEW ON THEIR 30TH BIRTHDAY

(I LOVE YOU) DON'T YOU FORGET IT

PERRY COMO

BEST WISHES TO

WNEW

for

CONTINUED AND EVEN GREATER SUCCESS

from

LEO J. MARGOLIN

565 Fifth Ave.

New York City

to:

• WNEW

from:

• EMPIRE STATE BUILDING

Congratulations!

• ON YOUR 30th ANNIVERSARY

Congratulations —

WNEW

RADIO

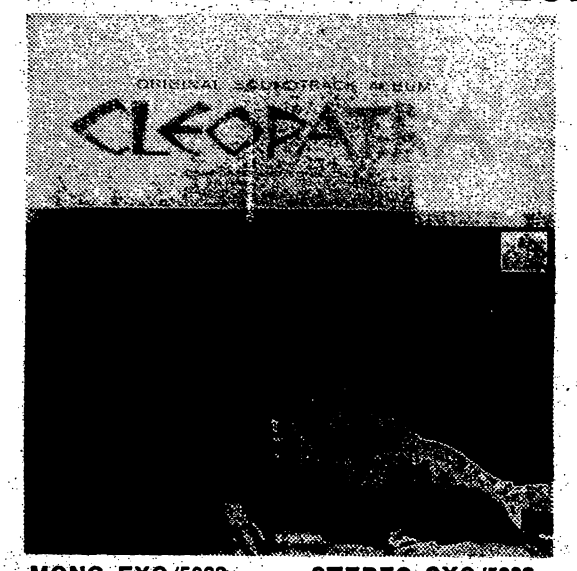
•

Office of

FELLHEIMER & WAGNER

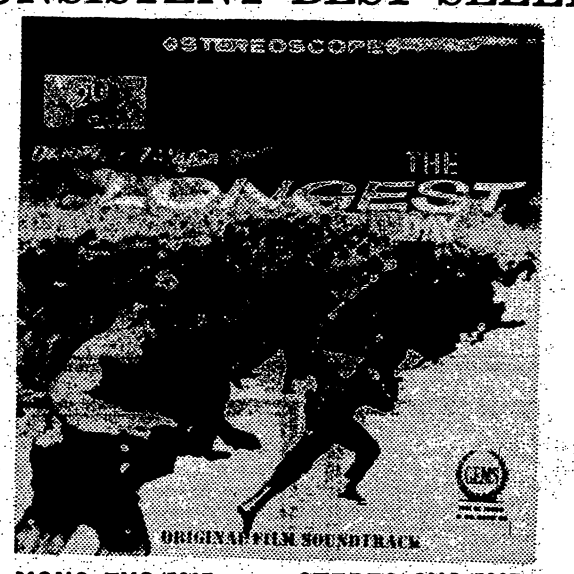
The BIG 3 for '63

THE NUMBER 1 ALBUM TODAY!



MONO FXG/5008 STEREO SXG/5008

A CONSISTENT BEST SELLER!



MONO FXG/5007 STEREO SXG/5007

A BRAND NEW MOTION PICTURE HIT!

MONO FXG/5000 STEREO SXG/5000

PRESENTED BY

20TH CENTURY-FOX RECORDS

THE ULTIMATE IN ENTERTAINMENT

With All Best Wishes to WNEW Radio on Their 30th Anniversary

REVOLUTIONARY!...STAGES BY Macton TURNTABLES

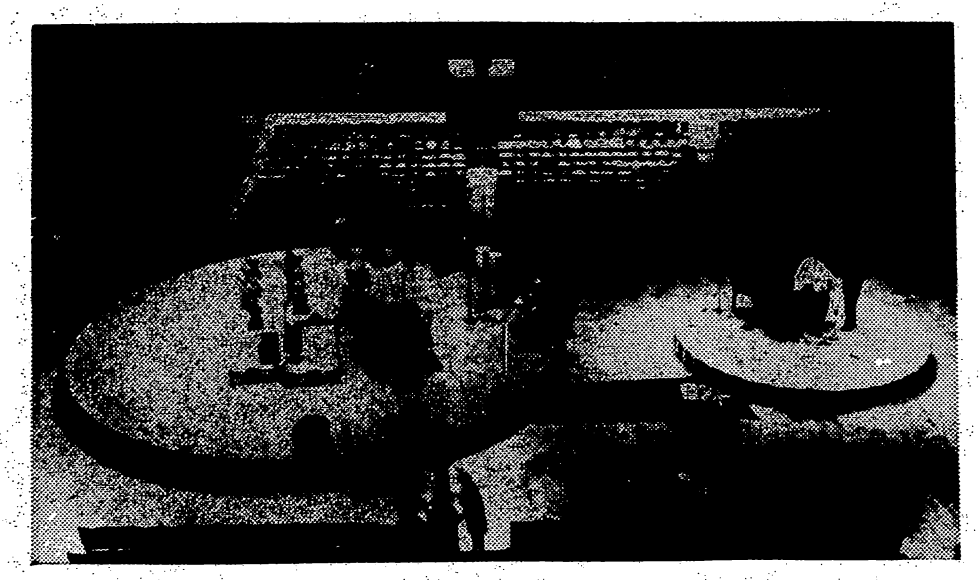
WNEW MADE SURE its tremendous line-up of talent would be presented smoothly and most effectively by using two Macton revolving stages at its "Thank You" Party at the Garden.

MACTON STAGES have been proved safe and dependable in a variety of public presentations everywhere. Standard models, engineered to handle any load, at any speed, and at any program of controls desired, are available for every type of use. Macton models start at 12 inch diameters, and go on up in size, to 12, 16, 20 and 38-foot diameters. We also engineer any custom installation desired. We're building one now a full 108 feet in diameter for the New York World's Fair—and we'll be installing others not quite so large at this 1964 spectacular.

IF IT TURNS, chances are it's a Macton. The 76-foot revolving stage at Jones' Beach Marine Stadium? It's a Macton. As seen on CBS and NBC Television? Mactons. The Waldorf-Astoria Hotel, Dallas Theatre Center, New York Coliseum, the Moscow Ford Motor Company Exhibit, the Washington Inaugural Ball? Mactons, to be sure.

PORTABLE RENTAL UNITS, safe, sure and silent, are available in standard sizes. We engineer them. We install them. We guarantee them. Recommendations and specifications supplied at no cost or obligation.

WRITE, WIRE OR PHONE
for a free illustrated catalogue.
MACTO MACHINERY COMPANY, INC.,
JEFFERSON STREET, STAMFORD, 06902, CONN.
(Phone: 203-324-6161)



Two of our rental units—a 38-foot and a 20-foot variable-speed, easily controlled revolving stages being installed at Madison Square Garden, New York City.

MAKE SURE WITH

TURNTABLES Macton®

world's leading producer of turntables and stages for every public and industrial use.

Our Sincere
Good Wishes
To
WNEW-Radio
On Your
30th

GLOBE CLEANING CONTRACTORS INC.
580 Fifth Ave., New York
LA 4-7777

- Complete Maintainance Offices, Buildings in the Metropolitan Area—

Best Wishes
to all
our Friends at

WNEW

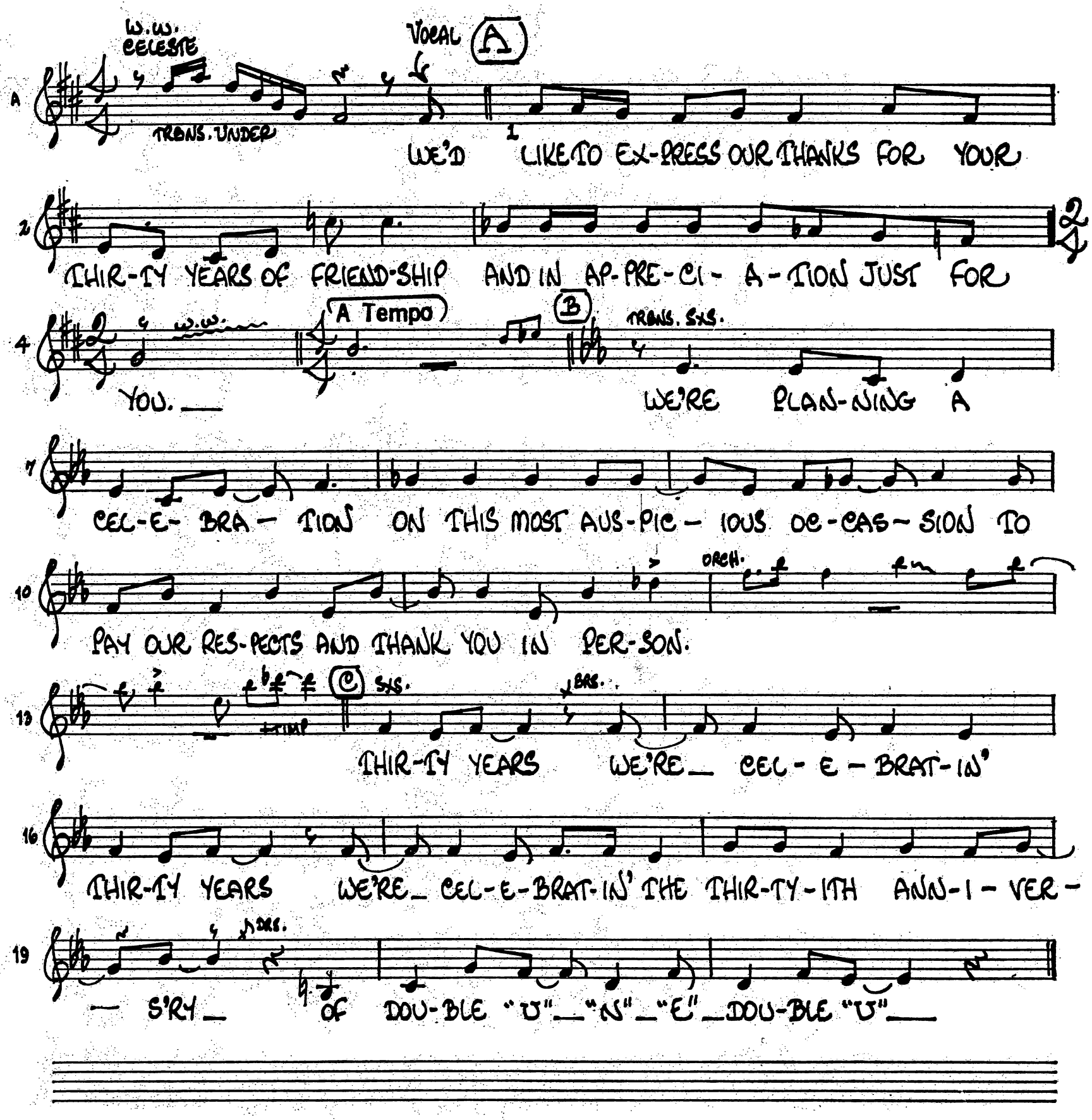
on their 30th Anniversary

MIDWAY RADIO & TELEVISION CORP.
60 W. 45th St., New York 36, N. Y.
Electronic Parts Supplier to the Broadcast Industry Since 1950

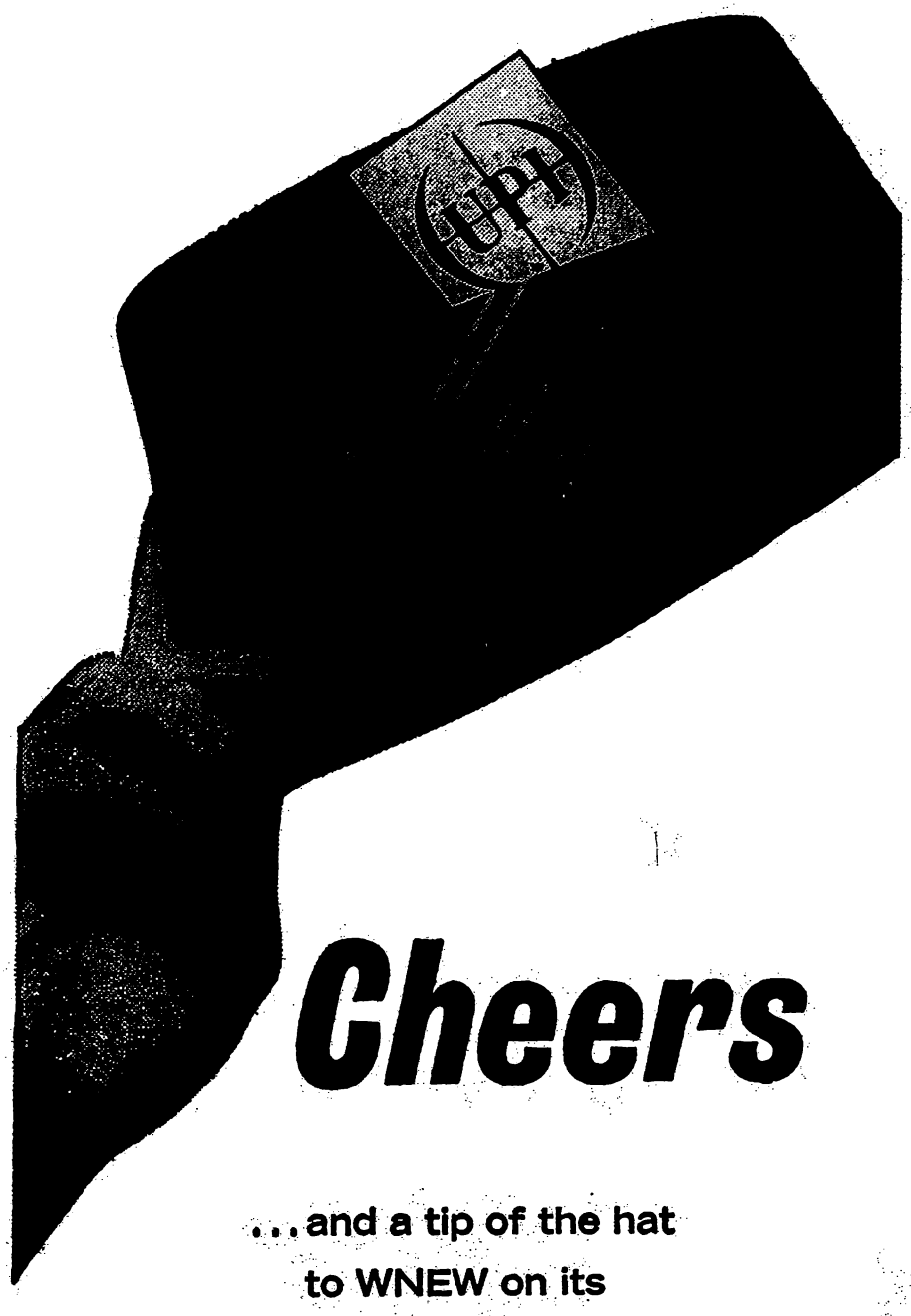
Sande and Greene

WNEW / RADIO

(30TH ANNIVERSARY THEME)



© SANDE & GREENE INC. 1963 1777 NO. VINE ST. HO-6-5103
HOLLYWOOD 28 CALIF.



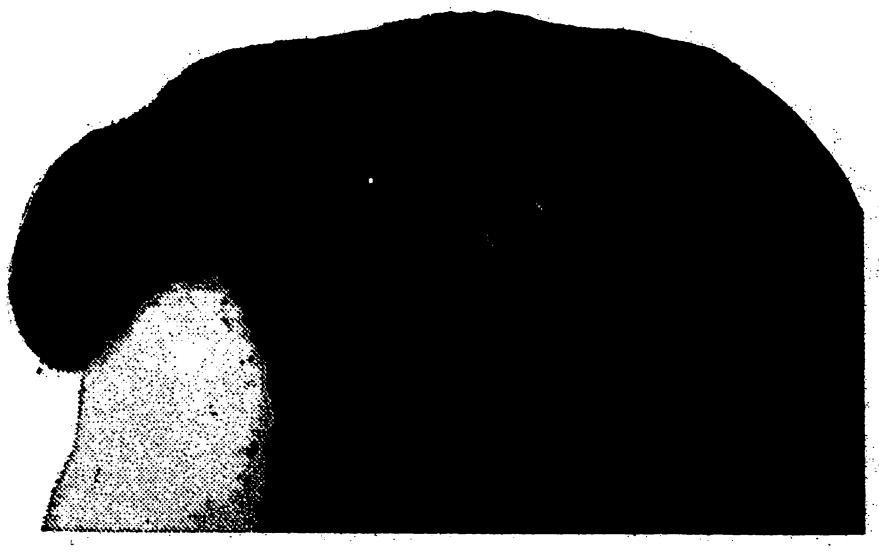
Cheers

...and a tip of the hat
to WNEW on its
30th anniversary.

UPI is proud to be
a major source of news
used by WNEW.

United Press International (UPI)

THE ONLY WIRE SERVICE PROVIDING EVERYTHING FOR NEWS ON THE AIR.



Congratulations
to WNEW Radio
on its
30th anniversary

SESAC INC.

THE BEST MUSIC IN AMERICA

* Trademark.

CONGRATULATIONS
to
WNEW
from
JUBILEE RECORDS
and
COSNAT DISTRIBUTING CORPORATION

DIVISIONS OF THE COSNAT CORPORATION

Congratulations to

JACK SULLIVAN

Vice President and General Mgr. of

WNEW RADIO

on this great station's

30th Anniversary

IRVING ROSENTHAL

PALISADES AMUSEMENT PARK N. J.
½ MILE SOUTH OF GEO. WASHINGTON BRIDGE

Congratulations to

AMERICA'S #1 STATION

WNEW

and to its most able staff*

Gotham Recording Corporation

HERBERT M. MOSS, Pres.

* They have to be able broadcasters—they'd never make a buck playing golf!

Congratulations

on your

Thirtieth

Anniversary

BRUNO-NEW YORK INC.

RCA VICTOR RECORDS

WNEW 30th Anniv 'Thank You Party' F

8:15 PM

Si Zentner Orchestra	Jack Jones	George Maharis
Peppermint Lounge Twisters	Teri Thornton	J's with Jamie
New York Football Giants	Dukes of Dixieland	Tommy Dorsey Orchestra Sam Donahue
Phil Foster	Jerry Vale	Frank Sinatra, Jr.
Sy Oliver Orchestra	Billy Taylor	Helen Forrest

WNEW personalities emceeing tonight			
William B. Williams	Klavan & Finch	Bob Landers	Ted Brown
Marty O'Hara	Fred Robbins	Billy Taylor	Wally King

ersary Celebration
rogram-July 24th

Pied Pipers	Steve Lawrence	Della Reese
Ziggy Elman	Eydie Gorme	?
The Sunliners	Dave Brubeck Quartet	Ray Charles Singers
Four Coins	Bobby Darin	Jack E. Leonard
Buddy Hackett	Peter Nero	Vic Damone

Thank You
for donating your wonderful talents this evening
to make this the biggest show of the year!
WNEW Radio & Musicians Aid Society

MGM \ VERVE RECORDS

Salutes

WNEW RADIO

on its

30th ANNIVERSARY

Best Wishes from CUB • AVA • CHARTER

VESUVIUS • RAMROD • DGG

Our Best Wishes

to

WNEW RADIO

on the occasion of its

30th

Anniversary

BASIN STREET East
137 E. 46 · PI 2-4444

The EMBERS
161 E. 54 · PL 9-3228

THE WORLD'S LARGEST SAM GOODY INC RECORD & AUDIO DEALER

WEST SIDE, N.Y.C. 235 W. 49th bet. B'way & 8th Ave. Circle 6-1708

EAST SIDE, N.Y.C. Chrysler Bldg. 3rd Ave. cor. 43rd YUkon 6-8480

VALLEY STREAM, L. I. Green Acres Shopping Center COngress 2-7717

PARAMUS, N. J. Garden State Plaza HUbbard 9-6336

HUNTINGTON, L. I. Walt Whitman Shopping Center AR 1-6868

YONKERS, N. Y. Cross County Shopping Center YOnkers 9-5600

PHILADELPHIA, PA. 1125 Chestnut Street LOcust 7-5210

NOW thru JULY 27th • WITH this AD

We GUARANTEE Availability of All Items During SALE. If Not on Hand You May Prepay at Prices Shown and Pick-up When In Stock • No More Than ONE of Each to a CUSTOMER

2.29 EACH LP

- All JOAN BAEZ
- All THEODORE BIKEL
- All The WEAVERS Vanguard
- All FRANK SINATRA Reprise

—PLUS—

JUST RELEASED

- BOYS FROM SYRACUSE Original Cast Rodgers & Hart Music, Capitol TA01933
- TOVARICH Original Cast Vivien Leigh, Jean Pierre Aumont, Capitol TA01940

—PLUS—

- BYE, BYE BIRDIE Original Cast & Soundtracks, Col 5510, RCA LOC1081
- LAWRENCE OF ARABIA Colpix 514
- SHE LOVES ME Original Cast, MGM E4180C2

Complete on 2 records 4.58 per set

- CLEOPATRA 20th Century-Fox 5008
- WEST SIDE STORY Original Cast and Soundtracks, Col. OL5230, OL5670

for STEREO of Every Record Shown Above (Where Available) ADD 60c

1.99 EACH LP ALL

- HOLLYWOOD BOWL Capitol
- CLANCY Bros. & Tommy MAKEM
- PETER, PAUL & MARY
- FRANK SINATRA Capitol & Columbia
- LPM Series BELAFONTE
- Barbara STREISAND Columbia CL2007
- RAY CHARLES ABC & Atlantic 8000 Series
- KINGSTON TRIO • PETER NERO
- ROBERT GOULET • PETE SEEGER
- ANDY WILLIAMS • BOB DYLAN

for STEREO of Every Record Shown Above (Where Available) ADD 60c

ALL SETS and SINGLES DECCA DEUTSCHE GRAMMOPHON Your Choice • In Our Stock

MONO & STEREO ANY 3 LPs for 6.95

ANGEL-EMI • RCA VICTOR OPERA SETS

GET ONE LP NO CHARGE *

*When YOU BUY 3 LP or 4 LP Opera Set

3 LP SET	MONO	STEREO
Our Regular Price	11.55	13.05
PAY	7.70	8.70
4 LP SET		
Our Regular Price	15.40	17.40
PAY	11.55	13.05

79c EACH LP

Richmond Distributed by LONDON Records

- COMPLETE NINE BEETHOVEN SYMPHONIES 6.32
  Famous Conducters, Vienna Philharmonic, Amsterdam Concertgebouw, etc., K8R1 (8 LPs)
- WORLD'S GREATEST VIOLIN CONCERTOS 3.95
  Famous Violinists, i.e.: Ricci, Campoli, etc.; London Philharmonic K5R1 (5 LPs)
- WORLD'S GREATEST PIANO CONCERTOS 3.95
  Famous Pianists: Backhaus, Kempff; London Philharmonic, etc K5R2 (5 LPs)
- COMPLETE FOUR BRAHMS SYMPHONIES 3.16
  Famous Conducters, i.e.: Furtwangler, etc. Amsterdam Concertgebouw, etc. K4R1 (4 LPs)
- WORLD'S GREATEST BALLET MUSIC 3.95
  Famous Conducters, i.e.: Ansermet, Fistoulari, etc.; Paris Conserv. Orch., etc. K5R3 (5 Lps)

FOR MAIL OF ANY ABOVE SETS ADD $1.00 per set

All Sets and Singles IMPORTED ARCHIVES and IMPORTED DEUTSCHE GRAMMOPHON Your Choice

MONO ANY 3 LPs for 9.95 STEREO ANY 3 LPs for 10.95

CONGRATULATIONS TO

WNEW

FROM ALL OF US AT

ROULETTE RECORDS, INC.

Our hat's off

To the entire WNEW staff—the biggest single reason why Variety calls WNEW "The best sound coming out of radio in America today." And the best is yet to come!

Chris Albertson, William J. Albrecht, Nat Asch, Richard J. Barry, Jr., John A. Beaton, Ted Brown, Henry Cassidy, Judy Chieffo, Frank Chip Cipolla, Carole Lee Clark, Reid Collins, Michael Comito, Irene Cooper, Loren R. Craft, John Dale, Amy Darlich, Edward V. Dennehy, Frank Dubiel, George H. Duncan, Joanne Ejzak, Howard Epstein, Robert W. Faselt, Dee Finch, Robert Fitzsimmons, Jim Gash, John A. Geddes, Adrianne Gluckmann, Jerry Graham, James W. Grau, Norma Greenstein, Buddy Hackett, Kenneth Haile, Diane Halbert, Lee Hanna, Sidney Hannenberg, Joe Hasel, Milton R. Heins, Joan Henry, Jeanne Herlihy, Elijah Hodges, Robert Hodges, Barry Hoffman, Sheldon Hoffman, Carolyn Houston, Robert M. Howard, Peter Johnson, Elmore L. Jones, Mitchel Katz, Wally King, Gene Klavan, Evelyn Klebe, Nathaniel Kramer, Denise Kraw, Julie Kunkler, Bob Landers, Gloria Larson, John Laurence, Berdene Lockwood, Roland Lohse, Stuart Loory, Pat McCauley, John McCorkle, Mary L. McKenna, Richard D. Merson, Dan Morris, Kermit J. Moss, George Myska, Karl Neuwirth, Marty O'Hara, Saul Osias, Joseph Palumbo, Dominick Papale, Ike Pappas, Varner Paulsen, John Pluntze, Eric Potts, David Pound, George M. B. Reading, Kay Reed, Jacqueline Regan, William F. Reilly, Mike Rich, Fred Robbins, Charles Robinson, Alan Rosenberg, Kyle Rote, Rudy Ruderman, Marlene Sanders, William Schmidt, Edmund Scott, George R. Scriven, Katherine Shih, David Sohmer, Bird S. Coler Southern, George Speer, Albert Spiro, Michael H. Stein, Robert D. Stoepker, John V. B. Sullivan, Stephen Sullivan, Ted J. Suwalski, Carolyn Tanton, Billy Taylor, Bob Taylor, Donald Tegeler, Margot Teleki, Grace Mary Tong, Mary T. Toritto, Thomas Tracy, Al Trilling, Earl Ubell, James S. Van Sickle, Anne W Via, Max J. Weiner, Irving Weinstein, William B. Williams, Charles Yeavasis, Frank Young, John Zarpaylic.

Unger-Marvin 'Lawbreakers' Series Revitalizes Syndie Programming

Philadelphia, July 16.

With a total of 70 key markets already sold and purchasers requesting first refusal rights for the 1964-65 season (a phenomenal sale in the lagging syndicated field), producer Maurice "Babe" Unger and actor Lee Marvin are justifiably upbeat about their factual, on-the-spot crime series "Lawbreaker."

Marvin and Unger were in town for the 11th segment of the half-hour shows. Local program recounts a crime that took place in February, 1962, when thugs invaded the Rhawnhurst home of a fire lieutenant, pistol-whipped his wife and kidnapped their 16-year-old daughter.

"Cases from police files are used exclusively in 'Lawbreaker,'" Marvin said. "Whenever possible the story is related by the participants —the criminals, the victims, the arresting officers. Actors are employed only in the absence of the principals."

The producer expressed "wonder" about the plenitude of stories. "Nothing we have gotten so far has been even close to what we have done. If somebody ever pulls that line about there are no new plots, I'm going to ask 'Are you positive?'"

Tieup always is made with station in town where "Lawbreaker" segment is shot. Films, incidentally, are in color. In Philadelphia, Acting Police Commissioner Howard R. Leary acted as liaison for the tv company. Initial arrangements for their visit were made by Roger W. Clipp, general manager of the Triagle Stations, whose WFIL-TV and entire chain of four other stations have bought the syndie.

Unger, who created the idea, said the show was sold as early as Sept. 1962 and that sales are already being made for 1964. "This is most unusual for the syndicated market, where it is difficult to come up with a new show," he added "We're two-and-a-half months from our first air date and already 100 stations have bought 'Lawbreaker.'" They use no presentation gimmicks, just roundtable talks and a beatup shipping case to carry the film. The first sale was made so easily in Pittsburgh, "we've never changed the formula. For a long while we didn't even change the neckties we wore that day," he admitted.

Unger believes the answer lies in "something new and fresh." Stations on all three webs have purchased "Lawbreaker" to run in prime time. "If you come up not only with an idea but the product, stations everywhere will react to the overall project."

A veteran producer in the syndie field, Unger believes the "Lawbreaker" format—the excitement

(Continued on page 56)

Barry Gray's 'My 7 Wks. in Rome'

Rome, July 16.

Under a back-breaking schedule topped with customs problems, WMCA nighttime interviewer Barry Gray has been taping and filing his show from here for the last few weeks.

No. 1 problem has been lining up talent to appear for the 9 a.m. taping sessions in Rome's RAI Studios, and Gray suggests several weeks advance leg work to anyone else planning a similar venture. During the seven-week stint (Gray returns to New York in August), tapes are being recorded from 9 to 11 a.m., then rushed by special courier to the Rome airport in time to meet a plane and be on the air in New York the same night.

WMCA is reportedly protesting a U. S. Customs charge on the Gray Rome tapes as "entertainment." Gray says this was first slapped on shipments when he sent in a set of specials on the coronation of Pope Paul VI. Other Gray segments from here have featured pickups from a Via Veneto cafe table, one from atop a horse and buggy on a conducted Rome tour, and typical recent day saw Federico Fellini, Gloria Swanson, Gore Vidal and Carlo Levi being interviewed.

'Science Fiction Theatre' Sold To 140 Markets

"Science Fiction Theatre" has been sold to 140 stations, according to Economee Television Programs, the rerun division of United Artists Television.

The "Science Fiction Theatre" anthology series of 78 episodes contains episodes dealing with "Unguided Missile," "The Other Side of the Moon," "Missing Wave Band" and "The Last Barrier," titles which no longer seem monikers of fiction yarns.

During the past three weeks, station deals have been made with WTOC, Savannah; KMID, Midland, Tex.; XETV, San Diego; KORG, Cedar Rapids; KHVH, Honolulu; and WFAA, Dallas.

Harold Essex On Encroachment By Govt.: 'It's War'

Myrtle Beach, S.C., July 16.

A warning that the free enterprise system of broadcasting is threatened in the FCC's proposal on limitations of commercial time was issued here by Harold Essex, prexy and general manager of WSJS radio-tv, Winston-Salem.

In his keynote address to the annual South Carolina Assn. of Broadcasters, Essex declared that the time had come to fight the increasing encroachment of government regulation in the broadcasting industry. He cited developments such as FCC killing option time, the battle in Congress over Section 315, and danger of editorializing facing equal time law.

Essex detailed his opposition to the proposed FCC commercial time limitations on broadcasters. He explained his position this way: "If a Federal agency were given power to determine the advertising requirements of every community in America and then relate these data to income requirements needed to support a broadcasting operation in the public interest as the notice of proposed rule suggests, it would give the Federal government a stranglehold over private business in every city, town and hamlet in this country."

Essex warned the South Carolina Broadcasters on the continued "creeping government takeover" and blamed the situation on the broadcasters themselves "Once the government is allowed to limit your commercial time it is only a step to the point where it will concern itself with rates and then with your programming. Your days as a free broadcaster will be over and you'll be a regulated public utility," he stated.

His program of action against the commercial time limitation proposal was for broadcasters to clean house themselves, to abide by the NAB code, to seek support from local civic groups and to contact legislators.

DEAN MILLER SET FOR 90-MIN. WLW-C SHOW

Columbus, July 16.

Dean Miller has been signed by WLW-C television as the star of the morning 90-minute "Dean Miller Show," replacing the "AM Show," July 29. Miller will move to Columbus with his family. The deal does not preclude Miller's accepting occasional film and other offers. "AM Show" regulars Jeanne Cummins, Stan Robinson and the Al Waslon quintet will be part of the show. Nancy Dawn will be the new featured femme vocalist. Edith Johnson is producer and Jim DeBold is director.

Miller is a native of Hamilton, O.

WABC-FM Goes Stereo

WABC-FM, N. Y., is going stereo, making it the first network owned station to adopt the multiplex system of transmission. Move to stereo will also give the FM outlet a completely different programming structure from that of the sister AM outlet, an idea which the FCC is now mulling as a mandatory regulation for FM-AM operators.

It's expected that ABC radio o&o's in other cities will also be swinging over to stereo shortly.

Group W Digs Those Seminars

The Westinghouse Broadcasting has uncovered a whole new source of educational and public service programming for radio: the college university seminar. Typical of the use of such meetings is a new Group W series titled "Focus on the Soviet Challenge," recorded earlier this year at the Seventh Annual Institute on U.S. Foreign Policy at Wisconsin U. in Milwaukee. The series has been turned into six half-hour shows.

Another group of half-hour shows on Latin America is currently being prepared by Jack Williams of Group W's KDKA, Pittsburgh, in association wtih Chatham College. Seminars at this school bring together such names as Tad Szulc, N.Y. Times correspondent; Andrew Heiskell, board chairman of Time Inc.; and Edward D. Eddy Jr., president of the college.

As many as 16 half-hours sometimes are culled from such seminars. "Man and Science," an educational series to be done at Rensselaerville, N.Y., Institute, will be produced by Bert Cowlan, WINS director of community projects. It will feature such names as Paul G. Hoffman, Brook Hays, and Norman Thomas.

Now in the process of being aired on the Group W stations is "The Challenge for Democracy," 19 programs produced in cooperation with the Fund for The Republic's Center for the Study of Democratic Institutions. This series includes names like Robert F. Kennedy, Adlai Stevenson, Newton Minow, Dr. Robert M. Hutchins and Lewis Mumford.

Dick Pack, v.p. over Group W programming, said that this technique enables broadcasters "to take our audiences into the universities to share with them the excitement generated by the thoughtful teachers of our times." He pointed out that these seminars are painstakingly put together by the schools over a long period of time and involve more staff work than any single radio station could normally commit.

$350,000 Suit Charges ABC-TV Show Ridiculed Supermarket 'Jet Pricer'

Columbus, July 16.

Suit for $350,000 has been filed in Franklin County Common Pleas Court against the Taft Broadcasting Co., Columbia Pictures Corp., Screen Gems Inc. and the American Broadcasting Co. on behalf of Boyd Specialty Inc. in suburban Whitehall. Suit claims that a tv drama broadcast via WTVN-TV Dec. 13, 1961, and rebroadcast July 4, 1962, "ridiculed, damaged and injured" a product called "Jet Pricer." The product is identified as a "self-contained index of all prices in supermarkets to facilitate commodity pricing."

Drama named is "Ooftus Gooftus" in which Mickey Rooney is shown breaking into a supermart at night to change prices on the goods on shelves.

Dick Clark Sales

Two-hour Dick Clark radio show has been bought by two more stations, KINT, El Paso, and CJCA, Edmonton, reports syndicator and producer Mars Broadcasting, Stamford, Conn.

Total markets now, says Robert Whitney, exec veepee of Mars, is 32, with four in Canada. Show features tailored promos, talent interviews and pop disk spins in a "live" atmosphere.

Deejay Makes Hay With Clay

Chicago, July 16.

Bruce Brown, a local deejay who stands 6'4" and weighs in at 260 pounds, has thrown down the gauntlet to heavyweight boxing contender Cassius Clay, and the fighter has accepted the challenge. But the WYNR listeners who turn up at the Woods Theatre tomorrow morning (Wed.) to witness the match won't see any blood spilled. The boys will be dueling each other in impromptu rhyme.

Brown, who fancies himself a heavyweight at doggerel, wired the challenge to Clay a few weeks back in this form:

If you're so great—here's your chance,
Jump on a plane—we'll pay.
But I'm afraid you're chicken, pal,
With a tongue that's made of clay.

The prizefighter accepted the price (WYNR won't reveal how much) and agreed to do the stunt from the stage of the Woods, from 8 to 11 ayem tomorrow. He replied to the deejay's wire thus:

After I annihilate Bruce
I will be sad
Because there'll be no one
To make me mad.

The McLendon stations, of which WYNR is one, have also engaged Clay for a series of reports from Las Vegas on the forthcoming Patterson-Liston fight. Clay will phone in four one-minute reports daily for a five-day period, including the last three days of training and the day following the fight. They'll be carried by all stations in the McLendon group.

McCarthy's Well-Stocked Briefcase On Common Needs Spurs Europe Trip

Geneva, July 16.

A market by market analysis of common industry problems being experienced in Europe is proving an effective tool in the current field trip of John G. McCarthy, prexy of the Television Program Export Assn. The market by market analysis was prepared by TPEA's membership prior to McCarthy's field trip.

McCarthy described the Far East as "developing satisfactorily" for American programs and the Latin American situation as "status quo." TPEA's prezy, however, maintained that expansion and rapidly changing conditions currently require "on the scene efforts in Europe for the protection and development of U. S. markets there."

Commented McCarthy: "With television in virtually all of the countries of the world except the U. S. more or less financed by government arrangements, I feel continuing contact with top government echelons is imperative in our industry."

McCarthy disclosed he also has been in conference with officials of the European Broadcasting Union. He hailed EBU's support in endorsing the tv amendment to the General Agreement on Tariffs and Trade, which would provide for freer flow of tv programs around the world as "the culmination of months of effort."

TPEA prexy described the EBU endorsement which represents a reversal of the group's original position, as "one of the strongest and most influential recommendations for affirmative and imminent action by GATT." He said this fa-

(Continued on page 56)

45 Fremantle Properties Getting Aussie Airing

Fremantle International now has 45 film properties on the air in Australia. Fremantle, which distributes tv programs exclusively outside the U.S., reports that it has shows running in every one of Austraila's 32 stations.

First year of "Biography" is running in 10 markets and ATN, Sydney, and GTV, Melbourne have purchased the second year's production. In addition to the film shows, Fremantle is the producer there of the five-day-a-week "Romper Room" live telecast.

British ATV Sets Tint Puppet Series For U.S. Markets

London, July 16.

Production has now started on three 30-minute color pilots of "Stingray," a new puppet yarn being produced in the Supermarionation process by AP Films for Associated TeleVision. Tint pilots, which are being brought in for around $60,000 each, will be pitched to the American market by ITC, ATV's-owned subsidiary, in the fall. Depending on reaction of Yank and other prospective customers, ATV will okay a 26-segment skein, expected to cost in the region of $42,500 per episode.

Preparation of this new high cost series—its predecessors were "Supercar" and "Fireball XL5"—follows recent trips to the U.S. by AP Films topper Gerry Anderson, his wife, Sylvia, a co-director of AP Films and, later, by deputy managing director Reg Hill. Filmers discussed potential of the new skein with Yank executives and examined problems of U.S. color technique.

According to Anderson, who recently shifted into a new and specially designed studio, the "Stingray" series is the most expensive his company has yet undertaken. Given that customer reaction lives up to expectations, Anderson hopes to begin full scale production nearly next year.

Harmon's K.C. Shift

Kansas City, July 16.

Merle Harmon is moving over to KCMO to do play-by-play of the Kansas City Chiefs, new entry in the American Football League. Harmon has been with WDAF as sports director and playcaster since 1959, handling football, basketball and baseball at various times.

In addition to handling the pro football radio schedule, Harmon will work with Bruce Rice, KCMO's sports director on daily sportscasts on both radio and tv. Rice is slated to do the play-by-play on schedule of Big Eight college football games

WPSD-TV Protests Blackout on Grid

Washington, July 16.

WPSD-TV, Paducah, Ky., is battling the CBS-National Football League "home territory" blackout practices both on the FCC and Capitol Hill fronts.

At issue is how do you measure the 75 miles in which a blackout is permissable for pro games played on the home field.

CBS and NFL contend a station can be blacked out if any of its primary signal falls within 75 miles of the home game.

WPSD-TV argues that the 75 miles should occur between the location of the home game and the tower of a tv station.

Paducah is 135 miles from St. Louis, but its primary signal comes closer than 75 miles to the Missouri metropolis.

As a result, CBS won't feed WPSD-TV pro football games on Sundays when the St. Louis Cardinals are playing in St. Louis.

WPSD-TV has formally protested this to FCC. Also, Rep. Frank A. Stubblefield (D-Ky.) has introduced a bill in the House redefining the measurement of a tv blackout.

7 ARTS IN $21,500,000 U BUY

Those Prime Time TV Features

Even as the supply of Hollywood films to television is dwindling to a trickle, the tv exposure of available features is now hitting an alltime high. With NBC-TV feeding pix to its affiliates two nights of the week, features have now virtually arrived at the point of being shown in prime time every night of the week in all of the nation's key cities. If that's a nightmare for theatre exhibitors, they can derive some comfort from the fact that the supply of films won't permit the situation to become much worse.

The widespread exposure of features in prime time is underlined by a recent survey made by Seven Arts. It revealed that this company's product by itself is being telecast in the cream evening hours every night of the week in one or more key cities. Add to this survey the product of the other major tv film distributors, such as MCA, MGM-TV, 20th-Fox, UA, etc., and there will be few holes in the across-the-board, cross-country primetime exposure of films.

Seven Arts' sampling gave the following breakdown of stations carrying films in primetime slots:

Mondays: KTVU, San Francisco; WTIC-TV, Hartford; WNEM-TV, Saginaw-Bay City-Flint.

Tuesdays: WTVJ, Miami; WJAR-TV, Providence.

Wednesdays: KPHO-TV, Phoenix.

Thursdays: WBNS-TV, Columbus; WSYR-TV, Syracuse.

Fridays: KXTV, Sacramento; WTCN-TV, Minneapolis; WLAC-TV, Nashville; KSL-TV, Salt Lake City.

Saturdays: WLAC-TV, Nashville; KRDO-TV, Colorado Springs.

Sundays: WBKB, Chicago; KVII-TV, Amarillo, Tex.

Attachment of the local programmers to the film grind policy, in face of the rising prices for new picture packages, is cued by the feature's overall solid ratings and their occasional spectacular returns. If a top film is being shown, indie stations have no trouble killing the network competition.

7 Arts' Whopping $14,739,109 On Sale of Features, Other Product

Seven Arts Associated Corp. racked up $14,739,109 in sales of its feature film packages and other product to television during the fiscal year ending Jan. 31. Gross was up $2,539,991 from the previous year and represents about 75% of the company's total revenue for the year of $19,407,905. Earnings were $1,705,793, compared to $1,100,55 for the previous year.

Seven Arts, which is distributing 211 Warner Bros. and 20th-Century features, has been releasing the films in a series of packages. Through Jan. 31, the first volume of films, released in October, 1960, was sold in 131 markets; the second volume, released May, 1961, was sold in 106 markets; the third, released January, 1962, was sold in 88 markets; the fourth and fifth volumes, released last September, were sold in 53 and 51 markets respectively.

Seven Arts is also continuing distribution of 13 one-hour concerts featuring the Boston Symphony; the "Emmett Kelly Show," a series of 39 half-hour kiddie shows; "En France," a series of 26 half-hour French language entertainment-instruction films; "Mahalia Jackson Sings," a series of 82 five-minute shows; and "Laffs," a series of 65 one-minute comedy sketches.

(Further details on the Seven Arts financial report in the Film Section).

$5,000,000 Sales For 4 Star Distrib

Four Star Distribution reports sales of $5,000,000 as the syndication firm nears the close of its first fiscal year.

FSD started operation in September, 1962, with Thomas J. McDermott, prexy of Four Star Television, and George A. Elber, exec veepee of FST, naming Len Firestone veepee and general manager of the New York subsidiary.

Company put five off-web series into syndication: "Detectives;" "Zane Grey Theater;" "Target: The Corruptors;" "Law & Mr. Jones;" and "Stagecoach West."

In April of this year, three more off-web shows were put up for sale: "Dick Powell Theatre;" "Rifleman;" and "The Tom Ewell Show."

Says Firestone, "We plan, in the future, to offer new series of the same quality and may also come up with a few surprises."

Unmasking the 'Ranger'

After all these years, Telesynd thinks maybe its time to meet the masked rider.

Syndicator is offering an hour special "Lone Ranger" show, depicting how the hero got the title, why he donned a mask, how he met Tonto, his Indian aide, and how he acquired Silver, his trusty mount. Special is being offered not only to stations carrying the series but others as well.

TV Scripters Now Cut in On Foreign Take

Hollywood, July 16.

For first time in history of Writers Guild of America, tv scripters are receiving coin from the showing overseas of telefilms they have written. Vidscripters thus far have received about $30,000 for foreign exhibition of their stories, figure repping about $750,000 in Foreign Sales' by U.S. distribution companies, it was disclosed by Michael Franklin, exec director of WGA West.

Under the so-called "Wasserman Plan," devised by MCA prexy Lew Wasserman, new royalty concept gives writers 4% of the gross of a telefilm in prepetuity, that cut including foreign and domestic. It was a historic precedent in that it marked the first time in tv a writer has ever had been cut in on the foreign take, and it was the plan which more than anything else resolved the writers' strike of 1960, a bitter dispute principally on the issue of writers being cut in on the foreign pie in tv.

Under terms of 1960 settlement, production companies were to notify WGAW last spring if they wanted to shift from the residuals payment format to the royalty concept, those not wanting a change now being permitted to put that off until the 1964-65 season. A majority of the vidfilmeries, including the major studios, told WGAW they wanted an immediate switch to the royalty concept.

Coin writers have received thus far is for episodes produced for the 1962-63 season. Payments, to be made on a quarterly basis, are for foreign distribution coin received by companies up to last March 31. Coin received since then will be repped in payments, due in September.

WGAW hasn't yet received payments on a number of series going

(Continued on page 56)

10-YEAR DEAL ON 215 POST-'48S

Universal's post-'48 library of 215 pix went to Seven Arts Associated, under a 10-year tv leasing deal, for $21,500,000, plus a profit participation after certain conditions are met.

The deal, which has been in negotiation for some time, calls for leasing to "free" tv in the U. S., Canada, Puerto Rico and the Virgin Islands. According to the joint announcement by Universal Pictures prexy Milton R. Rackmil and Seven Arts Associated topper Eliot Hyman, all of the 215 pix were released prior to 1957.

Universal post-'48 deal leaves only the Paramount post-'48 library still untapped for tv. All of the other major studios have leased part or all of their post-'48 libraries to tv.

Of the 215 Universal pix, 109 are in color.

The Universal-Seven Arts deal came in the wake of the consent decree which last September allowed Music Corp. of America to merge with and become boss of Decca Records and Universal Pictures. One of the stipulations in the consent decree involved the selloff to tv of Universal features. This ruling, that U put its post-'48 features up for distribution by June, 1963, has resulted in the block of 215 post-'48 features being priced "no lower than $21,500,000" plus a percentage of no more than 50% of the gross.

Reason for the stated bottom price is that the decree had stipulated that, at the time of its making the post-'48s available, Universal was to reveal an "upset price" or minimum. It was also stated that neither MCA nor Universal could become the distributor at this time. However, the decree said, if U gets no offer by Oct. 1, 1963, from a distributor then the company can do whatever it wants with the pix, except offer them to MCA.

MCA, prior to its merger with U, handled the distribution to tv of the Paramount pre-'48 library. Universal's pre-'48 library had been leased to tv via Screen Gems.

As for the Paramount library (see separate story) the company last week "walked away" from a $25,000,000 offer by Independent Television Corp. (the British Associated Television wholly-owned subsidiary).

In a separate deal, wheeling and dealing Seven Arts Associated acquired 228 additional 20th-Fox pix, including 103 post-'48's for worldwide tv and theatrical distribution. Previously, in 1961, Seven Arts acquired 109 post-'50 features from 20th-Fox for worldwide tv and theatrical distribution.

Among the 20th-Fox pix are such titles as "Bus Stop," starring Marilyn Monroe, "Mr. Belvedere Goes to College." "The Thirteenth Letter" and "Pick Up on South Street."

'LASSIE' 5-PARTNER AS 20TH FEATURE

Twentieth-Fox will distribute "Lassie's Great Adventure," the first feature-length "Lassie" theatrical release in more than 12 years. The film is a compilation of the five-parter seen on tv last season. Feature, to be presented in color, also includes footage not seen on tv.

Prior to '51, seven "Lassie" features were made. "Lassie" tv series starts its 10th year on CBS-TV this fall. Deal with 20th-Fox was made with Wrather Corp., producer of "Lassie."

KWK's 30-Day Grace

Washington, July 16.

FCC agreed to let KWK, St. Louis, remain on the air for 30 days to allow the owning company time to go to court in an effort to overturn FCC's revocation of the AM's license.

Owning company is KWK Radio Inc.

Growing Acceptance Overseas Of 90-Min. U.S. Telefilm Series As Theatricals; MCA in Vanguard

Hollywood, July 16.

An entirely new market for Holywood's 90-min. telefilms is developing in the form of theatrical release overseas, of such vidpix. Such distribution enables the production company to recoup coin spent in production of the longies, as well as supplementing the theatrical programming in foreign markets.

Universal Pictures, for example, has released a "The Virginian" segment, "The Brazen Bell," starring Lee J. Cobb and George C. Scott, globally as a 90-min. color theatrical film. In addition, another "Virginian seg is being released as a theatrical feature in England July 30, and U is planning similar release of two more segments of "Virginian," produced by Revue, which like Universal, is an MCA subsidiary.

Disclosure of the new potential for the longie vidfilms was made by Berle Adams, MCA-TV veepee who has just returned from a two-months junket to Europe and the Middle East.

Adams said Europeans were "quite excited" at the concept of 90-min. and two-hour telefilms, feeling the elongation of vidfilms represented real progress in tv. What further whets the European appetite for the longies is that over there they are shown sans commercials.

The MCA-TV exec expressed surprise that at this early stage considerable interest was also evinced abroad in the two-hour vidfilm series Revue will produce in 1964-65 for NBC-TV. Many of the two-hour telepix undoubtedly will be released abroad as theatrical films, while others will be funneled to tv overseas, he indicated.

Adams said "The Virginian" has been so successful in its theatrical release abroad that MCA-TV is currently studying the advisability of releasing some of the new, 90-min. "Wagon Train" episodes abroad theatrically. Only "WT" segs seen in Europe thus far have been on TV and are those which starred the late Ward Bond and Robert Horton, who has exited the series. Segs starring John McIntyre (and Robert Fuller who has just joined the series) haven't been released overseas. In addition, the 90-min. "WT" shows are in color and have name guest stars, other factors which may prompt distribution of these for theaters abroad, rather than on tv, Adams said.

The exec said he found a number of developments occurred while he was abroad, probably the most interesting being the new "avant garde" move in tv in London, Paris,

(Continued on page 60)

Polovision

Milwaukee, July 16.

If anybody's keeping tabs, add to the long list of "firsts" in television WTMJ - TV's "Short Course in Polo," which will span five weeks on Sunday mornings as a feature of the "Sports Club" program.

Milwaukee station has televised occasional polo matches over the years but believes the new entry to be the first instrumental series on that sport to be offered on tv in this country.

ATV Withdraws $30,000,000 Bid For Par Post-48s

Hollywood, July 16.

Effort by Associated Television to NAB Paramount's post-1948 backlog of 200 films by upping its own bid from $25,000,000 to $30,000,000 has been nixed by Par.

Previously, ATV offered $125,000 per pic for backlog, when this offer wasn't acted on by Par, figure was hiked to $150,000 over weekend in offer to veepee Paul Raibourn by Mike Nidorf, prexy-chairman of ITC, subsid of ATV.

Nidorf, currently vacationing in Languna Beach, said ATV two months ago made the offer in writing to Par, expressing its willingness to pay $125,000 per picture—believed to be the highest bid ever made for pix to tv. It would have been a lease deal, with Par sharing in the profits, Nidorf explained. "They did not act on the offer, so we withdrew it," he added.

ATV previously had made a bid for the Universal backlog of post-1948 pix, but withdrew from that situation in favor of Par because Universal is restricting it to a seven-year deal, and it involves only U.S. and Canadian distribution, not global. ATV would have had global distribution under terms of the offer made to Par.

Major Promotion Set For Yankee Net's 35th Anni; A Quintuple Fact File

Boston, July 16.

Yankee net, RKO General's chain of 30 radio stations in Yankeeland, is set to beat the drums in the next few weeks for its 35th anni.

For the 30 stations in the six New England states, 1,200 of the country's leading ad execs and time buyers will receive, in five separate mailings, a colorful red, white and blue "Yankee Fact File" folder in which to keep all the facts on the Yankee net on the way to them now.

The quintuple mailings include a letter from prexy William M. McCormick, with the file folder, station map, and five fact sheets.

Purpose of the special fact-filled kit from Yankee, billed as first and largest regional radio net in America, is to acquaint media people expecially in other parts of the country with Yankee's solid rep in the N. E. market, McCormick said.

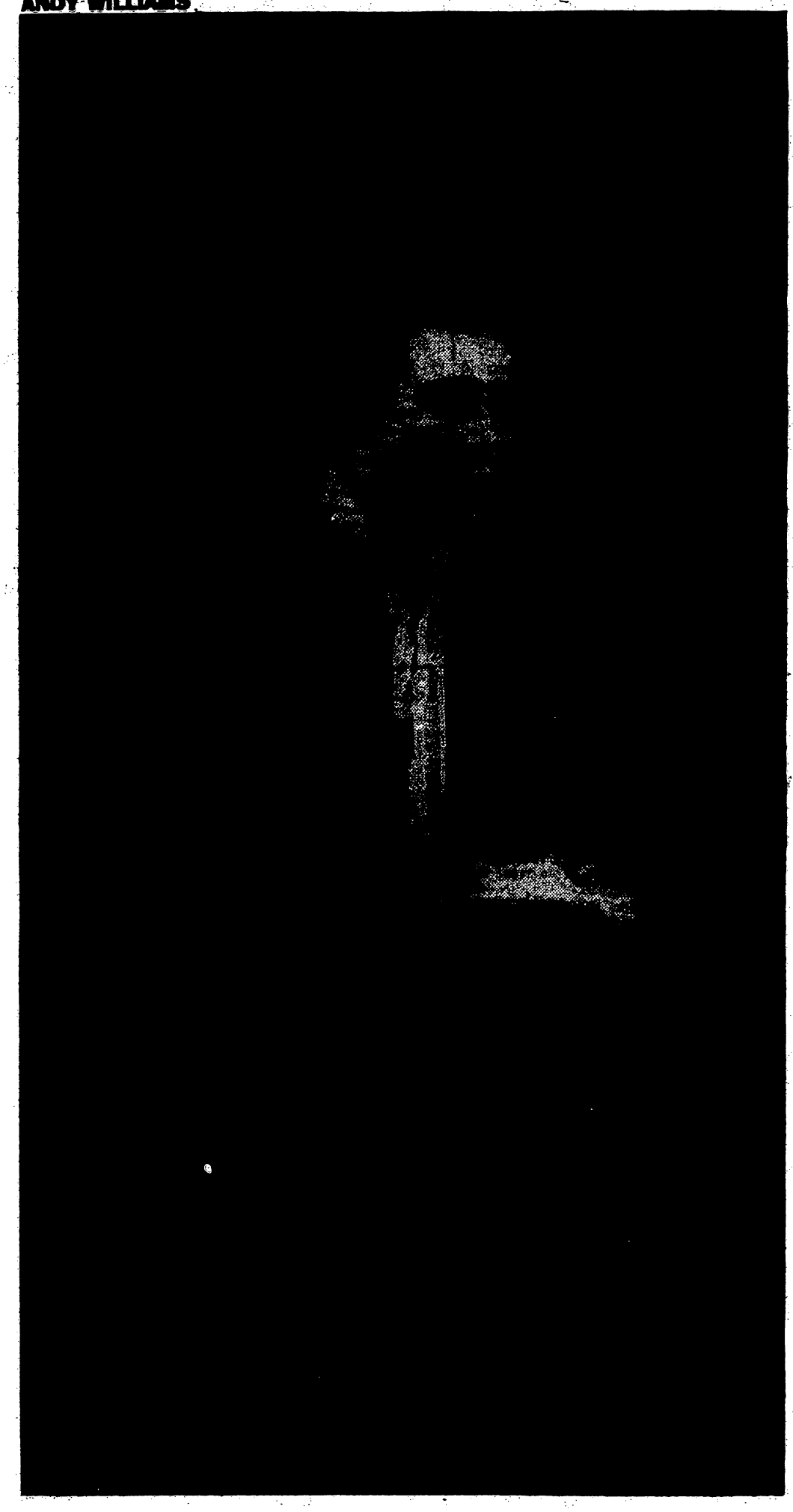
It's the first time in several years that any such extensive promosh has been done on this scale and is the brainchild of Alvin C. Korn, advertising and promotion director, and his department.

WABC Beefs Up Feature Library

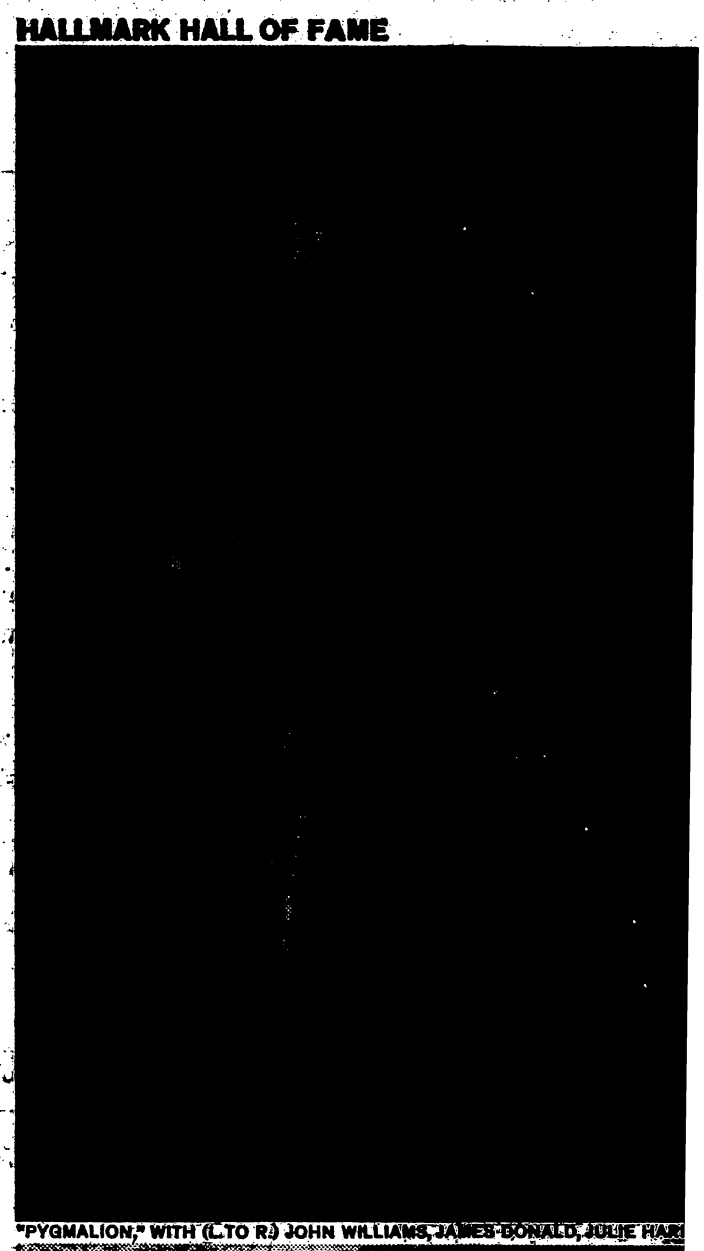
Along with expansion of its local public service and entertainment programming, WABC-TV is also beefing up its film library with the acquisition of 70 post-1950 features from Seven Arts Associated. Package includes 50 titles from Seven Arts' seventh volume of 20th Century-Fox pictures plus a selection of other films, including such titles as "Hatful of Rain," "Desk Set," "Will Success Spoil Rock Hunter," "A Blueprint For Murder," "The Best Things in Life Are Free," "Half Angel" and "The River's Edge." Of the 70 films, 32 are in color. Deal with WABC-TV marked the 12th sale of this package since Seven Arts put them into release three weeks ago.

WABC-TV, meantime, has set a half-hour documentary on the late Babe Ruth, titled "Behind The Legend." It'll be telecast Aug. 15 at 8:30 p.m. Howard Cosell is producer-narrator and Roger Kahn, sports editor of the Saturday Evening Post, is writer.

ANDY WILLIAMS



HALLMARK HALL OF FAME



"PYGMALION," WITH (L.TO R.) JOHN WILLIAMS, JAMES DONALD, JULIE HAR

"THE TEMPEST" WITH RICHARD BURTON, LEE REMICK

Non-Weekly but Strong

As any student of both television and the calendar knows, some of the medium's best shows *don't* come on the air every seven days.

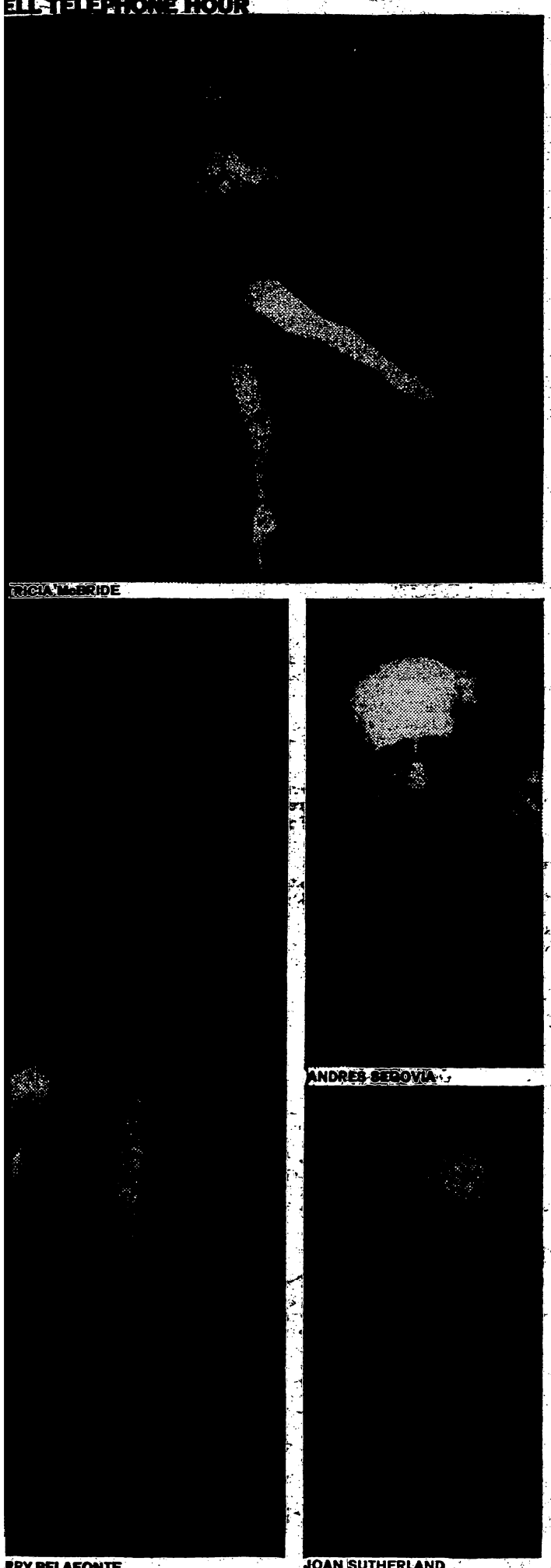
Here at NBC-TV we call these programs entertainment specials—and our arsenal of such shows for the approaching season is quite impressive.

There's "Hallmark of Fame," for which producer-director George Schaefer is planning to do six 90-minute plays (including a repeat of Shakespeare's "The Tempest").

One of "Hallmark's" TV-firsts will star Charlton Heston in a production of "The Patriots," Sidney Kingsley's absorbing stage play about the struggles of America's new democracy at the close of the 18th century. Also scheduled is Robert E. Sherwood's Pulitzer Prize drama, "Abe Lincoln in Illinois," and a December musical presentation of Handel's "Messiah." ("The Tempest," seen on "Hallmark" three years ago, stars Maurice Evans, Richard Burton and Lee Remick.)

From the world of music and the dance comes "Bell Telephone Hour" (see photos, above, of past

ELL TELEPHONE HOUR



TRICIA McBRIDE

ANDRES SEGOVIA

ERRY BELAFONTE

JOAN SUTHERLAND

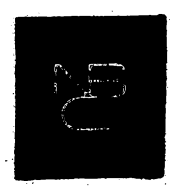
PERRY COMO

"Bell" and "Hallmark" shows), whose expanded schedule calls for alternate-Tuesday programs right through next summer. Among the forthcoming "Bell" headliners: Maurice Chevalier, Yehudi Menuhin and Joan Sutherland.

Starring in other musical specials will be singers Perry Como and Andy Williams. There'll be seven broadcasts of "Perry Como's Kraft Music Hall" (in the same time spot as Thursday's "Kraft Suspense Theatre"); and a dozen Tuesday sessions of "The Andy Williams Show."

The eight Friday-night editions of "Chrysler Presents a Bob Hope Special" will embrace five variety shows, a pair of comedy-dramas and a 90-minute Christmas program. (The star will also be seen as host of 26 color-filmed dramas on "Bob Hope Presents the Chrysler Theatre.")

Obviously, it's a powerful assortment of specials awaiting NBC-TV viewers next season. Just as strong is our entire lineup, which boasts the returning "International Showtime" and "The Eleventh Hour" as well as newcomers like "Espionage" and "Harry's Girls." All signs point to a great year.



Look to NBC for the best combination of news, information and entertainment.

TV Station Profits for 1962 Up 16.9%; Represents Alltime Peak

Washington, July 16.

Television profits soared to an alltime peak of 16.9% before federal taxes in 1962, according to the National Assn. of Broadcasters' annual financial survey, which was released Saturday (13).

Radio also bounced back after both media had gone through an off-year in 1961. "A typical, or median," radio station earned 7.7% profit before federal taxes in 1962, compared to 4.8% in 1961, NAB said.

The 16.9% profit of "a typical, or median" tv station is the highest ever reported by NAB and compares to a 12.6% profit margin for the "typical" station in 1961.

Radio and television stations both dipped 2.8% in 1961 when measured against 1960 figures.

James H. Hulbert, manager of NAB's Broadcast Management Department, said the survey is based on information obtained from questionnaires sent to commercial radio and tv licensees.

Total annual revenue for the "typical" tv station was over $1,000,000, an 8% jump over 1961. Except for the smallest market size, NAB said, typical stations located in all other markets showed a sizcable increase in profits.

Total annual revenue for the "typical" radio station was about $111,000, a 4.7% increase over 1961. Small market radio registered higher profits, while stations in larger markets showed a dip in profits, NAB said.

RAI-TV's Lagoon Pix

Rome, July 16.

Eleven features previously seen at various Venice Film Festivals will be featured in a series of weekly RAI-TV programs dedicated to the lagoon event and lasting through September. Similar series was very successful last summer in helping to spotlight the Venice gathering and its lasting values.

Pix chosen for this year's skein are: "Paisan," "Difficult Years," "Friends for Life," "David Copperfield," "Portrait of Dorian Gray," "Der Prozess," "Kind Hearts and Coronets," "Portrait of Jennie," "Christ in Concrete," "Seven Samurai," and "Aparajito."

Each pic will get its video net intro via a w.k. Italian showbiz personality. Series is arranged by pic critic Gian Luigi Rondi.

Burr, Ellington's 90-Min. TV Spec

Ottawa, July 16.

Raymond Burr, tv's Canadian-born "Perry Mason," has a totally unrelated project in hand and another in mind.

He's working on a 90-minuted tv spec with Duke Ellington "on past, present and future music." He also plans to hire a composer to write symphonic music for Shakespeare's sonnets, for a show presenting the music played by an orch and the sonnets recited by Burr. Ellington composed "Sweet Thunder" for a Shakespeare play at Stratford, Ont., Festival a few years ago.) He's had plenty stage experience, including Shakespeare..

Burr plans to tour that show within the next five years and would be interested in presenting it at one of the Stratfords. (He and Arlene Francis are big strawhat draws here.)

"Perry Mason" is now seen in 40 countries, Burr said. He considers the role, incidentally, "an exercise in acting. If you looked at the Perry Mason of six years ago I think you would find it old-fashioned."

'No Wilful Violation' WHAS-TV Appeals Fine

Louisville, July 16.

WHAS-TV has asked the FCC to set aside a $1,000 penalty for the station's alleged failure to fully identify the backers of a political telecast critical of former Gov. A. B. Chandler, who was defeated in a Democratic primary by Ned Breathitt.

Victor A. Sholis, v-p and director of WHAS, Inc. has made a formal reply to the FCC, saying the station had complied fully with the "spirit and intent" of the agency's sponsor-identification rules.

The FCC ruled May 22 that WHAS tentatively was liable for the forfeiture because of a half-hour program carried by the station April 29. FCC said the sponsor of "The Chandler Years in Review" a review of what Chandler had done and had not done for the State, was announced only as the "Committee for Good Government." The station should have made clear that the committee was acting on behalf of Chandler's primary opponent, Edward T. Breathitt, the FCC held.

Sholis denies any wilful violation.

Brit. Govt. Likes Coverage Plans For BBC's No. 2

London, July 16.

Official approval for the spread of BBC's second video network has been given by the Government. In addition to the London-based transmitter which will beam BBC II as from next April, the Postmaster-General, Reginald Bevins, has okayed the setting up of 17 UHF transmitters up and down the country.

Eight of the transmitters, serving Lancashire, south Yorkshire, central Scotland, south Wales the Isle of Wight, north-east England, Northern Ireland and the Midlands, will beam the Corp's second outlet by the end of 1965. The remaining nine transmitters it is hoped, will become operational sometime in 1966 bringing the 625-line web to the Bristol area, Norfolk, Angelsey, northeast Scotland, southeast Kent, Nottinghamshire, Suffolk, north Yorkshire and Northamptonshire.

First 12 stations, when in operation, will bring BBC II approximately 66% of the UK population and when the remaining five become live, some 75% Britons will be able to tune into it.

The Government has also moved to strengthen existing coverage by both BBC and independent webs by authorization of further 405-line, JHF transmitter stations. BBC is to build five new 405-line stations serving northeast Wales, southwest Scotland, east Lincolnshire, mid-Lancashire and southwest Lancashire.

The transmitter in northeast Yales will complete BBC's Welsh network which is to provide "distinctively Welsh programs" as opposed to national network fare.

ITA has been authorized to six new 405-line masts — in central Berkshire, Bedford-Peterborough, east Lincolnshire, Scarborough, Dundee and Caithness-Orkney — which, it is estimated, will increase the commercial network's viewership by about 1,000,000 and will hike coverage to 98% of the population.

ITA states that all its new transmitter stations will be on the air in 1964 or early '65.

Okay WPOP 665G Sale

Washington, July 16.

Sale of WPOP, Hartford, Conn., to Wire Broadcasting Co. (WIRE, Indianapolis, Ind.) for $665,000 has been approved by FCC.

Stockholders of Wire Broadcasting also have individual or collective interests in WFTL-AM-FM, Fort Lauderdale, Fla., WESO, Southbridge, Mass., and WBFM-FM, New York.

Commissioners Robert T. Bartley and Lee Loevinger abstained from voting in the 5-0 decision.

Brit. Indies 59% And; BBC's 41%

London, July 16.

The commercial network is once again piling up a convincing lead over BBC, according to percentage of audience figures compiled by Television Audience Measurement Ltd. Research organization estimates that for the four weeks ended June 30, the indies grabbed off 59% of dual-channel viewers while BBC's percentage shrank to 41%.

Over the three months period April to June this year, TAM calculates that the commercial web took 61% of the dual-channel audience, an increase of 4% over the previous three months.

Visnews Parlayed Into a Worldwide Newsfilm Complex

London, July 16.

What was started six years ago as "an act of faith of high order" by Sir Ian Jacob, then director general of BBC, and John Davis, now chairman of the Rank Organization, had developed into a worldwide newsfilm coverage which was picked up by over 50 tv outlets in more than 40 countries. So said Kenneth Winckles, managing director of the British Commonwealth Newsfilm Agency, when presiding at a Dorchester luncheon last Friday (5) the first public function ever staged by BCINA since its formation in 1957.

The agency, now know throughout the world as Visnews, is owned as a non-profit-making trust by the BBC, the Rank Organization, the Australian Broadcasting Commission, Canadian Broadcasting Corp and today has worldwide links extending to Peking, Africa, the Soviet Union and, of course, the United States.

Lord Radcliffe, the eminent jurist who recently headed the Vassal spy tribunal, and who is the independent chairman of the BCINA's board of trustees, was the principal speaker at the luncheon and underscored the fact that the agency was providing an impartial service of hard news. He believed we were living in an era in which there was a paucity of news and a surfeit of comment, in which there was a greater tendency to report that "it was believed in well-informed circles" rather than "I think." Yet, even within that framework BCINA had succeeded in earning a "decent surplus" which had been ploughed back into the development of the business.

Lord Radcliffe suggested that what had been started off as an amenity had now become a necessity. The BCINA service was picked up by NBC and they were the major suppliers of newsfilms to Africa. Their London laboratories worked seven days a week, 24 hours a day, and they had distribution services in London, Singapore and New York. "Give or take a few viewers" there were over 115,000,000 people regularly receiving the Visnews service.

Among the guests at the luncheon were Lord Rank, president of the Rank Organization and John Davis, its chairman, Hugh Carleton Green and Ronald Waldman of the BBC, Geoffrey Cox of Independent Television News, members of Parliament and reps of the European and Dominion countries who regularly take the Visnews service. VARIETY was the only paper invited to the function.

Cullen Sponsor Conflict Cues His 'Tonight' Exit

Sponsor conflict between Hotpoint and Frigidaire cooled Bill Cullen's scheduled hosting for vacationing Johnny Carson on "Tonight" the last week of July.

Instead of Cullen, who regularly emcees NBC-TV daytime and nighttime "Price Is Right," Arlene Francis, regular panelist on CBS-TV's "What's My Line" will take over for Carson. Second week of latter's vacation, covering Aug. 5 to 9 "Tonight" strip, will be hosted by Allan Sherman.

Hotpoint participates in "Tonight," Frigidaire is a bankroller of the daily "Price."

From The Production Centres

Continued from page 26

in the Michael Bentine show "It's A Square World," landed a series of four Saturday night shows on BBC . . . John Irwin's "Pit Your Wits" quizzer returned to the Corporation's outlet with Gwenneth Tighe and Kenny Kendall doing the q-and-a bit . . . NBC International has now sold its "Pony Express" series to every commercial station here . . . Sammy Davis Jr. expected in on Aug. 30 to tape another special for BBC-TV . . . Despite a Southern-TV show of the same name, BBC-TV plans to title forthcoming panel game "Beat Your Neighbor" . . . Scripter Philip Levene has sold six scripts to Spanish television in the past four weeks.

IN WASHINGTON . . .

Metropolitan Broadcasting undertook the big moving job over the weekend, transferring from the old studios and offices in the downtown Raleigh Hotel, where WTTG-TV has been headquartered from the start, to the handsome new Metropolitan building at 5151 Wisconsin Ave., NW . . . At WTOP Radio, Frank Wilson has been appointed the station's first general production manager, with responsibility for all local and network programs; he formerly was in WTOP's news division, and is a recent bridegroom, marrying Joann Lynott of the Los Angeles Times D.C. bureau . . . Lewis Shollenberger's departure from his ABC News Washington post to join Radio Liberty in Munich, Germany, caused three vacancies on the Academy of Television Arts and Sciences, in which he held three posts. His three replacements: Ellis Shook of WTTG-TV, named to the Academy's national board of trustees; Lillian Brown, George Washington University radio-tv director, appointed first v.p. of the local chapter; and Frank Slingland of NBC, designated a board member of the D. C. chapter . . . Terry Hourigan will host WTOP Radio's "Music 'Til Dawn."

IN CINCINNATI . . .

Cash contributions by Crosley Broadcasting to the Cincinnati Summer Opera Association since 1923 reached a $100,000 total this season, the 20th anni of James D. Shouse as Crosley board chairman and also as an executive committeeman of the CSOA . . . Taft Broadcasting has elected Donald L. Chapin v.p. in charge of sales, replacing Kenneth W. Church, recently retired. Chapin has been in charge of national sales for Taft stations since 1958. Taft directors declared quarterly dividend of 15c per share payable Sept. 12 to stockholders of record Aug. 15 . . . Police Lt. Arthur Mehring of Cincy department sprinkles corny exchanges in his morning and evening helicopter traffic airings on WLW with studio announcers Bill Albert and Fred Bernard . . . George Wein's second Ohio Valley Jazz Festival here Aug. 23-25 may receive some local tv attention.

IN PITTSBURGH . . .

Frank Snyder, g.m. of WTAE, has been elected head of Pitt's Radio and Television Club for 1963. Vice presidents elected were Bill Morrissey, ad man; Roger Rice, WIIC; B. B. Randolph, Alcoa; John Gibbs, KQV; Eleanor Schano, WTAE. Secretary is Florence Herlie of Fuller, Smith & Ross and the treasurer is Harry Brooks, WIIC. Members of the board of directors are Charles Ackenheil, Guide Post Research; John D. Fraser, TV Guide; Albert Goldman, ad man; William Matta, WLOA; Marjorie McCormick, Public Relations Counsellors; Geer Parkinson, WRYT; Max Reilly, KDKA-TV; Preston Stover, WTAE; and Leonard Walk, WAMO . . . Jeanne Baxter, one of Pitt's alltime singing greats, will be the hostess on a summer variety show on WIIC, which will replace "Luncheon at the Ones" for the summer. Aiding her will be band leader Hershey Cohen, pianist Reid Jaynes and bassist Roger Macciaroli and the satirical comedy team of Don Brockett and Barbara Mastiotti, who also wrote "Stage Struck" which was presented on the station after a long run at the Colonial Manor, local nitery. Mark Schaefer will be the regular announcer. First guests this week were "The Three Belles," a group that has Miss Baxter as one of its singers. Civic Light Opera stars will guest throughout the rest of the season . . . Michael B. Styer has joined the public relations and promotion staff of WIIC, coming here from WSYR, Syracuse.

IN CLEVELAND . . .

Jeff Scott stepped out as KYW flack . . . WHK diskers Johnny Holliday and Scott Burton performing in Finian's Rainbow at Cain Park with Jean Smith . . . Bishop Fulton J. Sheen conferred with adman Don Markus on tv stanzas from Ecumenical Council . . . Cleveland Browns' Football radiocasts to be sponsored by Carlings, Sohio and newcomers Giant Tiger and Household Finance . . . former Program PM hosts, Bud Wendell and Carl Stern, guested with Harv Morgan on show's seventh anniversary over KYW . . . Ron Penfound will host series of WEWS telecast with Duke Ellington's Orchestra to be taped when Duke appears at Musicarnival and Karamu. Musicians will do five hourlong stanzas for fall showing . . . WERE and John Carroll doing series of weekly Sunday 9:45 p.m. on "The Shape of Things" with Communism first subject and Soviet Institute Director Dr. M. Pap being interviewed by Sanford Markey.

IN MINNEAPOLIS . . .

KSTP-TV will do three hours of colorcasts Saturday (20) when it carries the Minneapolis Aquatennial parade plus a 60 minute preparade show. Emceeing the parade coverage will be announcers Jim Hutton and Al Tighe and former Aqua queen Pamela Jo Albinson. Kerby Grant, star of CBS-TV's "Sky King," will be featured in the parade. While here for the annual civic celebration, Grant will also appear on Sherm Booen's WCCO-TV show, "World of Aviation." Actress Janet MacLachlan and actor Clayton Corzatte of the Tyrone Guthrie Theatre company and WCCO-TV editorialist George Rice will make guest appearances in WCCO's weekly "Guthrie Theatre Matinee Party" tomorrow (17) . . . WCCO Radio promotion director Gordon Mikkelson elected chairman of the Minneapolis Board of Education. . . . Deejay Walt Peters, formerly with WAVN in Stillwater, Minn., has joined Time-Life's WTCN . . . KSTP newscaster Bob Ryan will serve as moderator on 30-minute program dedicated to Captive Nations Week on KTCA-TV, Twin Cities educational tv stations, tonight (16)

IN PHILADELPHIA . . .

The first tv cooking show in the country and Philly's oldest continuously sponsored tv series, "Television Kitchen" airs its 700th session on WRCV-TV (24). It was also the first cooking stanza to be shown in color. Bankrolled by the Phila. Electric Co., the weekly series has been hosted by home economist Florence Hanford since its present format was instituted in 1949 . . . Al Fisher and Lou Marks skedded to do a segment on the new Joey Bishop tv show in the fall . . . WFIL-TV directors Al Matter and Walt Wagenhurst have exited station . . . Gordon K. Thomas, pres. of UPI Press Broadcasters of Penn., join WIP's news department . . . "American Bandstand's" Dick Clark has published another book slanted towards teenagers; "To Goof or Not to Goof" . . . WRCV-TV awarded a special national "Certificate of Merit" by the American Cancer Society for its "Is Smoking Worth it?"—the first time such an award was given to a tv station

Foreign TV Reviews

ANTHONY NEWLEY
(A Do-It Yourself Film Profile)
Producer: Richard Evans
30 Mins., Mon., 10:15 p.m.
BBC-TV, from London

Before Anthony Newley took off for Broadway with "Stop the World," he recorded this half-hour survey of his movie career, and it was shown to coincide with the national release of "The Small World of Sammy Lee." Newley nonchalantly linked film clips illustrating his development from child performer to adult idol, and his informality was neatly matched by Richard Evans's production, which allowed him to saunter from camera to camera, buttonholing viewers in anecdotal style.

Excerpts were astutely chosen, kicking off with a snatch of Newley's Artful Dodger in the memorable "Oliver Twist" and his other adolescent success with Peter Ustinov in "Vice Versa," which indicated his early comic resource. The transition to long-pants parts was financially painful and tough, Newley indicated, and his new career was born with Jose Ferrer's "Cockleshell Heroes," where his busy ebullience led to a contract from Warwick Films. Although Newley was reported as restive under this deal, he kept quiet about it—and this was the only part of the show in which an interviewer might have probed below the surface.

It was "Idle on Parade" that launched Newley on the disk charts, and his bustling portrayal of an agent in the otherwise unhappy Frankie Vaughan movie, "Heart of a Man," which re-established his acting reputation. The program closed with a "Sammy Lee" clip that tantalized.

In fact, it was a genial essay in autobiography, and, although Newley gave little away about his interior thoughts, he displayed a deft knack for winning friends.

Otta.

IT'S YOUNG AGAIN
With Alan Young, the Avons, Libby Morris, Alexander Dore, Robin Ford, Peter Glaze, Wendy Richard, Alyn Ainsworth Orch
Director: Milo Lewis
30 Mins., Thurs., 7:30 p.m.
Granada TV, from Manchester

Summer vaude shows tend to be directed at those stricken with sunstroke, and show a general lack of ambition. "It's Young Again" made a more sprightly and alert impression than most, and the disarming Alan Young pleased with his mixture of diffidence and extravagance. His forte is for modest incompetence, and it was well displayed in the two sketches that made up the bulk of the show.

In one, he was an anxious father, awaiting the return of his daughter from her first date. He extracted genial fun from his exaggerated concern, showing a light at the window for the gal's return and suspecting the worst before it had happened. He was nimbly aided by the volatile Libby Morris. His second item had him sharing a hotel room with a lordly member of the British Government, and this led to some pleasant farcical capers, such as inadvertently breaking the guy's glasses and replacing them with binocular lenses. Young was neatly casual throughout, and would have been helped by some pruning of his material.

Vocal interpolations in a folksy idiom were agreeably provided by the Avons, who had bounce and effectively contrasted with the comic mood. Alyn Ainsworth's orch smoothly backed, and Milo Lewis directed safely. Alan Young was most effective when partnered with a more thrusting performer, as he reacts to situations rather than creating them. Given this access of energy, the skein would even be acceptable in the fall. *Otta.*

NO HIDING PLACE
(Four Faces of Clare)
With Raymond Francis, Eric Lander, Barry Raymond, Robert MacLeod, Joanne Dainton, Ian Curry, David Conville, Peter Barkworth, Ray Mort, Dan Jackson, Meg Ritchie, Peter Hughes
Producer: Jonathan Goodman
Director: Ian Fordyce
Writer: Roger Marshall
60 Mins., Tues., 8 p.m.
Associated-Rediffusion, from London

Returning to the schedules with its format unimpaired, this popular sleuth skein was strictly routine, hampered, in the stanza caught, by a script that was riddled with non sequiturs, loose ends, and irrelevancies. The clue-tracking pair of Lockhart (Raymond Francis) and Baxter (Eric Lander) were mechanically proficient, and little attempt was made to give them a third dimension. Baxter, indeed, had little part to play in the plot, and seemed merely present so that Lockhart could have someone to talk to.

Tale concerned the murder of Clare Warren, first espied as the cool and wise girlfriend of an upcoming executive. The gal had a secret life, concealed from her ambitious boyfriend, in which she mixed with hipsters, hornblowers, and the like and was generally considered to be a mighty wild cat. First problem, thus, then which was the real Clare, but this was inexplicably dropped in the ensuing hunt, which led the sleuths to investigate a ship's crew, from a distinctly improbable clue.

Clare had another boy-friend among the stewards, and she had sent him packing before her demise. But he didn't kill her. It was a guy who had tried to make her, to prove that Clare wasn't the upright virgin she claimed to be. Clare had died of shock, and that seemed logical.

Compared with earlier shows, there seemed to be a falling-away in thesp calibre, much support being crude. But Roger Marshall's script gave little sustenance, and Ian Fordyce's direction was grimly competent, doing little to lighten the absurdities of, say, the hip-talk from the beat belt. *Otta.*

THE BOB MONKHOUSE HOUR
With Bob Monkhouse, Diana Dors, Shani Wallis, Mark Wynter, Sheree Winton, Tony Hawes, Royston Tickner, Irving Davies Dancers
Producer: Francis Essex
60 mins., Sun., 8:25 pm
Associated TeleVision, from London

Return of comedian Bob Monkhouse to tv after some months rest from the screen was probably the best thing that has happened to ATV in the comedy field since they gave Morecambe & Wise their own show. In this spec, second in a series of oneshot vaude outings replacing the "Palladium" during the summer, Monkhouse came across with a socko romparound that made for an hour of highly amusing tv.

He not only aisle-rolled his studio audience with some original yock material, scripted by vets Sid Green and Dick Hills with additional material by Monkhouse and Denis Goodwin, but, what's probably more important, he seems to have adjusted and refined his on-screen personality into that of a warmer, more human and certainly more loveable comic. The change, if it was not a flash in the pan, has put Monkhouse into a new class of comedian where he can be compared with, say, a Red Skelton.

He was particularly funny in a mime sketch where, as a young beat performer, he answered interviewer's questions by miming current local hits. He was also standout in a sympathy-raising scene involving a shy boy meets shy girl (Shani Wallis) routine. His timing was good, his delivery slick in a show that was a real triumph for this performer.

Monkhouse was ably backed by Diana Dors, who, of late, has been appearing more on tv as a songstress. Here she sang and played a sketch with Monkhouse. And the assorted talents Shani Wallis, Sheree Winton, Tony Hawes, Royston Tickner and Mark Wynter, who sang, youthfully and pleasantly a selection of old time hits were deftly employed by Producer Francis Essex.

An above par variety show, which owed a lot to Monkhouse. *Watt.*

HABSBURG—YES OR NO
With Karl Czernetz, Emil Van Tongel, Hermann Withalm
Producer: Helmut Zilk
30 Mins., July 7
Austrian TV, from Vienna

With the world press headlining the problem of the return of Otto I. to his home country (he was four years old when leaving), Austrian tv could not abstain of rechewing the pro and cons via its system. Very doubtful if more than one-third of the set owners

(Continued on page 64)

REPORT FROM TOKYO
With John Rich, narrator
Producer-Director: Fred Rheinstein
30 Mins., Tues., 10:30 p.m.
Participating
NBC-TV, from N.Y. (film)

Problems and interests concerning residents of 11 major cities of the world are the basis of a new weekly NBC News tv series which preemed on Tuesday (9). The filmed programs replace "Chet Huntley Reporting."

While closeups of contemporary life in these cities would appear to provide a wide area for analysis, the kickoff installment hardly scratched the surface. Labeled "Report from Tokyo," this episode studied what was described as Japan's "troubled youth" and that nation's feverish preparation for the '64 Olympics.

Narrator John Rich posed as a tourist to check on how the Tokyo police will cope with the hordes of anticipated visitors to the games. The mayor of Tokyo also stressed the importance of the event to Japan.

But with the games a year away, the average viewer probably couldn't steam up much enthusiasm for these scenes. A better picture of Nipponese life was supplied by sequences depicting a busy family whose business enterprises ranged from a bath house to a gas station, among other things.

The family footage along with an interview of a male college student, served to point up the changed philosophy of postwar Japan from a militaristic nation steeped in tradition to a westernized people whose youth have become acutely materialistic.

Although NBC avowedly is striving more for mood in its new series, the phenomenon of Japan's changing youth could have been brought home much more forcefully by resorting to the old "March of Time" documentary technique.

Perhaps future "Reports" from Paris, London, etc. will be more penetrating. *Gilb.*

BEECHMONT OPEN
With Arnold Palmer, Tony Lema, Tommy Aaron guests, Jim Simpson, Jim McCarthur, Bud Palmer, Jimmy Demarest
Producers-Directors: Clay Dopp, Jack Simon
60 Mins., Monday 5 p.m.
CARLINGS, WINSTON
WEWS-TV and Sports Network, Cleveland
(Lang Fisher & Stashower, Esty)

The $110,000 Beechmont Country Club was as much an air classic and success as the tournament itself with its cliff-hanger triple-tie and Monday playoff. Considering the problems involved, nothing but kudos are in line for the group involved ranging from Paul C. Warren of the Howard Marks agency who served as overall chairman through the diligent efforts of the Sports Network 10-camera crew expertly handled by Clay Dopp and Jack Simon.

Although this review covers only the Monday afternoon playoff, the entire weekend coverage was stand out as a tv sports performance with camera and mike handling, particularly by Jim McCarthur at the 15 and 17th holes; Jim Simpson at 16 and anchorman Bud Palmer and Jimmy Demarest, doing the color, at number 18. Interviews with the winners at the end were short, effective and well done.

Carlings sponsored at least half the commercials with Winston about a quarter and local sponsors the rest. Network offerings to 150 markets were timely and effectively well done; the Carlings suds approach having been taped at Beechmont in advance to blend deftly with the atmosphere. In the regional spread, Ohio Bell Telephone picked up the tab with neatness and effectiveness.

Impact of television coverage was reflected, too, by the surge in attendance the final day of regular play, and the interest evidenced by sponsors for next year's offering. For golf fans and television, it all added up to welcome news. *Mark.*

SALZBURGH TO ABC

Arthur Salzburgh, former research staffer with CBS tv o&o's, has moved over to ABC Radio as manager of research.

He'll work under the web's newly-appointed sales v.p. Ted Douglas.

ABC NEWS REPORTS
(White House West Wing)
With William H. Lawrence, Theodore Sorensen, McGeorge Bundy, Lawrence F. Obrien, P. Kenneth O'Donnell, Pierre Salinger
Producer: Lawrence Beckerman
Director: Richard Armstrong
30 Mins., Sun., 10:30 p.m.
ABC-TV

To launch "ABC News Reports," replacement for the Howard K. Smith show, ABC-TV White House newsman William H. Lawrence offered interview sketches of five of President Kennedy's closest advisors from their White House offices.

Virtually all of the candidates was in the camera closeups of Theodore Sorensen, special counsel and speech writer; McGeorge Bundy, special assistant and foreign policy advisor; Lawrence F. O'Brien, special assistant and Congressional liaison; P. Kenneth O'Donnell, special assistant and appointments secretary; and Pierre Salinger, Presidential press secretary. But while the interviews were too brief to give viewers much insight into the men and their work, the show did manage to leave a marked impression of the youth and dedication of the new breed.

With the exception of Salinger, who by the nature of his job and background would be more at ease with the press, the aides seemed mostly formal and cautious in their answers. O'Brien too, was at least facile in his answers, if given to Madison Ave. cliches, which no doubt derive from his long experience with political semantics.

'ABC New Reports" will continue through the summer with original features and reruns of last season's Bell & Howell "Close-Up!" but may get a new title and format come fall. *Bill.*

DIALOGUE: WITH AN AUTHOR
With Paul Shields, Maggie Davis
Director: Rushton
Producers: Frank Rushton, Shields
15 Mins., Sun. 11:15 p.m.
WAGA-TV, Atlanta

As a rule Paul Shields is forced to wait until some personality or big wheel blows into town to get the grist for his "Dialogue" series mill. This show came easy, however, since chatty Maggie Davis, author of "The Far Side of Home," is not only a professional writer, but also works in WAGA-TV's promotion department as chief aide to promotion director Ned Jay.

This segment of "Dialogue" thus turned out to be a WAGA-TV family affair . . . and a good one.

Mrs. Davis (she has four sons), with some slight prodding from quizzer Shields, admitted that her book had caused quite a bit of eyebrow-lifting and controversy in her presentation of what some have chosen to describe as "the other side of 'Gone With the Wind'."

Storyline of her book is a revealing, unusual conception of South's part in the War Between the States, dealing with the adventures of a young middle class private in and around Atlanta in the summer of 1864.

Answering a query by Shields, Mrs. Davis clarified:

"I had no intention of presenting the South in its usual role of either highly mythical, romanticized fiction or the current sick, sick, sick attitude.

"I dealt with sex, for instance, as it was, and as the soldiers saw it and dealt with it. If the book doesn't fall into any of the expected categories, it is because I wanted to write about Southerners who were vital, passionate people. To me, the fiction writer of today has lost a certain rapport with the reader because a lot of current heroes (if you can call them that) are whining, weakened, diffused beings who really don't hold your interest."

Mrs. Davis defended the sexy stuff in her book by telling Shields:

"After all we (she's a Virginian) did have sex in the South or you and I wouldn't be here."

By the time the interesting interview was over, Mrs. Davis, who, as do most femmes, likes to talk, gave a rather complete review of her book.

"My (hero) and people like him relate directly to the South of today, not the plantation owners . . . Let's face it, the vast majority of the South's population at the time of the 1861-65 conflict (some 92%) didn't own slaves and didn't live in white pillared mansions.

Lucc.

TOWN MEETING OF THE WORLD
With Walter Cronkite, moderator; Dwight D. Eisenhower, Anthony Eden, Jean Monnet, Heinrich von Brentano, others
Exec Producer: Fred W. Friendly
Producer: Arthur D. Morse
Directors: Av Westin, Vern Diamond
65 Mins.; Wed. 12:20 p.m. (repeat) 7:30 p.m.
CBS-TV, from N.Y., Denver, London, Brussels, Bonn

New, exciting possibilities in world communications were opened up by "Town Meeting of the World," telecast on this side of the Atlantic last Wednesday (10) by CBS-TV.

Telecast marked the first anni of the orbiting of Telstar 1, an event which led to Telstar II, which, in turn, made it technically possible for Wednesday's "Town Meeting" and other global interchanges of men and ideas, to be seen and heard simultaneously throughout the world.

The idea of the hour was simple and the town meeting idea was first broached by CBS prexy's Dr. Frank Stanton to the European Broadcasting Union. Happily, it was a case of a simple idea proving exciting. It was a pity that France, of all countries with her rich heritage of enlightenment, acted with pettiness and narrowness, in barring her ground station from use in the broadcast. Withdrawal of France's Fleumeur Bodou ground station, prevented European countries from seeing the broadcast live, as it was seen in the U.S.

The excitement in the program began in seeing Walter Cronkite question leading public figures. He was in N. Y.; Eisenhower was in Denver; former British Prime Minister Anthony Eden, in London; Jean Monnet, in Brussels; and Heinrich von Brentano, in Bonn. There were audiences, too, in the act, and their questions came into play later.

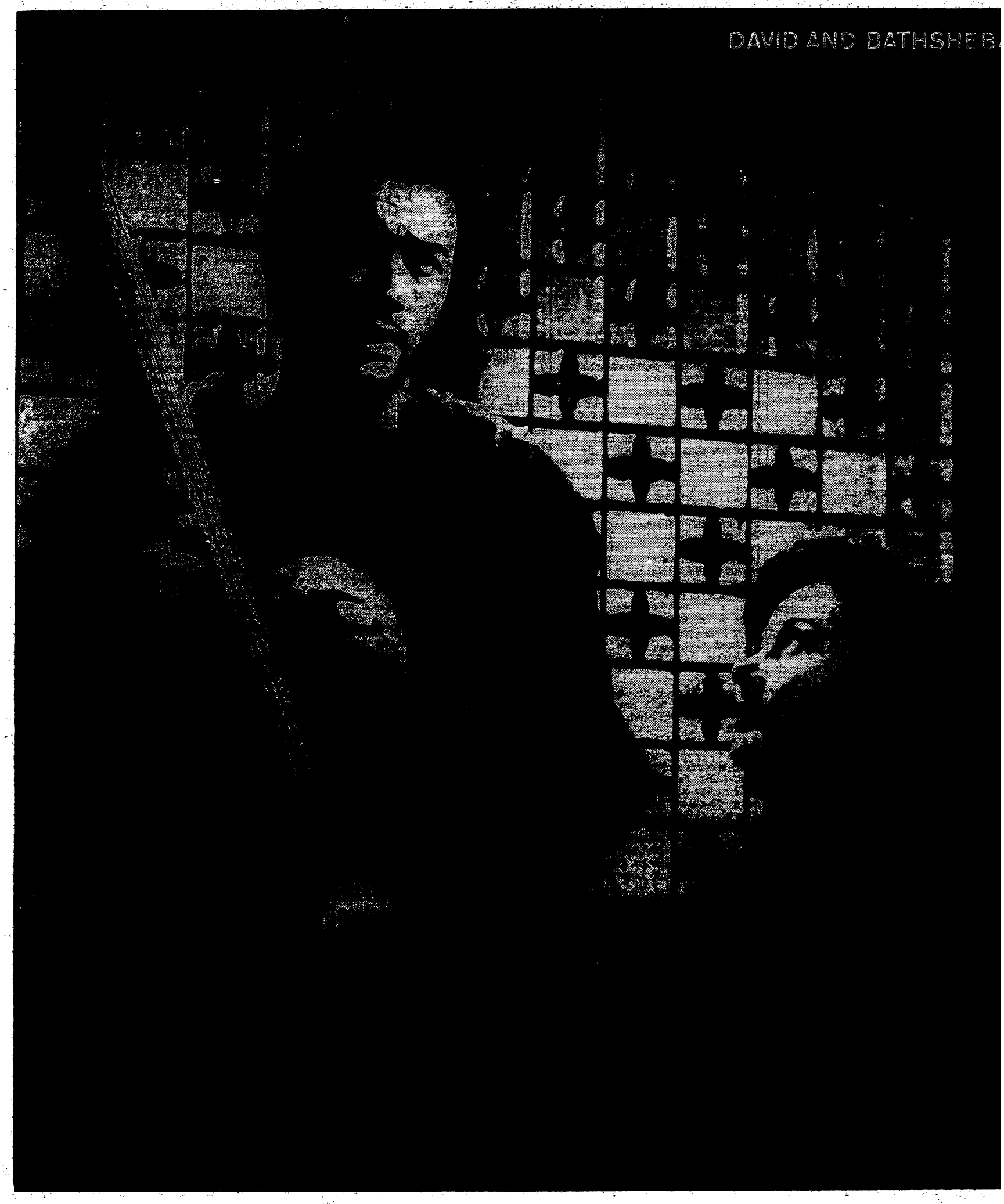
It wasn't simply a matter of technical razzle-dazzle. The fascination lay in the public exchange of ideas, irrespective of borders, the exchange of ideas coming not only from leading public figures, but from studio audiences in Denver and London. Why not have audiences in other spots such as Moscow, Peking, Bangkok, Zurich, in the next outing? Let leading public figures of the world—not only of the West—come forth and join "The Town Meeting of the World." Television, as a medium, can reach heights hardly explored today, in enrichment and enlightenment of the public and its leaders.

Action of France perhaps exemplifies why a broader forum may not be possible, if narrow principles are followed. France didn't want to participate because the nature of the telecast was "political and controversial." The French Government was sore because Monnet, "father of the European Common Market" differed with De Gaulle on the role of England and the U.S. in the Common Market. France is understood to have suggested instead of a world forum on public issues of the West, an anni telecast to be limited to the scientific aspects of satellite communications. That's like making a suggestion on how to lose audiences and detract from the medium.

The hour wasn't all heady, humorless stuff. That was one of its appeals. There was Lord Avon, dressed in evening clothes for a round of nighttime state affairs; Ike in Denver, sharp and affable in the morning. France's Monnet showed some wit in his responses and he belabored England like an errant child for the U.K.'s national deterrent stand. In the audiences caught there was a prof, an electrical workers union official, a housewife, all asking questions of the public figures. It was quite a demonstration of give and take. (Vidtape of the program was available in Europe the following day.)

CBS News' execs made a wise decision in selecting their guests of public figures. They weren't government officials. It was felt that public officials might be frozen in their replies and only official positions of the respective countries would be given. Officialese can be deadly tv. Perhaps Wednesday's outing might loosen them up and the groundrules may be changed for future "Town Meetings." It would be quite an event to have Kennedy and Khrushchev

(Continued on page 62)



Sofas into Loges

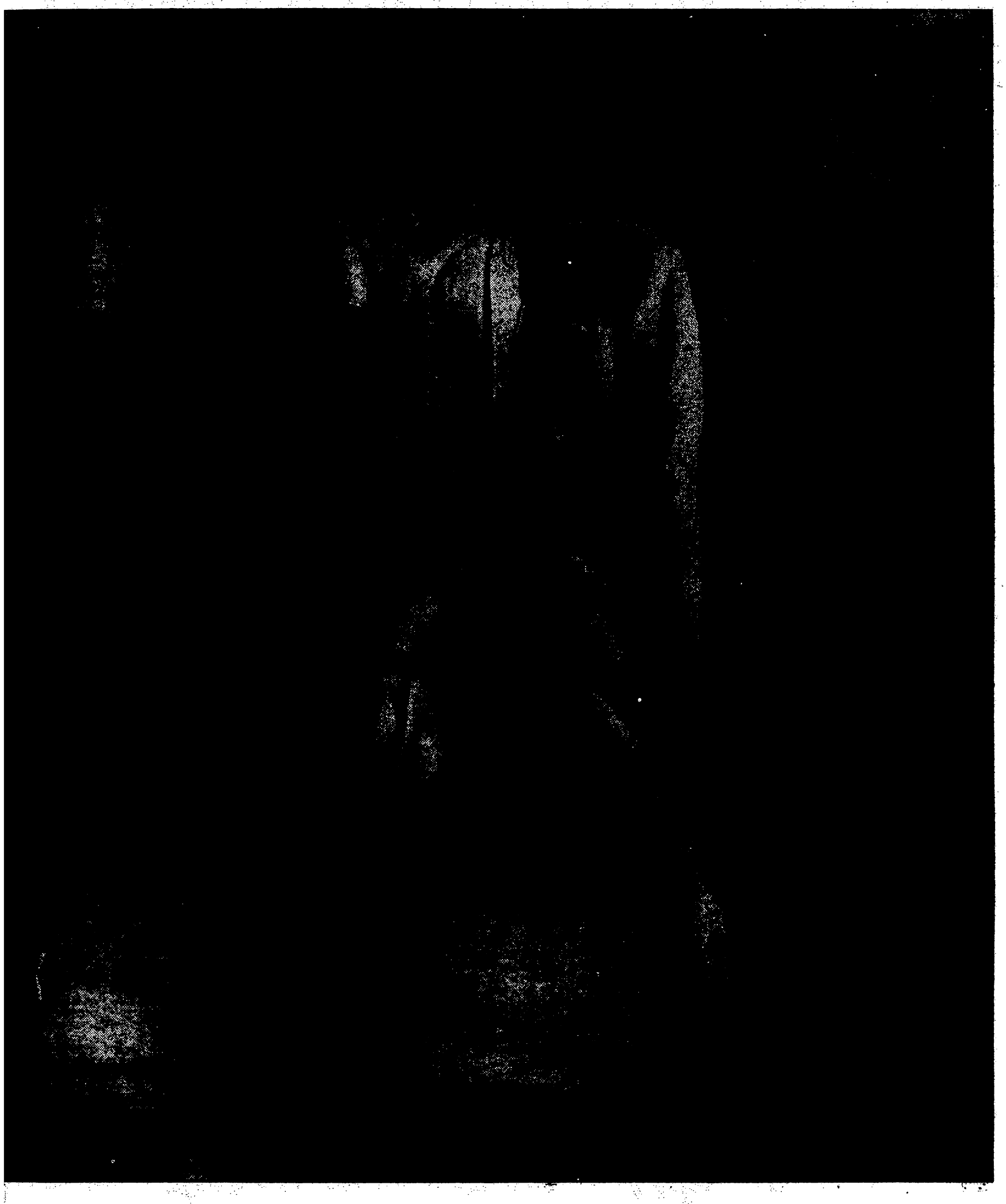
Remember when "home movies" meant baby's first steps, sister's first party dress or Dad's first barbecue at—or of—the new house?

Today, America's favorite "home movies" are something else again. They're the high-quality, recent-vintage, Hollywood motion pictures that NBC-TV has been bringing into the nation's living rooms every Saturday and Monday night.

Next season the parade continues unabated. Our '63-'64 schedule for "Saturday Night at the Movies" and "Monday Night at the Movies" is the most glittering yet. Among the 60 first-TV-run films from Metro-Goldwyn-Mayer and 20th Century-Fox are such stand-outs as:

"David and Bathsheba"—the Darryl Zanuck spectacular, starring Gregory Peck as the warrior king and Susan Hayward as the temptress he found more formidable (and formly) than Goliath.

"The Band Wagon"—the cheery musical in which Fred Astaire and Cyd Charisse have a ball



with the Howard Dietz-Arthur Schwartz score and the bright, waltz-to-waltz dialogue of scripters Betty Comden and Adolph Green.

"The Seven Year Itch"—the screen adaptation of the Broadway comedy-hit, with the late Marilyn Monroe completely beguiling as summer-bachelor Tom Ewell's dream girl.

Those are but a handful of the films making their network premieres on the Saturday and Monday night series during the coming season.

Nearly three-quarters of the pictures are color films, and about the same proportion had their first movie-house showing after 1955. The 30 M-G-M movies on the schedule are the first ever released by that studio for network television.

None of the foregoing good news should come as too much of a surprise to the millions who've made a twice-weekly habit of watching full-length, prestige films on NBC-TV. The viewers' resounding verdict: the pictures are swell, the seating's ideal and the ushers are just like members of the family.

Look to NBC for the best combination of news, information and entertainment.

Lord Hill Namig As ITC Chief Invites a Parliamentary Blast

London, July 16.

Lord Hill of Luton's appointment as chairman of the Independent Television Authority, the official body which administers the commercial network, came under fierce attack in the House of Lords, when, opening the Lords' debate on the second reading of the Television Bill, Lord Morrison of Lambeth labelled the move "a public scandal."

The Labor peer charged that this was a blatant case of "jobs for the boys." Lord Hill, who was not present at the debate, was sacked after a short term as Housing Minister and, Lord Morrison wondered, was the Government taking care of him?

"It is a party appointment," he said, "and it is a job where that kind of suspicion ought not to exist." Lord Morrison went on to deplore the method by which the appointment was made known—in a written Parliamentary answer.

He said this was deliberately arranged to avoid vocal Parliamentary accountability. "The whole thing smells from beginning to end," he said.

Noted broadcaster and journalist Lord Francis-Williams also "regretted" the appointment. He pointed out that it was the first time in the history of broadcasting in this country that the chairman of either BBC or ITA had been a party political man.

Widening the debate, Lord Lloyd, a leading behind the scenes figure lobbying for the independent camp, said if tv was regarded as a growing industry it should be allowed to build up adequate reserves for expansion and research and a margin for additional expenditure to improve programs.

There was nothing in the Bill or in Government policy, he opined, that gave the smallest encouragement to anybody to embark on television. The emphasis was all on restriction.

Lord Archibald, chairman of the Federation of British Film Makers pointed out that the producer and trade union side of the industry felt there was a strong case for geting the networks to replace part of the flow of American product with local series. He saw no reason why 50% of telefilms should not be British.

Lord Bessborough, a director of Associated TeleVision, indicated that the slowness of Government policy on radio and tv was frustrating and inhibiting in a country which had been the pioneer in this sphere.

The Bill gained an unopposed second reading.

Later in the week, Lord Hill's appointment caused a Labor vs. Tory squabble in the House of Commons. Harold Wilson, Labor Party leader, asked Premier Harold Macmillan: "Is it not a fact that there is a great deal of concern that Lord Hill, whom the Prime Minister did not think good enough even for his Cabinet a year ago, should be appointed?"

Premier's reply was that the move was illustrative of the "very broad way" in which he has tried to make these appointments. He believed the appointment will be well regarded within the next two years.

Outside the Commons, Postmaster General Reginald Bevins has defended the appointment, saying that those who had criticized it were sure to have to eat their words.

Trethowan's BBC Deal

London, July 16.

BBC television, which has undertaken a massive recruitment drive in view of its impending launch of a new video channel, has landed one of the big fish in the small pond of top class political observers and commentators. He is Ian Trethowan, currently political editor of Independent Television News.

Starting in September, Trethowan will be working on a three-year contract. He is be a member of the "Gallery" unit, Corporation's latenight show dealing with politics, and will work on other BBC programs in the news, pubaffairs and political fields.

Ex-'Philco Playhouse' Battery Gets Recharge In Dorso's UA-TV Sked

What happened to the "golden age of television?" Some of the participants are quite active today, and, interestingly, are working under the banner of United Artists Television, independently of one another.

The creative production staff of the former NBC "Philco Playhouse" are the participants in question. David Susskind and Fred Coe, producers of the Philco series, and Robert Alan Aurthur, who was associate producer and script editor are engaged separately in coproduction ventures with UA-TV's exec programming v.p. Dick Dorso has the following lined up:

David Susskind, his Talent Associates-Paramount and UA-TV, are coproducing "East Side, West Side," starring George C. Scott, as a CBS-TV entry next season.

Fred Coe under his Rock Pony Productions banner, has signed an exclusive deal with UA-TV to coproduce several properties; the first being "The Reporter," starring Arthur Hill for CBS-TV '64-'65 season.

Robert Alan Aurthur, his Edgewater Productions and UA-TV will coproduce six properties consisting of both half-hours and hours also being prepared for the '64-'65 season.

TV Scripters

Continued from page 49

with the royalty concept, but expects them soon. With the companies adjusting their own bookkeeping operations to the new royalty concept, not all of the firms have been able to report on foreign revenue yet.

Writers involved in a new series from revue, "Channing," have already received royalty coin although the show won't be on the air in the U.S. until next fall. That's because series has already been sold in Finland.

Other foreign markets involved in the initial payments to scripters are Australia, Japan, the Philippines, Argentina, Peru, Bermuda, the United Kingdom, Sweden, the Netherlands, Nigeria, New Zealand, Hong Kong, Taiwan, Korea and Okinawa. Prices range from $6,000 for an hour telefilm sold in the United Kingdom, to $100 for a half-hour in Okinawa.

Time-Life Spots

Continued from page 23

tertainment, labor and business to make statements supporting the civil rights campaign. Already filmed and-or recorded are Dr. William G. Carr, executive secretary, National Education Association; Frank H. Heller, president, National Council of Catholic Men; Lena Horne; Sen. Hubert Humphrey (D., Minn.); Rev. Martin Luther King; Sen. Thomas Kuchel (R., Cal.); Dr. R. H. Espy, general secretary, National Council of Churches; Walter Reuther, president, United Automobile Workers; Jackie Robinson; Dore Schary; Sylvester Smith, president, American Bar Assn.; Roy Wilkins, executive secretary, NAACP; Whitney Young executive director, National Urban League; and Mrs. W. Murdoch MacLeod, general director, United Church Women of the National Council of Churches.

The package of spots also includes excerpts from President Kennedy's speech. In all, Time-Life is providing 24 tv and 26 radio spots. Time-Life has offered to supply prints and audio tapes without charge to non-affiliated stations. It had asked the networks to aid in the distribution of the spots by offering them via closed circuit to their affiliates.

A typical spot, this one by Sen. Kuchel, reads: "Equality of opportunity under law is more than an American dream. It is an American Constitutional guarantee. It represents, however, a problem for every individual among our 180,000,000 Americans. We're a unique country, here we represent every race, every creed and every religion known all around the globe in every hemisphere. This session of the Congress will do what it can to effect Constitutional guarantees for all of us. But in the last analysis, it is you, the individual American, who can demonstrate that the dream of living together in happiness and peace in a free society can be achieved by the people of this country."

Dick Krolick, Time-Life programming exec, produced the spots.

B'cast Editorial Parley In Athens, Ga., July 25-27 Features FCC, D.C. Solons

Athens, Ga., July 16.

Nation's leading broadcast editorialists, researchers, investigators, communications attorneys and topranking Government officials—including Rep. Oren Harris, FCCommissioner Kenneth A. Cox, attorney Theodore Pierson and ABC-TV network's Howard K. Smith—will converge on this university town to participate in the first National Broadcast Editorial Conference July 25-27.

Parley is being cosponsored by University of Georgia's Henry Grady School of Journalism and Georgia Assn. of Broadcasters. Registrants to date include names from Iowa, Oklahoma, California, New York, Michigan, Ohio, Texas, Louisiana and all of the Southeaster States.

Sessions will be held at the University's Center for Continuing Education.

Rep. Harris, chairman of the House Committee on Foreign and Interstate Commerce, who has said he views the meeting as of "national importance," will make a major speech on broadcast editorializing July 26.

Another key topic for discussion will be political editorializing in a session set for July 2. Rep. Walter Rogers, chairman of the House Communications Subcommittee, has expressed great interest in NBEC and plans to attend the meeting "if possible."

Appearing on the editorializing panel will be Roger Turner, director of news and public affairs, WMCA, N.Y., the first station in the nation to endorse a presidential candidate; Eugene B. Dodson, general manager, WTV, Tampa; Byron Cowan, general manager WSAC, Fort Knox, Ky.; and Ralph Renick, vice president for news, WTVJ, Miami.

ABC-TV's Howard K. Smith will deliver the keynote address Thursday (25) and other major addresses will be given by Conference Manager Dick Mendenhall, editorial director WSB-TV, AM&FM, Atlanta; and Dr. Mary Ann Cusack, assistant to the president of the National Association of Broadcasters, Washington, D.C.

Richard Cheverton, of WOOD-TV, Grand Rapids, and past president of the Radio-TV News Directors Ass'n, will moderate a panel on management-legal-government editorializing problems. Speakers will include FCC Commissioner Cox, Attorney Pierson and Willard Schroeder, general manager of WOOD-TV & AM and past chairman of the NAB Radio Board.

John E. Drewry is dean of the University's School of Journalism, which also sponsors an annual Radio and Television Institute in Athens, and Raymond Carow, WALB-TV, Albany, is the newly elected president of the GAB.

FRENCH TV NEWSMEN MIFFED OVER LAYOFFS

Paris, July 16.

French tv newsmen expressed disappointment towards the governmental treatment of their recent demands and got little satisfaction from a meeting with Information Minister Alain Peyrefitte, under whose aegis video is. It looks like they may keep up flash strikes joined by other tv personnel.

Newsmen were especialy miffed by the laying off of several newscasters not long ago plus hirings of new people who have gotten precedent over tv longtimers who were due for advancement. They are also against cutting of overseas radio time which could lead to more work layoffs.

Continuous strikes could hamper the preparations for the second web due next year.

Unger-Marvin

Continued from page 48

of having people relive their moments of danger, the motives of the criminals told by themselves, the knowledge that this is the way it happened combines to give the series an interest beyond the mere documentary.

"We couldn't have just come up with another crime program," Unger said. "TV has accelerated tremendously the speed with which an entertainment form becomes outmoded. They become dated within two years—new concepts and new approaches are constantly needed."

"We started with a case in Seattle. In each town the police department suggests a half dozen crimes. We walk away from stories that are 20 or more years old—because of the possibility of anachronisms, and the difficulty of getting the same people. Our measuring stick is how many of the principals in the case are still available."

Besides being partnered in the enterprise, Marvin is dubious about his part in the tradition-breaking series. "I don't play a character—just Lee Marvin, annotator, commentator, you might say a sort of involved Edward R. Murrow. I'm waiting until the programs begin in the fall. Some critic will find a word to describe my function and I'll settle for that."

Benkoil

Continued from page 23

three sponsors will be getting bonus commercials on top of the basic commitments.

General Cigar, for its White Owl brand, is standing in the wings ready to bankroll a post-fight show of interviews and analysis of the action by the experts. However, the fight must go at least seven rounds before such a post-fight show could be cleared for another sponsor. During the last four championship bouts covered by ABC Radio, there has not been any post-fight sponsorships because of the early end of the bouts.

Rocky Marciano, former heavyweight champ, will be in ABC Radio's corner this year along with Les Keiter, the blow-by-blow commentator, and Howard Cosell, the color commentator. Benkoil will be heading a 14-man radio crew at the Las Vegas auditorium.

Although a record number, probably exceeding 65,000,000 is expected to tune in on the radio coverage, this fight will not be costing sponsors as much as the first bout whose radio rights went for $400,000. Fear of another early kayo drove down the price of this match to around half that figure.

McCarthy

Continued from page 48

vorable position was formally recorded last week in Stockholm when EBU's General Assembly approved the finding of the organization's legal committee on the GATT amendment.

Holland, Italy, Great Britain, Sweden, Germany and France are in McCarthy's itinerary. He reports he has recorded for a second time this year in London, TPEA's disapproval of any effort to include in the United Kingdom's tv bill discriminatory provisions affecting U. S. programs.

Pasternak

Continued from page 24

Allen and Harvey Bullock are writing the original screenplay.

All pictures will be made in Hollywood. However, producer still has one foreign property in the works to tie up the slate. Project is his spectacle, "King of the Gypsies," long in preparation for shooting in Hungary. Walter Reisch has written the screenplay and Pasternak said he has discussed starring role with Tony Curtis.

Entire slate will cover three years and all pix will be for Metro, where producer is pacted up to 1967.

L. A. in Bid for New 'U' Channel

Washington, July 16.

The City of Los Angeles, seeking to take a leaf from New York's book, has asked the FCC for a UHF channel.

In a petition signed by Mayor Samuel Yorty, L.A. asked the commission allocate a new channel to the area or reallocate Channel 40 from Riverside, Calif.

The city proposes to use the channel, according to the petition, to provide the metropolitan area's 6,000,000 people with public health, sanitation, emergency, police, fire and traffic information, as well as to train and inform its 32,000 municipal employees.

Admittedly intending to pattern its station after New York's Channel 13, L.A. doesn't plan to sell any time but wants authorization as a regular commercial station, the petition said.

An engineering analysis indicates, Yorty stated, that an additional L.A. channel can be made available "without conflict with any present allocation." He pointed out, however, all allocated L.A. channels except 28 are in use and that is reserved for educational purposes and the city does not qualify.

As an alternative, the L.A. petition suggested Riverside's Channel 40. If the two applications now pending for the channel are not granted or do not result in actual station construction, "the public interest, convenience and necessity would best be served by authorization of the channel to Los Angeles," the petition claimed.

Yorty said that Riverside would not suffer in the switch. He explained in the petition that although it is 40 miles from Los Angeles, Riverside has "entirely satisfactory" reception of L.A. stations. In addition, there are five other channels assigned to Riverside or surrounding cities which, if put into use, would provide additional primary coverage.

Fielder Cook

Continued from page 23

production to where American producers dreamed the new technique would go back in the 50's when it was introduced. He points out that U. S. tv this fall will have only 14 hours of vidtape drama (all via DuPont) while the British will have 300 hours.

The p-d can't find enough praise for the English production facilities, from stock to cameras to lighting, and the professional dedication of the technicians.

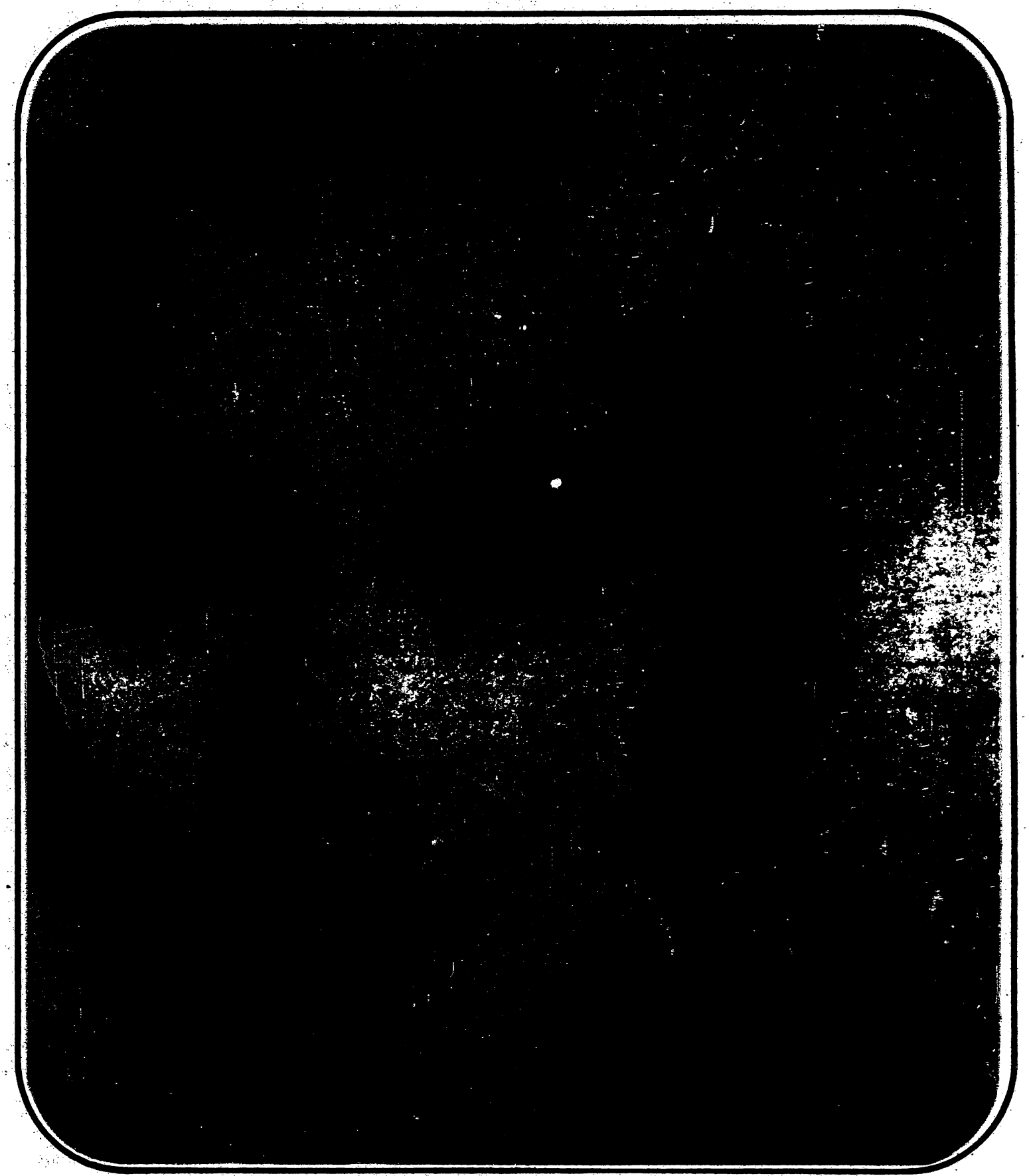
There's really no heavy in his argument, says Cook. The British can dress a set with real class because of the traffic in vidtape drama sustains expensive and fresh stock. In the U. S., the networks are using dressing from the days of "Marty," because of the paucity of "live - on - tape" production through the years.

As far as drama production is concerned in America, vidtape is virtually dead, says Cook, conjecturing sadly that he and partner Schaffner may be the only people in the industry (besides Ampex and 3M?) who care—"But when tape goes, so goes a great arena for practicing your craft." He also feels that network tv would benefit greatly at least once a night by the contrast in mood and atmosphere that a vidtape production lends to the film grind.

Anyhow, for at least one of the seven DuPont shows Producers Co. is doing this year, Cook will be back in England for another codeal, probably around the first of the new year. And the first DuPont drama will be by English scripter Jacques Gillies, "The Takers," already in the can after production in New York.

Houston — KPRC-TV has organized a 25-member, seven vehicle caravan known as the KPRC-TV Celebrity Caravan to visit a number of neighboring communities. There will be over $250,000 worth of mobile television equipment carried by the caravan. The first visit was made in Alvin on July 4 where film and video-tape of several programs were made for telecast on Thursday, Friday and Saturday, July 4, 5 and 6.

A HATFUL OF RAIN



EVA MARIE SAINT, DON MURRAY
ANTHONY FRANCIOSA, LLOYD NOLAN

VOL.7–"FILMS OF THE 50's"–NOW FOR TV

FIFTY OF THE FINEST FEATURE
MOTION PICTURES FROM SEVEN ARTS

SEVEN ARTS "FILMS OF THE 50's"–MONEY MAKERS OF THE 60's

VOLUME SEVEN

SEVEN ARTS

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 200 Park Avenue 972-7777
CHICAGO: 4630 Estes, Lincolnwood, Ill. Orchard 4-5105
DALLAS: 5641 Charleston Drive Albans 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West Empire 4-7193

For list of TV stations programming Seven Arts "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY PERIOD: MAY 17 - June 13, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Beverly; Julie-Carol	WCAU	699,900	34
2.	Van Dyke; Julie-Carol	WCAU	673,800	34
3.	Red Skelton	WCAU	619,600	33
4.	Candid Camera	WCAU	613,200	33
5.	Ben Casey	WFIL	610,200	32
6.	McHale's Navy	WFIL	547,600	33
7.	Nurses	WCAU	542,000	28
8.	Garry Moore	WCAU	504,100	26
9.	My 3 Sons	WFIL	502,200	27
10.	What's My Line	WCAU	497,700	28

RK.	Top Syndicated Shows	Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Rebel	(Fri. 10:30)	WFIL	ABC Films	343,200	17
2.	Death Valley Days	(Mon. 7:00)	WRCV	US Borax	263,900	13
3.	Wyatt Earp	(Wed. 7:00)	WRCV	ABC Films	208,900	12
4.	Sea Hunt	(Sat. 7:00)	WCAU	Economee	187,900	10
5.	Ripcord	(Thurs. 7:00)	WRCV	UA-TV	184,000	9
6.	West Point	(Sat. 7:00)	WFIL	Economee	175,300	8
7.	Yogi Bear	(Mon. 5:00)	WFIL	Screen Gems	164,700	10
8.	Rocky & Friends	(Wed., Fri. 5:00)	WFIL	Pat	148,600	8
9.	Highway Patrol	(Sat. 5:00)	WCAU	Economee	131,200	8
10.	Popeye; Space Ang	(Mon.-Fri. 5:30)	WFIL	UAA, KING	128,900	8

Top Competition	Sta.	Total Homes
J. Paar; Revolution	WRCV	495,000
7:00 Rpt; CBS News	WCAU	186,600
7:00 Rpt; CBS News	WCAU	176,000
West Point	WFIL	175,300
7:00 Rpt; CBS News	WCAU	125,300
Sea Hunt	WCAU	187,900
5:00 Show	WRCV	138,500
5:00 Show	WRCV	106,100
Wide World Spts; BB	WFIL	146,100
Early Show	WCAU	205,000

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY PERIOD: MAY 17 June 13, 1963.

1.	McHale's Navy	WEWS	438,200	41	1.	Shannon (Fri. 10:30)	WEWS	Screen Gems	242,800	25	J. Paar; Revolution	KYW	226,100
2.	My 3 Sons	WEWS	391,100	31	2.	Expedition (Tues. 9:30)	WEWS	ABC Films	219,600	18	Jack Benny	WJW	224,900
3.	Andy Griffith	WJW	352,600	29	3.	Adv. In Paradise (Thurs. 10:00)	WJW	20th-Fox TV	187,400	15	Premiere; Alcoa	WEWS	241,300
4.	Candid Camera	WJW	335,600	25	4.	Surfside 6; Hnymners (Mon. 10:00)	WJW	Warner/CBS	186,700	18	Ben Casey	WEWS	326,400
5.	Beverly; Julie-Carol	WJW	330,500	31	5.	Huckleberry Hound (Mon. 7:00)	WEWS	Screen Gems	162,300	13	Yancy Derringer	KYW	94,100
6.	Combat; JFK	WEWS	329,700	26	6.	Death Valley Days (Wed. 7:00)	KYW	U.S. Borax	144,200	13	Manhunt	WEWS	73,000
7.	Mon. Night Movies	KYW	326,500	34	7.	Yogi Bear (Thurs. 7:00)	WEWS	Screen Gems	130,600	10	Wyatt Earp	KYW	93,400
8.	Ben Casey	WEWS	326,400	32	8.	Hong Kong (Sun. 6:00)	WEWS	20th-Fox TV	109,200	10	20th Century	WJW	120,300
9.	Flintstones	WEWS	322,800	28							Eyewitness News; Art	KYW	78,400
10.	Van Dyke; Julie-Carol	WJW	321,500	29	9.	Lawman (Sun. 7:00)	WEWS	Warner Bros.	104,900	9	Lassie	WJW	151,800
					10.	Hennesey (Tues. 7:00)	WEWS	NBC Films	101,500	10	Wyatt Earp	KYW	105,900

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. SURVEY PERIOD: MAY 17 - June 13, 1963.

1.	Bonanza	WLWT	218,300	42	1.	M-Squad (Fri. 10:30)	WKRC	MCA	122,400	18	Jack Paar	WLWT	163,700
2.	Ben Casey	WKRC	193,100	42	2.	Biography (Tues. 7:00)	WKRC	Official	95,300	18	Fogarty; Wea; Spts	WCPO	58,500
3.	Combat	WKRC	181,300	34	3.	Across 7 Seas (Wed. 7:00)	WLWT	Crosby Prod.	91,700	17	Fogarty; Wea; Spts	WCPO	40,000
4.	Beverly Hillbillies	WCPO	178,100	34	4.	Adv. in Paradise (Mon. 6:30)	WKRC	20th-Fox TV	82,500	11	News; Wea; Hunt-Brink	WLWT	94,900
5.	Candid Camera	WCPO	169,800	31	5.	True Adv.; Astro (Thurs. 7:00)	WLWT	Teledynamics	69,800	16	Sugarfoot; Astro	WKRC	69,400
6.	Lucy Show	WCPO	163,800	33	6.	Sugarfoot; Astro (Thurs. 7:00)	WKRC	Warner Bros.	69,700	14	True Adv; Astro	WLWT	69,800
7.	Andy Griffith	WCPO	150,800	33							County; Thea; Astro	WLWT	79,200
8.	Sat. At The Movies	WLWT	149,500	27	7.	Wanted Dead Alive (Sun. 7:00)	WKRC	CBS Films	65,600	12	Lassie	WCPO	69,700
9.	Jack Paar	WLWT	146,100	29	8.	Ripcord (Fri. 7:00)	WLWT	UA-TV	60,200	9	Death Valley Days	WKRC	50,800
10.	Hootenanny	WKRC	145,800	22	9.	Deputy (Sun. 6:30)	WKRC	NBC Films	60,000	11	Perspective; Spec	WLWT	31,100
					10.	Bronco (Sat. 6:30)	WCPO	Warner Bros.	58,400	11	Midwestern Hayride	WLWT	101,900

PORTLAND, ORE.

STATIONS: KATU, KOIN, KWG, KPTV. SURVEY PERIOD: MAY 17 - June 13, 1963.

1.	Candid Camera	KOIN	164,900	38	1.	Death Valley Days (Fri. 7:00)	KOIN	US Borax	78,200	13	Groucho Marx	KATU	34,700
2.	Beverly Hillbillies	KOIN	158,600	33	2.	Sea Hunt (Thurs. 6:30)	KOIN	Economee	75,900	13	Huckleberry Hound	KGW	37,400
3.	Red Skelton	KOIN	142,800	32	3.	Pioneers; Trail West (Mon. 7:00)	KOIN	Robeck	75,500	12	Groucho Marx	KATU	39,700
4.	Bonanza	KGW	136,800	36	4.	Ripcord (Mon. 6:30)	KOIN	UA-TV	64,800	12	Quick Draw McGraw	KGW	49,000
5.	Dick Van Dyke	KOIN	131,100	31	5.	Hong Kong (Tues. 6:30)	KOIN	20th-Fox TV	64,000	14	Yogi Bear	KGW	44,000
6.	Andy Griffith	KOIN	127,200	31							People Are Funny	KPTV	41,900
7.	Rawhide	KOIN	117,700	24	6.	Cains Hundred (Wed. 6:30)	KOIN	MGM-TV	62,600	11	Outdoor Sptsman	KGW	48,300
8.	Perry Mason	KOIN	112,800	22							Across 7 Seas	KGW	56,200
9.	Lawrence Welk	KPTV	111,600	27	7.	M-Squad (Fri. 6:30)	KOIN	MCA	57,900	9	True Adventure	KGW	49,300
10.	Jackie Gleason	KOIN	110,400	29	8.	Across 7 Seas (Wed. 7:00)	KGW	Crosby Prod.	56,200	11	Cains Hundred	KOIN	59,100
					9.	Dragnet (Thurs. 7:00)	KOIN	MCA	55,100	11	Rebel	KGW	41,400
					10.	H'way Pat'l; Sen. Morse (Sat. 7:00)	KOIN	Economee	54,500	12	Fight of Week	KPTV	79,200

COLUMBUS, O.

STATIONS: WLWC, WTVN, WBNS. SURVEY PERIOD: MAY 17 - June 13, 1963.

1.	Beverly Hillbillies	WBNS	175,700	38	1.	Peter Gunn (Fri. 10:30)	WTVN	Official	75,600	15	Jack Paar	WLWC	107,200
2.	Red Skelton	WBNS	160,600	34	2.	Ripcord (Tues. 7:00)	WTVN	UA-TV	64,300	14	Long; Cronkite	WBNS	63,500
3.	Candid Camera	WBNS	155,200	40	3.	Shannon (Mon. 8:00)	WTVN	Screen Gems	55,700	8	Got Secret; Winter	WBNS	139,500
4.	Bonanza	WLWC	142,900	36	4.	Sea Hunt; Wea (Fri. 7:00)	WTVN	Economee	49,700	11	Long; Cronkite	WBNS	73,000
5.	Got A Secret; Winter	WBNS	139,500	25	5.	Adv. in Paradise (Mon. 10:00)	WBNS	20th-Fox TV	45,900	13	Ben Casey	WTVN	121,500
6.	To Tell The Truth	WBNS	137,800	24	6.	Whirlybirds; Astro (Thurs. 7:00)	WTVN	CBS Films	45,700	10	Long; Cronkite; Astro	WBNS	81,000
7.	Lucy Show	WBNS	137,200	28	7.	Wyatt Earp (Sun. 6:30)	WLWC	ABC Films	45,400	7	Biography	WBNS	41,700
8.	Andy Griffith	WBNS	136,300	38	8.	Mickey Mouse Club (Mon.-Fri. 5:00)	WTVN	Buena Vista	44,500	10	Movieville; Orbit	WLWC	29,100
9.	What's My Line	WBNS	133,700	33	9.	Yogi Bear (Wed. 5:30)	WTVN	Screen Gems	44,300	6	Movieville	WLWC	30,000
10.	Gunsmoke	WBNS	131,100	25	10.	Maverick; Bronco (Mon.-Fri. 6:00)	WTVN	Warner Bros.	44,000	9	Movie; Edit; Astro	WLWC	35,700
											Edition; Hunt-Brink	WLWC	38,800

HAWAII

STATIONS: KONA*, KHVH*, KGMB*, KTRG. SURVEY PERIOD: MAY 17 June 13, 1963.

1.	My 3 Sons	KHVH*	58,700	42	1.	One Step Beyond (Fri. 9:30)	KHVH*	ABC Films	40,500	31	Highway Patrol	KGMB*	16,800
2.	Gallant Men	KHVH*	54,100	38	2.	Rendezvous; Dickens (Fri. 8:00)	KHVH*	Corradine	35,000	24	Sing With Mitch	KONA*	22,200
3.	Leave It To Beaver	KHVH*	52,900	40	3.	Death Valley Days (Sat. 8:00)	KHVH*	US Borax	34,800	23	Joey Bishop	KONA*	19,200
4.	Combat	KHVH*	50,800	36	4.	Rebel (Sat. 8:30)	KHVH*	ABC Films	30,500	18	Sat. at Movies	KONA*	23,100
5.	Flintstones	KHVH*	48,900	36	5.	Navy Log (Fri. 7:00)	KHVH*	CBS Films	29,000	21	Rawhide	KGMB*	16,400
6.	McHale's Navy	KHVH*	48,000	34	6.	Ripcord (Fri. 6:30)	KHVH*	UA-TV	25,400	20	Rawhide	KGMB*	16,000
7.	Red Skelton	KGMB*	46,800	36	6.	Yogi Bear (Tues. 5:30)	KHVH*	Screen Gems	25,400	19	Mickey Mouse Club	KGMB*	15,800
8.	Ben Casey	KHVH*	46,600	34	7.	Biography; Sun. Movie (Sun. 9:00)	KHVH*	Official	22,800	17	Ilcol First Run Thea	KGMB*	29,600
9.	Donna Reed	KHVH*	46,300	36	8.	Quick Drak McGraw (Mon. 5:30)	KHVH*	Screen Gems	21,800	16	Mickey Mouse Club	KGMB*	17,300
10.	Beverly Hillbillies	KGMB*	44,500	31	9.	Huck Hnd; Capt Hono (Thurs. 5:30)	KHVH*	Screen Gems	18,400	14	Mickey Mouse Club	KGMB*	11,100

*Includes Satellites

WEEKENDS ARE DIFFERENT...SO IS MONITOR

People play games, weekends...some look on...others listen...they all want to know what's going on...golf...racing... holdup on Main and 3rd...Laos...front page of Pravda...funny man!...Jonathan Winters...Al Kelly...Ethel & Albert...Mike Nichols...Elaine May...Mel Allen...Lindsey Nelson...Frank McGee...Frank Blair...Gene Rayburn...David Wayne. Music? The latest. Something for everyone...specially sponsors. Say can *this* be radio? No, it's **WEEKEND MONITOR...NBC RADIO.**

Radio Reviews

FREEDOM RIDE OF BUS 203
With Ike Pappas
Producers: Lee Hanna, Marlene Sanders
30 Mins., Sun., 7:25 p.m.
WNEW, N.Y.

The national turmoil over the current Negro struggle for civil rights continues as the hottest single story in local broadcasting. In the past couple of months, hardly a day has gone by without some metropolitan radio or tv station giving an important spotlight to some aspect of the racial conflict. The air, in fact, has been filled with interviews, debates, documentaries, editorials, all in responses to one of the major turning points in American history.

WNEW Radio, which has committed several newsmen to the southern front, came up with one of its most dramatic yarns last Sunday night (14) in recounting the symbolic July 4 bus trip to Baltimore by 200 New Yorkers, including several clergymen, who were joining in a movement to crack the all-white policy of a Baltimore amusement park.

WNEW reporter Ike Pappas, rigged with a hi-fi tape recorder, went along on one of the buses and picked up the most vivid details of the trips solely by the sound effects. Acutely felt was the mounting tension as the demonstrators were given final instructions on how to conduct themselves as the bus pulled into the amusement park.

Pappas also succeeded in taping the drama of the confrontation between the Freedom Riders and the police who, after a formal notice, hauled them off to jail in school buses. An interview with one prominent clergymen, released on bail, was contrasted with some laststand white supremacist statements made by local citizens gathered at the park. Choruses from folksongs chanted by the demonstrators were also artfully used to heighten the show's poignancy.

All in all, this was a firstrate effort demonstrating once again that the radio documentary has by no means surrendered to its tv counterpart. *Herm.*

PRESS CLUB CELEBRITY NIGHT
With Jaye P. Morgan, Ellie Frankel, Jane Scott, Bea Neufeld, Joe Hudson, Frank Gibbons, Chuck Thobaben, Harv Morgan, emcee
Producers: Hugh Harper, Aileen Green
55 Mins.; Wed. 11:05 p.m.
KYW, Cleveland

This was a three-part venture bringing stimulating conversation by talented people to a late evening audience. Name talent was provided through KYW-tv's Mike Douglas show, with both Hugh Harper, station flack, and Aileen Green, Press Club manager, rounding up guests—mainly news media personnel—to toss questions at the stars and to engage in some opionating of their own.

In the stanza caught, canary Jaye P. Morgan was name. With her, from the Mike Douglas show; was Ellie Frankel, pianist. The two successfuly cross plugged the tv stanza on the sister radio outlet, ably assisted by Harv Morgan, "Program PM's" emcee. Not only did Miss Morgan get across her own personality, but neatly mixed quips with such guests as Chuck Thobaben of Central Press; Bea Neufeld of the Press-News, and Jane Scott of the Plain Dealer. Perhaps the most stimulating exchange of conversation came when Frank Gibbons, noted Press sportswrited, and Joe Hudson, ex-Cleveland News, discussed with Miss Morgan the role of an entertainer—principally a comic—in projecting his philosophy.

Miss Morgan agreed with Gibbons that an entertainer basically was on the air to entertain, and this gave them no right (Steve Allen was cited as an example) to philosophize. Gibbons, whose background included an Army stint with the Glenn Miller band in England, scored with his point that some performers took advantage of their air position. Both Hudson, and Miss Morgan rightfully noted that comics could justifiably take current events as source material.

Entire program, recorded at the Press Club, was well executed and made for pleasant addition to the "Program PM" stable. *Mark.*

Dec. 31, 1962, ED SULLIVAN presented a full hour of spectacular musical entertainment by the life-size super marionettes of PODRECCA'S PICCOLI

This Sunday, July 21, at 8 P.M.

IN RESPONSE TO 130,000 LETTERS!!!

THE "ED SULLIVAN SHOW"

Repeats by Popular Demand

The World's Greatest Puppet Show!

PODRECCA'S PICCOLI

Now Appearing
CENTURY XXI FAIRGROUNDS, Seattle, Wash.

Available Now
for Fall and Winter Bookings

Write, Wire or Call:
CARLO FARINELLI
1000 First Ave., West, Seattle, Wash.
Code 206 AT 3-7149

Jimmy Starbuck Kicks Up A Storm for TV's Forgotten Man—The Choreographer

Jimmy Starbuck, co-director of the "Sing Along With Mitch" show, is opening a campaign in behalf of the forgotten man of television — the choreographer. Himself a vet dance designer, Starbuck notes that choreography is one of the rare creative categories in tv not eligible for an Emmy award.

Newly elected to the board of governors of the Academy of Television Arts & Societies, Starbuck will be pressing for the Academy to make awards for choreography. He recognizes the pressure on the Academy to reduce the number of awards, but feels the dance is too essential to be brushed off or bracketed with the awards for best direction.

Starbuck also noted that choreographers are one of the few remaining segments of show biz that are unorganized. As a result, they do not have a standard contract which assures them residual rights in the program repeats. Each choreographer must bargain individually for this right. In his own case, Starbuck has had an exceptionally cooperative boss in Mitch Miller.

Having worked on the old "Show of Shows" series and other pioneer tv programs, Starbuck has witnessed the evolution of choreography on the tv screen from the purely pretty to emphasis on dance technique. Currently, he pointed out that the dominant dance idiom is "hep," "jazzy" and "pelvic." In the occasional use of traditional ballet, Starbuck noted that the public has become educated to the exposure of the body in a way that would have been scandalous 15 years ago.

TECHNICOLOR BID FOR VIDFILM BIZ

Hollywood, July 16.

Technicolor will make its big bid for a chunk of the vidfilm biz via its new lab, to be constructed by MCA at the Revue-Universal lot, with Techni leasing.

Techni's lab, to be for the processing of color and b-and-w film for tv, is expected to be completed early in 1965. When completed, it will have an immediate capacity for $15,000,000 in product annually.

Techni prexy Melvin H. Jacobs said the new plant will be available to the entire industry, that it will have the finest, most "up-to-date facilities existing anywhere in the world." Techni's staff and engineers will be responsible for the design, equipment and complete management of the new lab, he added.

Oren Harris

Continued from page 25

what would be involved in increasing the power of existing clear channels rather than add new ones.

In the letter, FCC said petitions asking rule making to allow power boosts to 750,000 watts are before FCC "and will be acted on shortly." Four clear channels (WJR, Detroit; WLW, Cincinnati; WGN, Chicago; and WSM, Nashville) applied last Fall for 750,000 watts on a regular (not experimental) basis. The applications were all returned by FCC.

FCC held steadfastly to its previously stated position that duplicating clear channels will "result in service gains . . . bringing a first nighttime primary (groundwave) service—which is more satisfactory than skywave (secondary) service to significant areas and populations in the West, portions of which do not now have even an abundanee of reliable secondary services."

Harris had asked FCC what consideration had been given to providing alternative frequencies for the stations in San Diego, Calif., and Anchorage, Alaska.

FCC answered: "Studies were made, particularly after our first decision . . to determine whether other frequencies could suitably be substituted for use by the Anchorage and San Diego stations. This was particularly true in the case of San Diego, in which elaborate studies were made to see whether another channel would be suitable. It was found that in both cases, the frequencies selected were the best available."

Commissioner Frederick Ford did not agree with the Commission majority that the letter should be sent to Harris. Commissioner Robert E. Lee reaffirmed his dissent in duplicating the channels but wrote no letter.

British TV's Kids

Continued from page 25

cocks, professor of education, Nottingham University.

Dr. James Hemming, psychologist; Dr. Marie Jahoda, head of department of psychology and social science, Brunel College of Technology.

Prof. Alan Moncrieff, professor of child health, London University; Sir James Mountford, Vice-Chancellor of Liverpool University; Alexander Neill, headmaster of Trinity Academy, Edinburgh; Canon Edward Patey, former secretary of youth department of British Council of Churches.

Dr. Peter Scott, consulting psychiatrist at Stamford House remand home; Mrs. B. Serota, chairman of the LCC childrens' committee; Lady Taylor, widow of the former Principal of Aberdeen University; Nigel Walker, reader in criminology, Oxford University; and Mrs. R. F. St. Barbe Wayne, a member of Norfolk Probation Committee.

90-Min. Shows O'seas

Continued from page 49

West Germany, Italy and the Scandinavian countries, consisting of youthful tv execs who are eagerly seeking new ideas and concepts.

The buyers of U.S. vidfilms have become far more discriminating in what they want, they demand only the best, quality before they make a commitment, Adams related. "The day when a distributor went in and sold at a price is ended," he added.

Today the European buyer is more selective, and he doesn't mind paying extra for a film he really wants. As a result, in some nations they have hiked the price for American vidpix.

Adams said another significant development from the standpoint of the American vidfilm distributor is the imminent opening of new tv markets in the Middle East and Africa, as well as a number of new tv outlets in Europe.

Greenville, N.C. — Charlie Harville of Greensboro, one of the South's leading sportscasters, will do the play by play on the East Carolina football network this fall.

Color man for the East Carolina network will be Stan Sanders, sportscaster from Greenville radio WGTC.

Britain Preps For World TV Fest

London, July 16.

Britain's first World Festival of Television, sponsored by BBC, Independent Television Authority, the independent companies and the British Film Institute's vidmag Contrast, had its inaugural lunch on Thursday (11) at which Reginald Bevins, Minister responsible for broadcasting, was chief speaker. Welcoming the forthcoming video fete, he said a venture of this kind would encourage the advance of new ideas and new techniques in tv.

Festival, being organized by BFI for a November bow, will award no prizes.

A selection commitee, comprising representatives of BBC, ITA and the commercial stations will choose programs to be screened at the function. Programs will cover every category of tv from light entertainment and drama to sport and documentaries.

It is anticipated that more than 20 countries will be represented and will be sending in nominations during the next few months.

METRO-GOLDWYN-MAYER TELEVISION PRESENTS

View from the Lion's Den

International Velvet

■ Selling made-in-America television programs around the world is becoming a very busy business. The rough edges in communication have been smoothed. Even the TV trade papers are rushing out special international issues (four here and two overseas have knocked on our door in the past month). This is an enlightening experience as well as lucrative business. It's not the same as selling in South Dakota.

■ MGM-TV programs are now sold in 32 countries. Our man in Manila, or Paris, or Mexico City, or Tokyo has been busy on the spot—to say nothing of our sales manager in New York, Dick Harper. (We wonder if the phone company shouldn't look into the market for an international Yellow Pages.) But how do you sell your programs worldwide? MGM-TV with its own foreign sales force plus the International Division add up to 158 world-wide offices. That's a good spread in the market place. Also, that Metro-Goldwyn-Mayer movie image makes excellent background music for the television era. Add a wide variety of programming (not counting movies) that's available and it's a world of TV entertainment from which the overseas buyer has to choose. All from a single source.

■ Some interesting choices have been made. Somehow, you can picture *National Velvet* jumping across a New Zealand television screen. And there's a sort of ultimate logic in finding *Northwest Passage* playing in the Far East. But how does an unveiled daughter in *Father of the Bride* come through in Bagdad? Do the Italians like *Sam Benedict* because he works in San Francisco, the home of Joe DiMaggio? There's the interesting case of the *Eleventh Hour* in Nigeria. Should the *Thin Man* series with Peter Lawford be counted as unofficial Peace Corps efforts in Argentina, Peru and Uruguay? A good sales point was made in selling landlocked Hungary *The Islanders.*

■ Interesting this international TV business. *Our Gang* in Rhodesia. *Cero Uno* in Venezuela (that's the Spanish title for a new series not yet released in the U.S.A.). *Cartoons* in Arabic, German, Japanese and Finnish. Which is probably a good place to end up.

every TOM, DICK and HARVEY...

watches the COLUMBIA features on television!

COLUMBIA PICTURES

TOM HALLER

DICK CROAT

HARVEY KLEIN

The COLUMBIA features can be seen currently in more than 130 markets.

Distributed exclusively by

SCREEN GEMS, INC.

WNEW News Credo

Continued from page 27

Earl Ubell and Stuart Loory as an Atlas with a man aboard lofted away from Cape Canaveral; or Jim Gash's remarkable daily enchantment with the foibles of New York; or Ike Pappas' considerable anger (and not inconsiderable fear) as he told how an Oxford, Mississippi, mob attacked him and smashed his tape recorder; and James Van Sickle's calm reassurance as he guided us through the awesome detail of the rapidly escalating Cuban crisis.

WNEW knew that this was the direction for radio to travel. It had to bring into the home—to the listener—the feeling of what was happening to us as a nation, as a world.

In 1959, our first year, Marie Torre reported in the Herald Tribune that "enterprise and issues are bringing a boom in radio." She said, "In the area of news WNEW has demonstrated that a radio station can have the resourcefulness to make its own news." And she cited WNEW's first news beat—the first interview in English with Fidel Castro.

Five years ago who would have believed that a reporter from a "local" independent station would march out of the Sierra Maestra with Fidel Castro; that we would make headlines all over the world with the first exclusive interview with the exiled Batista; that WNEW would beat the world press by two hours with our story on the Soviet Union's resumption of nuclear tests; that we would have a nine-month beat on the plan to exchange Soviet Spy Rudolf Abel for U-2 Pilot Francis Gary Powers.

Or that a radio station—not occasionally, but week after week—could produce documentaries that inform, excite and provoke thought; that explore psychiatry; ride with the Freedom Riders, expose the slums, dance the twist, travel with the President, soar with the Astronauts. Programs that challenge the mind and the status quo; that probe a city's discriminatory relocation policies; that expose the blockbusting real estate dealer; that come to the aid of an embattled Southern integrationist editor.

To those who thought that television had turned radio into a background sound programs like those were the answer. Such programs, dealing in controversy and commentary and editorial opinion, were what Miss Torre had in mind when she said, "Radio people are creating the real excitement in broadcasting." And strong, sound and creditable news has helped to create that excitement as it has helped to shape the new personailty of radio.

The fact is that WNEW has always had personality — John Crosby called it "impish charm and originality"—but now we are proving that we have depth and scope; that we can deal vigorously with local issues; that we can have deep moral conviction; that we can stand for something.

ROCKY MARCIANO
Ref.
Undefeated World Heavyweight Champ now available for RADIO, TV, COMMERCIALS, personal appearances and indorsement of products, etc.
For information call
212 BA 9-0271 or BA 4-8491
or write to:
211-16 50th Ave.
Bayside Hills 64, N. Y.

Negroes in H'wood

Continued from page 1

recent times Negroes have portrayed many different kinds of roles, have been seen as medicos on "Ben Casey," a jurist on "Sam Benedict" of last season, and a Negro actor, Roy Glenn, is used in a semi-regular role as teacher in MGM-TV's new series, "Mr. Novak."

Some of the execs said there has been a shortage of qualified Negro actors, attributing this to the fact that in the past there has been a lack of opportunity for the Negro thesp, so much so relatively few new ones entered the biz. Little theatre groups would be an ideal training ground for such thesps, it was said.

Producer estimates were supported in an estimate by a Screen Extras Guild exec that employment of Negro extras has increased 100% in the past six weeks, in vidfilms and pix.

Screen Actors Guild, it's estimated, has from 150-200 Negro actors in its list of 9,500 membership in Hollywood. Guild has a membership of 14,000 nationally.

Typical of the comment:

Harry Ackerman, exec producer, Screen Gems: "There has been an increase in employment of Negro actors here the past year or two. We have constantly used Negro actors in shows wherever possible. It is all part of an awareness of the Negro's plight in the country. The Kennedy Administration has done such extensive, publicized work in the field of civil rights, it is reflected in all fields, including tv.

A Metro tv exec also noted an increase in Negro thesp employment, and said the studio used more Negroes on its "Sam Benedict" series last season than any series on tv. Much the same is being done for next season on its "Mr. Novak" show, where Negroes portray students and teachers. MGM-TV dates the upbeat in hiring of Negroes to two years ago. Studio said it is more "aware" of the situation today, but that its policy pro-dates all the recent bally for more Negro representation in the industry.

A Revue studios exec, while seeing no particular increase in Negro actor employment, said the studio is more aware of the problem, and hires Negro actors wherever possible.

Bing Crosby Productions prexy Basil Grillo said BCP's "Ben Casey" has always used Negroes, so that present policy does not represent any increase in this area. However, there has been an increase in the hiring of Negroes in telefilms the past 18 months, he asserted. Everyone is aware of the problem, he added.

Desilu studios production chief Jerry Thorpe said his company has no particular policy in this regard, that it depends on the individual producers turning out series for Desilu. "We use them occasionally for roles written for Caucasians," he said.

Four Star exec producer Dominick Dunne noted an increase in jobs for Negro actors over the past 18 months, saying "there has been a tendency to use more and more Negro actors."

At NBC-TV, Bob Wood, manager of broadcast standards on the Coast, said the network "is always talking to producers about hiring Negroes, not as Negroes, but as persons, as individuals."

An ABC-TV exec also said there is an increase in such work for Negroes, that it's due to "thoughtfulness" on the part of producers who seek to make their shows more true-to-life. A CBS-TV exec said he saw an increase, although not a significant one.

FCC Spells Out Emergency Alerts

Washington, July 16.

FCC has prescribed two basic changes in the nation's Emergency Broadcast System.

The first will permit the President, no matter where he is, to address the country over the system in a time of national emergency.

The second will permit AM members of the system to transmit emergency information over their normally assigned frequencies.

When the changes go into effect Aug. 5, it will mark the demise of CONELRAD under which emergency stations could only broadcast information over 640 and 1240 kilocycles in order to frustrate enemy planes or missiles from getting a fix.

The Defense Department decision that this is no longer necessary prompted the changes.

Under the new system, the 1,400 AM stations with National Defense Emergency Authorization will begin immediately to broadcast only information from the Federal Government, going silent at all other times.

All AM and FM stations with more than 10 watts power and all tv stations, except those members of the emergency system, will go off the air after referring their listeners to emergency stations in the area. FM and tv stations are not now members of the system, but a way is being sought to link them with it.

There are also weather warning and telephone company provisions that will be included in the changes. All AM, FM and tv stations may, at their option, transmit emergency weather warnings from the U.S. Weather Bureau. And phone companies are to link any unaffiliated radio station with a network free of charge in the event of a national emergency provided the station is a member of the defense system.

All emergency information is to be transmitted to the member stations by Associated Press and United Press International which are cooperating in the program.

KTTV's Sales Rep

Metro TV Sales, spot sales division of Metromedia, has taken over representation of KTTV, L.A., which was recently acquired by Metromedia.

John Dias, v.p. over Metro TV Sales, said the former national sales organization of KTTV has been absorbed in toto into an expanded organization.

Inside Stuff—Radio-TV

Arkansas and Michigan broadcasters have been appointed chairmen of the National Assn. of Broadcasters finance committees.

Named were: Radio Fund Finance Committee—John F. Patt, WJR, Detroit, chairman; Harold Essex, WSJS, Winston-Salem, N.C.; Rex G. Howell, KREX, Grand Junction, Colo.; John H. Lemme, KLTE, Little Falls, Minn.; Ben Sanders, KICD, Spencer, Iowa; and Ben Strouse, WWDC, Washington.

Television Fund Finance Committee—Henry B. Blay, KTHV, Little Rock, Chairman; Payson Hall, Meredith Broadcasting Co., Des Moines; William B. Quarton, WMT-TV, Cedar Rapids, Iowa; James D. Russell, Colorado Springs, Colo.; and Robert F. Wright, WTOK-TV, Meridian, Miss.

FCC Commissioner Robert E. Lee is booked as keynote speaker at a Chicago regional clinic July 22 to acquaint the tv trade and interested members of the public with all aspects of all-channel broadcasting and reception. Coincidental with Chicago's National Music Show, the session, starting at 8:30 a.m., will be in the Palmer House.

Sponsor of the clinic is the Committee on Consumer Information, an adjunct of the group set up by the FCC, the Committee for the Full Development of All-Channel Broadcasting.

Previous similar clinics have been held in New York and Washington.

Betty Adams, commentator on ABC Radio's "Flair Reports," came up with a fascinating example of the Castro-style of freedom now operating in Cuba. When Miss Adams established telephone contact in Havana with a Brooklyn student, Hector Hill, now visiting Cuba in defiance of the State Department, she asked him: "Does freedom actually exist for the Cubans?" The student replied that it did, not only for the Cubans but for the American students visiting there as well. He added that the Cubans can and do speak out against the revolution. But just as about Hill was about to give an example of this type of criticism, the telephone lines were jammed: A Cuban government bureaucrat had obviously been monitoring the whole interview.

FCC has approved Canada's table of assignments for UHF channels. Canada's Department of Transport had submitted the list to the Commission last Nov. 16.

The original Canadian list contained eight assignments which were too short spaced with UHF assignments in the U. S., and Canada agreed to delete them without the need of any negotiations.

International Radio & Television Society staged its annual Fun Day yesterday (Tues.) at the Wkygyl Country Club in New Rochelle. A golf tournament was followed by a dinner-dance and a show produced and emceed by WNEW Radio's William B. Williams with Bob Elliott & Ray Goulding, songstress Marie Janice and Deniz, a dancer. Yale Roe, ABC-TV director of daytime sales, chairmanned the IRTS Fun Day.

Television Reviews

Continued from page 53

responding to questions from people all over the world.

Coming off the poorest in the telecast was Heinrich von Brentano, former foreign minister for West Germany and present majority leader in the West German Bundestag. He, in responses, fell into the trap of communique language.

There were some minor technical difficulties; at one point the audio was lost. Matched against the achievements, flaws were minor, indeed. *Horo.*

PARADE

With Betty Robertson, Bill Walker, Billy Van Four
Producer-Director: Norman Sedawie
Writer: Saul Ilson
Choreographer: Don Gillies
30 Mins., Wed. 8:30 p.m.
CBC, from Toronto

When illness forced Rosemary Clooney out of her "Parade" spot Betty Robertson, one of Canada's top nightclub singers, stepped in to do a striking turn—from a belting opener through some amusing numbers and a moving "Where is Love?" to a powerful closer. Miss Robertson was blonde-on-blonde for the date in a striking wig. If she wants to emigrate now—she turned down one N. Y. "grooming" offer last year—she'll have plenty of bids if this kinnie gets around.

Two other main factors in the sparkling stanza's success were writer Saul Ilson, reportedly moving to New York come fall for a tv contract, and producer-director Norman Sedawie.

This seg was topnotch heatwave fare, with zippy, imaginative choreography by Don Gillies with his group, teamed with Miss Robertson and Bill Walker in "On the First Day of Summer . . ."—a neat switch of "12 Days of Xmas" in a resort setting. Two adapted songs were: "Lady is a Tramp," with new lyrics, very well handled by blonde Pattie of the Billy Van Four, a personable, lively group; and Billy Hill's standard "Glory of Love," with Miss Robertson handling it admirably—remarkably resembling Miss Clooney not only in looks but in style. Her closer was an old melange of "Accustomed to His Face" and "Can't Take That Away from Me"—segueing back and forth in rhythm and style. Very tricky indeed, but she brought it off and wound in a bit of a blaze. *Gard.*

Mgt.: William Morris Agency

4th in the NATION!
in retail sales per household*
That's Minneapolis-St. Paul, with retail sales of $4,649 per household. In this key market, KSTP-TV is the *first* television station serving 810,800 homes.
KSTP television 5
100,000 WATTS NBC
MINNEAPOLIS • ST. PAUL

N.Y.'s largest insurance specialists in
all manner of motion picture & TV insurance
(Cast, Negative film, Tape, etc.)
WINKLER ASSOCIATES, LTD.
120 W. 57 St., New York 19, Circle 7-3366

Free-lance TV, radio and industrial film writer (current income 15 thousand) with 15 years top experience, seeks agent. Agents with a cage-full of fat-clients won't answer this. Agents who produce only leads writer himself can find, or agents who think occasional lunches with their clients is a big part of agent-writer relationship need not reply.
Box No. V-3486, VARIETY
154 W. 46th St., New York 36, N. Y.

ATTENTION SYNDICATORS
WRR RADIO, Dallas, Texas wants to go back in radio drama this fall. Please tell us what you have. Is Carlton E. Morses' "I LOVE A MYSTERY" available anywhere?
Contact: JIM LOWE, WRR RADIO

TALENT!

WANT more fall-winter assignments in Radio and TV?

Want **BUYERS** of talent from coast-to-coast to be aware of you, your credits and kudos?

ACT promptly.

Be sure you are represented in

VARIETY's 18th ANNUAL RADIO-TV REVIEW and PREVIEW ISSUE

due to be published at the end of July.

It's a reference work for the key buyers and sellers in the business.

It's a decision maker for the entire industry.

Make your space reservations now!

VARIETY

NEW YORK 36
154 W. 46th St.

CHICAGO 11
400 N. Michigan Ave.

HOLLYWOOD 28
6404 Sunset Blvd.

All-Europe Tint

Continued from page 24

color video has thrown up many problems involving the adoption of a single method of tint tv on an international basis. For instance, although French and German engineers are quickly willing to concede that a color system from another country has a lot going for it, political pressures are also involved in the final decision. Thus while a German technician is able to see the advantages of Secam over PAL, he is aware that political byplay may mean more than the technical ability of any particular system when the final decision is made.

It is generally assumed here, however, that when it comes to broadcasting, BBC—and, indeed, Britain generally—has sufficient enough influence on the rest of Europe to bring about a position where what the UK says goes with most of the other EBU members. Major problem of the moment, however, is what does Britain say?

BBC has tried the NYSC system for a number of years over transmission as well as in the laboratory. And up until recently, it was almost taken for granted that this was the system to be adopted. However, almost entirely through the efforts of engineers at the independent ABC-TV station the French Secam method has been developed from a "laboratory toy" into a practical color tv system which has certain advantages over the Yank system (for instance, in lay terms, it loses less picture quality when transmitted any great distance).

The German PAL development of the NYSC system has further complicated the picture and in the last few months has become a serious contender for the premier color service for all-Europe tint tv.

But demonstrations have not solely been concerned with the final choice of system. Side issues have crept in and a situation has been reached where manufacturers have been demonstrating their latest developments in color transmission and reception.

For instance, the giant EMI company showed a new type of color tv camera and signal processing system. Known as the Separate-Luminance system, it is claimed to represent a breakthrough in color tv. It requires, according to experts, only one-third of the lighting normally needed and it gives improved picture definition with a reduction of shading and flicker. In addition, a smaller, simpler camera can be used.

On the broad issue, however, one thing is certain. Britain will settle on a color system that is acceptable to Europe as a whole. Postmaster-General Reginald Bevins said this week that Britain must not be rushed into making a quick decision (presumably by pressure from equipment manufactures and other interested parties).

He explained: "It would be quite wrong for the Government to approve a color system which was different from that used in the rest of Europe. In the future we shall have far more programs transmitted from Europe and far more transmitted to Europe." PMG has indicated it might be possible to give the go ahead to tint tv in this country by the early part of next year.

WNEW Personality

Continued from page 28

but they convinced hundreds of Greater New Yorkers to subscribe to a southern newspaper when its editor was blackballed by local elements in his town for his unpopular stand on equal rights.

His listeners do not find it unusual when Ted Brown pays his tribute to Pope Paul, or blasts a star performer for a demonstration in a restaurant, or for ending his three-hour segment with—"I have to leave you until tomorrow. All of me is saying so-long for now. My light green eyes—my wavy hair—my pearl-white teeth—my gold-flecked eyelids. But, don't cry—don't carry on—don't stamp your feet. I want to remember you just as you are."

The audience knows when they are serious, and when there winking.

The good personality deeply understands the moods of his listener; his pleasure, anger, curiosity, frustration; his willingness to learn, understand, laugh, agree or disagree, sometimes to be teased. Therefore he knows enough never to violate anyone's native intelligence.

Yes, good personalities are hard to find. It's easier to hire "Disk-Jockeys."

We think the effort is worth the difference at WNEW.

Metromedia

Continued from page 27

media believes it has the best people available.

On the home front at WNEW Radio, it's John V. B. Sullivan and Varner Paulsen and William B. and Klaven & Finch and Kyle Rote and Lee Hanna and Nat Asch and Jim Grau and Frank Young and Billy Taylor and Bob Hodges and Elmore Jones and Max Weiner, among others.

At Metropolitan Broadcasting Television, it's President Bennett H. Korn and Vice President Jack Lynn.

At Channel 5, it's Vice President John McArdle and Mel Bally and Sonny Fox and Sandy Becker and Kurt Blumberg and Bernie Zeidman and Arthur Forrest and Arthur Barron and Joan Freidin and Len Aronoff and Margaret Culmer and Lew Hicks and Art Rubin.

And backing this group is the headquarters staff of Richard Geismar and Mark Evans and Robert Dreyer and Mary McKenna and Phil Cowan and Murray Gross and Joe Madden and Pat Peterson.

And across the country, it's Harvey Glascock and Jack Thayer and David Croninger and Larry Frailberg and Al Krivin and Sydney Grayson and John Bone; and the people who head up Metro Broadcast Sales—Bud Neuwirth and John Sias; and the President of Foster and Kleiser, Ross Barrett; and that great showman, who for 23 years has done such an extraordinary job for "Ice Capades," John H. Harris.

All of these people, together with their co-workers, helped Metromedia to a record income of $53,069,751 in 1962, up more than $5 million over 1961. The corporation paid a whopping $2,489,639 in dividends to stockholders last year and the predictions for 1963 indicate even higher earnings and greater dividends. Which ain't bad for a young but lusty corporate complex.

The Metromedia future portends additional acquisitions, greater earnings, better programming, increased responsibility, and continued growth.

But to grow, one needs a strong and stable foundation, and in the Metromedia complex there is no stronger nor more stable component than WNEW Radio, now celebrating its 30th year of service to the community.

To the people of WNEW from the other people in the Metromedia family a 21-gun salute for past and present performance.

To quote William B.: "Hello, World . . ."

Grampian Champions Adequate Safeguards To Ensure a Profit

Aberdeen, Scotland July 16.

Small regional tv stations in the U.K., such as Grampian Television covering northern Scotland, require adequate safeguards to ensure "reasonable profitability," according to station's chairman, Sir Alexander King.

Cinema magnate King told his company's annual meeting here: "If, in addition to profits tax and income tax, television must have another tax, then it should be in the form of an excess profits tax, and not a tax on turnover."

On programming, he said local-orginated material had increased from two hours to six hours per week. The scope of programming had also considerably broadened.

In the winter period, no fewer than 50 Grampian-produced programs won a place in the TAM "Top 10" list for the area, 50% more Top 10 successes than had been achieved by any other regional company in the same period. This had been gained in competition with the best that British Independent Television and the BBC had to offer.

But, he warned, the year under review had been difficult, revenue-wise. As a result of a recession in the economy, and the introduction of the "discriminatory Television Advertisement Duty," the hoped-for increases in advertising appropriations had not materialized.

"If Grampian is to pay a reasonable dividend to its shareholders, we must have a guarantee that payments in respect of ITA fees and network programs will be based on a formula which takes account of the value of the area in marketing terms, and on actual rather than theoretical set-count coverage."

Dunsmore's Can. Exit

Ottawa, July 16.

R. L. Dunsmore, deposed early in June as chairman of the board of the Canadian Broadcasting Corp., has resigned from the board. Secretary of State Pickersgill told the House of Commons in early June that Dunsmore had been found illegally in the post of chairman and that the president (Alphonse Ouimet) should be chairman.

Dunsmore's term would have ended in September.

A-R'S SHAH FOOTAGE

London, July 16.

Associatd-Rediffusion camera unit, currently shooting an Intertel project in Iran, has secured some exclusive footage with the Shah of Persia.

Throughout the program, "A King's Revolution," the Shah will enlarge and explain reforms which earlier this year prompted serious rioting in his country.

Foreign TV Reviews

Continued from page 53

watched the long and silly arguments.

Curiously enough, it was not a direct transmission, because producer feared that too harsh words might be used. But at Stadthallen studio the political opponents kept within good behavior and Austrian-wide transmission was almost unchanged on the following day.

The one thing listeners would have liked to have heard remained unanswered. Just why the conservatives insist that Otto returns; the socialists just why they do not believe Otto's word of honor to abstain from "royal" politics. Fact is, they do not know themselves.

Maas.

ALL SORTS TO MAKE A WORLD
With David Dimbleby
Producer: Humphrey Fisher
39 Mins., Tues., 6:50 p.m.
BBC-TV, from London

Stated aim of this new skein is to introduce people in their occupational setting, thus bridging the social gap. The initialler, briskly conducted by David Dimbleby (a chip off the old Richard), rambled around a Lancashire cotton mill, chosen as an example of mass-production industry, and various workers chatted about their attitudes to their jobs and to their leisure. Later segments will focus upon artists, farmers, and business tycoons.

The result packed few surprises, and it was somewhat reminiscent of an educational tour for high-school kids. Dimbleby described some of the weaving processes, machines were shown at the bubble, and operatives discoursed on the sound-track about their liking for vacations on lonely islands or their pride at producing a bumper quantity of diapers. The most stirring moments were provided by a couple of oldtimers who had started in the mill when they were 12 years old. One recalled attending school in the morning and working at the factory in the afternoon, and another recalled the 12-hour day. It seemed to be agreed that things had taken a turn for the better.

There were surprisingly few complaints about monotony, although some of the tasks displayed seemed deadening. What emerged most clearly was the bonhomie amongst the workers, and the absence of revolt or self-questioning.

As a slice of stolid reportage, the program was okay. But, if it plans to scan people, the skein should rove outside its work context. The general impression was too rosy and content to carry much punch, and Humphrey Fisher's production seemed needlessly constricted, getting no closer to human beings than a casual encounter in a canteen.

Otta.

Foreign TV Followup

Armchair Theatre

Author Alexander Baron, a writer of no mean talent who has turned in many top bracket productions, unfortunately went stale on "Late Summer," a piece specially commissioned by ABC Television for its dramatic showcase, "Armchair Theatre." Ironically, the play had everything going for it. Subject matter augered well for a fine slice of dramatic tv. Strong leads. And a good director. But the firecracker turned out to be a damp squib.

What went wrong? Principally, Baron failed to inject enough depth into his characters. Dialog, in the main, was unexciting, and the people concerned were dull.

Yarn, that looked promising on paper, dealt with a middleaged, rich widow who was living with a young writer, who spent less time with the pen than throwing tantrums and sponging off her, and who finally left her.

But, set in a French resort hotel, the story brought in badly pictured out-of-season tourists and, unfortunately, no real atmosphere of the French location, a fault of the production.

That the relationship between the woman and the boy was at all believeable was a triumph for Constance Cummings who brought more to the role than the writing did. Her portrayal was a classic example of how a talented thesp can salvage, to some extent, a play that is falling apart at the seams.

John Stride was competent as the youthful gigolo, but failed to take what little chance he had to shine during the brawl scenes. Others in the cast such as Gerard Heinz, Yvonne Coulette, Joan Heath, Denis Carey and Valerie Bell, held down small roles with ease. But Roland Brand and David Futcher gave Shaky imitations of American tourists.

Director was Reginald Collin. Producer Leonard White. *Watt.*

Life & Times

Continued from page 28

greatest instantaneous reaction in our history when nearly a thousand of them called, wired, wrote and stopped by 565 5th Avenue to express their feeling about our special programming at the death of Pope John XXIII—all within 48 hours after the first broadcast of Alexander Scourby's moving narration (repeated later that evening).

Is it any wonder we're trying to say thanks in a very special manner?

Actually, we're expressing our appreciation the best way we know how—through the brilliant talents of the kind of stars we've presented over the years, who for one performance or one thousand have given us the "sound" we still work hard at 24 hours everyday.

At Madison Square Garden July 24, 1963, many of these greats—these personifications of romance and rhythm, of love and laughter—will once again be performing, as only they can, for the greatest audience that ever adopted a radio station.

And I'm only saying that because it's true.

REAL ESTATE

45th St (6-7 Av). Attractive 2½ rms just painted $125. Fee, sec & lease. 57th St., 309 West (8th Av). Attractive 1½ rms 24 hr swtchbrd serv $116.55 to $120.62, gas incld, no fee. 3rd Av (39th St). Attrctv 2 rm apts. Studio liv-rm, complete kit, col tile bth, elev, incin, just painted. 246-6900.

Choice, Prestige Tower Sublet
Office Space in Time Life Bldg.
Panoramic cor space, newly decorator furnished, private shower, paneling, carpeting, etc. Reas rental. Principals only.
CALL MR. BARRY SMITH
SUTTON ORGANIZATION TN 7-5900

TIME & LIFE BUILDING
2400 ft.—Exciting Executive offices—High panoramic view — Extravagantly furnished — Kitchen & stall shower—Showplace—Must be seen. Contact LT 1-7310 or BO 1-7900.

14th Annual
WHITE MOUNTAINS' FESTIVAL *of the* 7 ARTS
Now until July 22nd
SKY HIGH in the WHITE MOUNTAINS
5 Lakes • 5,500 Acres
Lake TARLETON Club
Pike • New Hampshire
Information: Walter Jacobs

YOUNG ATTORNEY

Leading talent agency offers unusual opportunity for growth to attorney with some experience entertainment contracts. Write, giving age and full details of education and experience to Box V-3487, VARIETY, 154 W. 46th St., New York 36. All replies held strictly confidential. Our staff aware of this advertisement.

WRITERS — FILM AND TV
Can you create character and fantasy in a tragi-comic vein? Company now forming to create TV series for children. I have capital to invest. Will you invest talent?
Write Herbert Oliver Productions
104-60 Queens Blvd., Forest Hills 75, N. Y.

BRITAIN'S NASHVILLE BEAT

NARM to Weigh Industry Trends At Midyear Meet in Chi, July 31

Midyear meeting of the National Assn. of Record Merchandisers (NARM) will open July 31 at the Edgewater Beach Hotel, Chicago, with a gathering of rack jobber members of the organization. At this session, a closed regular members meeting, the rack merchandisers will consider various industry trends, among which will be the rise in rack jobbing activity by distribs and the legal implications of possible price discrimination by these distribs and their manufacturers.

Another trend to be discussed by the rackmen is the increasing problem for them of competition from large retail outlets which sell at low discount prices. Also due to be explored are the legal questions involved because these competitors allegedly get comparable or better discounts then rack jobbers. Preparation for the talks will be made during the NARM board meeting, to be held the day before, July 30.

James J. Tiedjens and Harold Goldman, midwest merchandisers and both past presidents of the association, will serve as co-chairmen of the meeting. The schedule for the convention, which will run through Aug. 2, will include a luncheon and several person-to-person sales confabs between manufacturers and merchandisers.

NARM prez Cecil H. Steen asserts that "the record merchandisers in NARM will come into their first meeting since our annual convention in March faced with industry problems which, for various reasons, seem to have attained major importance at this time. It has always been NARM's policy to bring problems of this kind directly to its membership in search for answers. We feel that this meeting could prove one of the most fruitful in our history."

Mahalia Jackson Gives Milwaukee 'Music Under Stars' a Tuneful Preem

Milwaukee, July 16.

Mahalia Jackson drew more than 9,000 to the opening last Saturday (6) of the 26th season of "Music Under the Stars," a series of al fresco public concerts and musical comedies sponsored by the Milwaukee Park Commission. Tickets were scaled from $2.50 to 50c, with persons of social security age admitted for 20c (or $1 for the entire series of five shows). Russell Stanger was guest maestro for the orchestral portions of the concert.

John Anello, resident conductor and impressario of the open air shows for the past 15 years, has set a pair of stage musicals and two other light classical one-nighters through Aug. 3. New York casts are being imported for the production of "Flower Drum Song" and "King and I," the latter starring Patricia Morison; and the concerts will feature pianist Ralph Votapek with Alfredo Antonini conducting on July 20, and Jerome Hines, Jean Madeira and Raquel Montalvo, with Anello conducting, on July 27.

While admissions help to defray most of the costs, the park district concerts run up a deficit of $30,000-$40,000 annually.

Hickory Label Sets Rose, Lucus in Key Exec Jobs

Lester F. Rose has been named national sales manager for Hickory Records and Joe D. Lucus has been appointed head of national promotion and advertising for the label. Both have long been associated with the company in a promotional and sales capacity.

The appointments are in line with the label's growth in the singles market and its expansion in the LP field, with particular attention paid to the country market. In this connection, Hickory plans release of three c&w albums within the next two months.

Three Pubs Win $750 In Mich. Tune Infringements

New World Music Corp., Chappell & Co. and Columbia Pictures Music Corp. have been awarded default judgment for $750 against Richard M. Pomeroy and Bessie M. Pomeroy, copartners doing busiiners as Radio 940, the owner of station WJOR, South Haven, Mich., in a copyright infringement action.

Plaintiffs charged the defendants with the unauthorized performance of three tunes: George & Ira World), Richard Rodgers & Lorenz Gershwin's "'S Wonderful" (New World), Richard Rodgers' & Lorenz Hart's "My Funny Valentine" (Chappell) and "The Guns of Navarone" by Dimitri Tiomkin (Columbia). Federal Judge W. Wallace Kent also awarded the pubs an injunction restraining the defendants from publicly performing these songs in the future.

Col's Int'l Sales In Puerto Rico Pow

Columbia Records is convening its annual international sales meet today (Wed.) at the Americana Hotel, San Juan, Puerto Rico. The three-day meeting will be attended by nearly 500 reps of the label's creative and sales organizations, headed by Goddard Lieberson, Col. prez.

Delegates from many of the company's overseas affiliates will be present in addition to domestic staffers. Also on hand will be an array of the label's artists, among them Tony Bennett and classical pianist Andre Watts.

Among the various business items to come up for discussion will be an announcement of new sales policies by the company in a move toward disk price stabilization.

ANDY WISWELL NOW VICTOR A&R PRODUCER

Andrew M. (Andy) Wiswell has been named a pop artist & repertoire producer of RCA Victor Records. His appointment, effective immediately, was made by Ben Rosner, manager of the diskery's pop a&r department.

Wiswell had been an exec producer for Capitol Records' east coast pop operations before joining Victor. During his eight-year tenure with Cap he won the 1962 NARAS Grammy Award as producer of "Judy Garland at Carnegie Hall" and the '63 Grammy for the original cast LP of "No Strings." He was producer for all of Cap's original cast LPs since "Music Man," his first for the company, and will be active in this area at Victor.

Mrs. Gibson Drops Claim To Tunes Don Composed

Knoxville, Tenn., July 16.

Mrs. Don Gibson, wife of the country music singer, has been granted an uncontested divorce in Knoxville Chancery Court. She received custody of their child and a property settlement plus $500 per month for support.

Under terms of an agreement Mrs. Gibson relinquished any claim to music composed in the name of her ex-spouse and held by Acuff-Rose Publications and Wesley Rose. In her suit she claimed that she personally wrote many of the Gibson's songs, including "I Can't Stop Loving You," a 1,000,000-record seller after it was waxed by Ray Charles.

A cross-bill filed by Mrs. Gibson against the music publishers was dismissed. Gibson brought the original action, but she later filed on "cruel and inhuman treatment" which was the basis for the decree.

NATIVE ROCKERS OUTSELL YANKS

By ROGER WATKINS

London, July 16.

Industryites and veteran observers of the music scene in this country are putting this year down as the one where Britain finally grabs the initiative from the Americans in the pop disk field. For native producers have, in the last six months, mastered the art of waxing the beat group a la Nashville (Tennessee).

Accordingly, the United Kingdom is now in the middle of a deluge of beat group disks, mostly made on the home front, where in the past the Yanks decidedly had the edge in this sphere.

Strength of the trend can be gauged from the fact that out of the 50 top selling disks here, 18 feature rock groups (not counting The Everley Bros., Paul & Paula and Cliff Richard and the Shadows). That the British have taken a commanding lead becomes evident when it is realized that of the 18 aforementioned groups only four are American.

Further indication of the rapidly accelarating demise of foreign pop singers from these parts is that on the current 50 top platters, only 16 emanate from the States.

Leading the Polls

Over the past six month, the first eight places in a local sheet's popularity poll went to British artists (five places to rock groups). Furthermore, it is certainly true that in the last nine months (since, in fact, Elvis Presley's "She's Not You") no Yank record has topped the British best sellers.

Prime factor as they are in the ousting of American disks from the British hit scene, the beat groups are having a profound effect in the local arena. Principally, they have sparked a drastic shift of emphasis in the source of talent supply from London to the Provinces.

For instance, the new and important names that haves emerged —such as The Beatles, Gerry & The Pacemakers, Billy J. Kramer & the Dakotas and one or two others—emanate from Liverpool. In fact, there is so much activity in that part of the country on the beat music front that a "Liverpool Sound" has been evolved, and is his big demand.

Similarly, in Birmingham and Manchester a host of new groups have sprung up which are attracting a lot of the glitter from the London-oriented popsters.

Talent 'Goldbrush'

With this upsurgance of music activity in the sticks, and the big swing over to groups, the record companies have been forced to rush out of town and into a flurry of signings. One industry exec described if as "similar to landbuying in a goldrush," with everyone from big operator to the smallest independent rushing to stake a claim in the hope of hitting a bonanza.

Illustrative of the proportions in which the new rock groups are now signed, EMI has just inked some halfdozen young groups from Birmingham which are added to a beat group lineup already comprising Shadows, Pacemakers, Dreamers, Dakotas Hollies, Swinging Blue Jeans and several more.

Similarly, Decca is making a play for any beat group showing any glimmering of talent. It has already waded in with The Tornadoes, Harris & Meehan, the Tremoloes, The Batchelors and Rolling Stones and so on.

Besides the continuing auditions which are happening on behalf of major diskeries and independents in the big inland provincial towns, disk producers are keeping a sharp eye on Merseyside where, according to one exec, around 150 groups have sprung up —and are working.

Prexy Kenin Hits 3 Negro Tooters' Bias Charges vs. AFM as 'Infamous'

Herman Kenin, prez of the American Federation of Musicians, has branded bias charges leveled at him and other AFM officers and board members as "an infamous and false accusation." The charges were made in a Federal Court suit brought last week by three Columbus, O., musicians who claim that the union governing board seeks to bar a merger of the white and Negro locals in Columbus.

The complaint was filed by Harland T. Randolph, William S. Stewart Sr. and William Tye on their behalf and on behalf of "all other Negro musicians similarly situated." Kenin, in answering the allegations, stated that "we have for many months been seeking the merger of the white and Negro locals in Columbus, as we do in every other area where this vestige of outmoded and unfortunate segregations exist and we shall continue to press this long-declared policy."

The Federation still has a few situations whereby two separate locals, one white and the other Negro, both work in the same territory. The AFM, however, has long been seeking to merge these locals wherever possible. But, in some instances, the local tooters prefer the segregated system for one reason or another and have refused to merge, although all peacefully coexist.

Discussing the Columbus action, the AFM prez noted that he personally has met with the Negro locals of Ohio to urge integration but has been unable to obtain any effective promise of cooperation. He added that the Federation adheres to a firm policy of local autonomy and hence can take no official action in such matters.

"The litigation brought by the three Negro musicians in Columbus appears to have the purpose of preventing, rather than advancing the cause of integration that we of the Federation seek to promote," Kenin asserted.

Set Miles Davis, Others For Monterey Jazz Fest

Monterey, Cal., July 16.

Sixth annual Monterey Jazz Festival, scheduled for Sept. 20-22, includes the following lineup:

Miles Davis, the Modern Jazz Quartet, Harry James, Quincy Jones, Dave Brubeck, Mel Torme, Gerry Mulligan, Thelonious Monk and specially commissioned works to be performed by the Gerald Wilson All-Star big band.

Season tickets for the five concerts and a number of special events are scaled from $13 to $25. These tix entitle holders to best reserved seats at less than regular b.o. prices.

CBS' DJ Randle Also on Col Wax

CBS deejay Bill Randle is also becoming a Columbia Records producer and packager. He will undertake sundry special projects and develop new ideas and talent.

Randle, when he was a prominent midwest disk jockey (first in Detroit, then Cleveland) before CBS brought him to New York, supervised a number of a&r projects. His experience as a purveyor and merchandiser of wax works resulted in the parent CBS Inc. arranging for his extension of activities with the Columbia Records arm.

UA NAMES JACK GOLD SINGLES SUPERVISOR

Jack Gold has been appointed director of singles activities in the artist and repertoire department of United Artists Records. He'll supervise the singles releases of the UA talent roster and those of its subsids, including Arthur Godfrey's Contempo imprint and the Ascot, Garex and Park Avenue labels. He will also purchase masters for these lines and is working on several album projects for the diskery.

A vet of the music pub and waxing fields, Gold has been responsible for several disclicks over the past years. He came to UA Records from the company's publishing affiliate, Unart Music, where he was exec producer in charge of creative projects for the past year.

He'll be assuming a role in the planned enlargement of the UA roster of house artists, now developing rapidly via tieins with the parent film company's product and that of UA-TV, its video affiliate.

Sight Sound, New St. Pete Diskery, Cuts 1st Release

St. Petersburg, Fla., July 16.

Dixieland dominates the first release of Sight Sound Records, recording division of Sight Sound Motion Productions Inc., formed here early this year by Howard (Jeff) Forbes, veteran radio and television producer-director and George Holm, longtime cinematographer. Sight Sound studios represent one of first such efforts in south.

The disk, an EP 45 rpm featuring smoothly rhythmic music by The Nite-Caps, instrumental duo currently appearing at local Embers, favorably demonstrates organ-trumpet combination. Released July 1, it includes "It's A Lonesome Old Town," "Georgia On My Mind," "Do You Know What It Means To Miss New Orleans" and "Limehouse Blues."

Artists are organist Marie Zachary and Ray Stone, trumpet. Music director at Sight Sound is William J. (Bill) Weeks. Soon to be released is a single featuring Arnie Mossler and his Suncoast Dixielanders.

Pickwick Still Releasing Controversial Lou Monte LP; Set Court Hearing

Pickwick International, distributor of low-priced disks, will go into N.Y. Supreme Court today (Wed.) to answer a $500,000 damage suit brought by singer Lou Monte who charges that Pickwick has been distributing an "unauthorized" LP containing songs by him and bearing his likeness on its cover. Disk is called "Spotlight on Lou Monte."

Contrary to earlier reports, Pickwick has not ceased circulating the 99c album, as Monte so far hasn't obtained an injunction halting the distrib from issuing it. In his complaint, Monte claims that Pickwick is "perpetrating a fraud on the public" by selling the LP. He also asserts that he has been pacted with Reprise Records since 1961.

Cy Leslie, Pickwick prez, contends that tapes for the disk were made by Monte in 1949 in a licensed studio by a diskery which is a signatory to the Labor and Trust Agreement of the AFM.

Monte also claims that only three of the tunes in the album are actually sung by him. Leslie notes that four of the 10 tunes are by the Italo singer and the balance is the same type of Italian interpretation which Monte uses.

Pitt Batoner Hal Betters Burned in Brush Fire

Pittsburgh, July 16.

Harold Betters, local bandleader and jazz trombonist, suffered first and second degree burns at his home in nearby Connellsville when he tried to put out a brush fire. An overturned can of gasoline caused most of the damage.

Doctors expect him to be out of action for over three months.

Darin's 'Roses,' '8½' Track, Domino's 'Here,' Orbison's 'Dreams' Top LPs

BOBBY DARIN: "18 YELLOW ROSES & 11 OTHER HITS" (Capitol). Pegged to his latest disclick "18 Yellow Roses," this album gives Bobby Darin a chance to cut loose on a set of pop hits of recent vintage. Arrangers for the session, which scores solidly, are Bert Keyes, Jack Nitzsche, Walter Raim and Bobby Scott and they have put good work behind the singer. Tunes include "Walk Right In," "Not For Me," "I Will Follow Her," "Cant Get Used to Losing You" and others. Darin gives 'em all a brisk treatment that should put this latest effort for Capitol into a top action orbit.

"8½" (RCA Victor). The soundtrack of Federico Fellini's latest import has been turned into a striking musical package. Like the pic itself, the Nino Rota score is a congress of contrasting themes and moods, ranging from a lilting waltz through a jazzy piece to a harsh Brechtian ballad. The varied styles gives this film music an unusual impact.

"HERE COMES FATS DOMINO" (ABC Paramount). One of the most durable of all rock and rhythm 'n' blues artists, Fats Domino is still going strong in this latest session. With arrangements by Bill Justis, the singer-pianist puts the emphasis where he has always put it—on the beat and an earthy vocal sound. This set drives through an array of tunes, some familiar and others not, which never lets that big beat go. Teen ears should dig this latest from Domino who seems to be a bottomless well of pop material and interpretations. It's his first Nashville LP and has put that town's vaunted sound into a fine set of grooves.

ROY ORBISON: "IN DREAMS" (Monument). The hot vocal sound of Ray Orbison is nicely presented in this Monument session. The singer, who has scored with a string of clicks in recent years, has a fine outing with this album which crisply spotlights his emotional singing style. Tempo ranges from hard-driving material to moodier pieces, all of which keep the beat going solidly throughout. Orbison swings out nicely on the pop tunes presented, some of which are from the recent disclick songalog. His effective treatment should put this set into a high sales and programming orbit.

JAMES DARREN, SHELLEY FABARES, THE MARCELS, PAUL PETERSON: "BYE BYE BIRDIE" (Colpix). This session gives Colpix a chance to showcase four of its top-selling artists in the Charles Strouse-Lee Adams score from "Bye Bye Birdie." The idea is ably introduced as James Darren, Shelley Fabares and Paul Peterson combine in "Put On a Happy Face," then swing out individually on others. The Marcels also step out on the show's two rock numbers, "One Last Kiss" and "Honestly Sincerely." Stu Phillips produced, arranged and conducted the LP. He did an excellent job of bringing out the best in his performers to create a sock and original LP. Now a Columbia picture, "Birdie" will be around all summer. So should this LP, in stores and on the air.

"JAY & THE AMERICANS AT THE CAFE WHA?" (United Artists). This is a fine outing for Jay & the Americans which gives the unit the opportunity to try various styles, including folk, pop and a touch of jazz. Since the boys are at the Greenwich Village Cafe Wha? for the session, there's also some patter and an occasional comedy bit. It adds up to a nice showcasing for the unit's versatility and should garner lotsa attention from buyers and programmers. Tunes range from the Broadway "A Lot of Living to Do" to the rock "Kansas City" to the folk "This Land Is Your Land," all dressed up in a smart harmonic vocal style.

LEROY VAN DYKE: "THE GREAT HITS OF LEROY VAN DYKE" (Mercury). Here's a natural for a country cleanup. Leroy Van Dyke has become a potent force in the country & western field by virtue of his three major clicks; "Auctioneer," "Big Man In A Big House" and "Walk On By" (all included here) and this package will reaffirm that standing. His c&w style covers the rocking beat ("The Life You Offered Me"), the cheating-blues songs ("If A Woman Answers") and the uptempo beat ("The Other Boys Are Talking"). A c&w addict couldn't ask for much more.

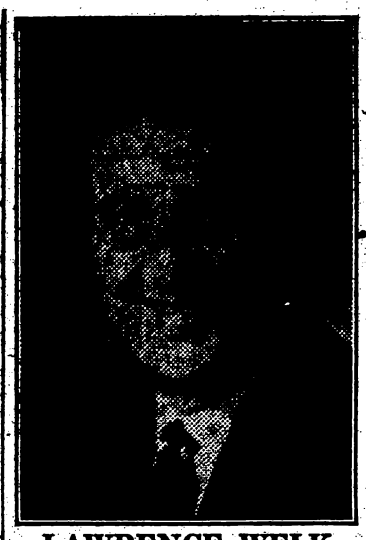
CANNONBALL ADDERLEY: "CANNONBALL'S BOSSA NOVA" (Riverside). The bossa nova continues to attract the attention of disk companies and their artists as this latest from Cannonball Adderley attests. Swinging with the Bossa Rio Sextet, the saxman blows nicely through lotsa bossa melodies. The Sextet lends fine backing to Adderley's wailing, keeping the beat in a sharp groove and adding some melodic work. Adderley drives surely on the faster numbers and displays a more subtle touch on the slower bossa bits, all adding up to a groovy session in this Latino vogue.

"HOOTENANNY" (Crestview). If its folkmusic you want, there's about as healthy a roster as anywhere on Elektra Records. This company's Crestview subsid has herein gathered together performances by several of these artists and put them into a package called "Hootenanny." Present are the Limeliters, Josh White, Theodore Bikel, Bob Gibson, Bud & Travis, Oscar Brand, Judy Collins, Ed McCurdy, Judy Henske, the Dillards, the Travelers 3 and Will Holt. Several of them have graduated from their Elektra beginnings through the years, but their performances have been nicely preserved. They're now combined for a fine folk sampling which should attract lotsa coin and programming attention.

CLARK TERRY SEXTET FEATURING BEN WEBSTER: "MORE" (Cameo). The popular "More" theme from the film "Mondo Cane" provides the springboard for this swinging jazz outing from the Clark Terry Sextet, featuring Ben Webster. Trumpetman Terry wails nicely on the title item, which is dressed in a bossa nova backing for this session, and steps out slickly on others. Webster's sax work also gets a showcasing as the group cuts through some interesting material like the "Anthony and Cleopatra Theme," "Gravy Waltz," "The Good Life" and some jazz pieces by Terry, among others.

"HEDY WEST" (Vanguard). Hedy West, an authentic product of the southern backwoods, debuts on disks in a highly appealing roundup of folk songs. Accompanying herself on the banjo, Miss West displays a small, but sure voice of considerable charm. The songs are all solid Americana, including such standout entries as "Drowsy Sleeper," "Shady Grove," "500 Miles," "The Brown Girl" and "Fare Thee Well."

"THE GREAT HAWKSHAW HAWKINS" (Columbia Harmony). Columbia's Harmony series has a fine country addition with this LP by Hawkshaw Hawkins. The victim



LAWRENCE WELK
Presents His New Double Hit Dot Record
"BREAKWATER" B/W "SCARLETT O'HARA"

of that recent plane crash which took the lives of several other C&W stars, Hawkins' voice nicely preserved in this album which presents the singer-guitarman in a solid array of appropriate tunes. He gets an emotional vitality into his work which puts this outing high up on the country list as he renders such as "Put a Nickel in the Juke Box," "I Can't Seem to Say Goodby," "Patino," "Big Ole Heartache" and others.

JULIE LONDON: "JULIE'S GOLDEN GREATS" (Liberty). The moody, emotional ballad, as exemplified by "Cry Me A River," is in fine hands when Julie London takes over. The pitch becomes more romantic and the message more meaningful. So, in addition to "Cry Me A River," which established her in the disk field, she's got "In The Wee Small Hours Of The Evening," "I Love You Porgy," "Midnight Sun" and "Black Coffee" to tug the programmers. And, for a change-of-pace brightness there are "Daddy" and "Come On-A My House."

NICK NOBLE: "RELAX" (Liberty). Crooner Nick Noble tries out his pipes on a set of standards with this session. The result is a simple and generally-effective outing. The tunes are in a ballad mood, and the singer gives 'em a smooth, glossy treatment that puts the songs across with strength and savvy. The renditions are straightforward with no gimmicks in voice or orchestration. Noble matches this honesty with strong and easy technique. He gets a nice feeling into his work and registers as a disker with solid potential.

Schoenbaum to DGG

Jerry Schoenbaum has been named general manager of the Deutsche Grammophon division of MGM Records.

Schoenbaum formerly was with Chesterfield Music and the Discount Record chain. His interests in these operations has been purchased by his partner, Irving Tepper.

Longplay Shorts

Columbia Records has set four classical Masterworks releases for July . . . **Edmund Thigpen**, drummer for **Oscar Peterson's** trio, will wax his first jazz set as a leader, using seven or eight sidemen, later this month for Verve Records . . . Comedian **Joe E. Ross** of tv's now-defunct "Car 54, Where Are You," will cut an LP for I.P.G. Records to be tagged "Confessions of a Healthy Comic" . . . **The Tymes** have followed their Cameo-Parkway single "So Much In Love" with an album pegged to the same romantic theme . . . **Erroll Garner** finished his second LP for Reprise, his first set in several years with a full orch, tagged "A New Kind of Garner" and featuring the four themes the pianist wrote for the film "A New Kind of Love," his first pic assignment.

Epic Records' July pop release is **Bobby Vinton's** "Blue on Blue" and the label's classical release for the month contains five LPs, one a two-disk package . . . **Marvin Cane**, v.p. of Screen Gems-Columbia Music and Colgems Music Corp., and **Jack Lewis**, Colpix Records a&r man, returned from London and meetings with film producer **Carl Foreman** and composer **Sol Kaplan** over arrangements for the final recording sessions for the soundtrack of "The Victors" which the label will issue . . . Command will release LPs by **Charles Magnante, Dick Hyman, Urbie Green** and **Doc Severinsen** during the summer in line with Command director **Enoch Light's** policy of spotlighting sideman as LP stars.

Atlantic Records will be out this week with an LP by **Barbara Lewis** called "Hello Stranger," pegged to her click single of the same title. The young chirp, incidentally, penned all of the 10 tunes in the LP herself . . . **Norm Ladd**, singing maestro at Roseland Dance City, will have his latest album, "Swingin' Nice 'n' Easy," released later this month by Meric Records. Songstress **Dorothy Ferguson** also is heard on the session . . . **Claude Hopkins** finishing his third LP as pianist-maestro at the Nevele Country Club (Ellenville, N. Y.) Safari Lounge . . . SESAC's "Just a Minute" quickie musical seg spots album series featuring name bandleaders getting wide usage in radio and tv stations around the country.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

SAM COOKE . . . . . FRANKIE AND JOHNNY
(RCA Victor) . . . . . Cool Train
Sam Cooke's "Frankie and Johnny" (Kagat) reprises this classic in an updated rocking version which this singer belts for maximum impact in the teenage sector. "Cool Train" (Kagat) is a more pretentious effort with interesting atmospheric lyrics.

* * *

JERRY JACKSON . . . . . BLOWIN' IN THE WIND
(Kapp) . . . . . If I Had Only Known
Jerry Jackson's "Blowin' In The Wind" (Witmark) is a standout folksong with a moving lyric that has caught on in the civil rights movement. This is a fine rendition with broad pop potential. "If I Had Only Known" (Otis Byerst) was not included on the reviewer's copy.*

* * *

JAY & THE AMERICANS . . . . . ONLY IN AMERICA
(United Artists) . . . . . My Clair DeLune
Jay & The Americans' "Only In America" (Screen Gems-Columbiat), based loosely on the Harry Golden tome, is a catchy patriotic ballad which this combo projectss in a very stylish arrangement. "My Clair DeLune" (Trio) is a pretty ballad conception derived from the Debussy melody.

* * *

ALLAN SHERMAN . . . HELLO MUDDUH, HELLO FADDUH
(Warner Bros.) . . . . . Rat Fink
Allan Sherman's "Hello Mudduh, Hello Fadduh" (Curtain Call) registers as another laugh-filed takeoff on a youngster's letter from camp to his parents. "Rat Fink" (Hill & Ranget) is a moderately funny parody on "Rag Mop."*

* * *

GEEZINSLAW BROS. . . . . COOL IT IN OUTER SPACE
(Columbia) . . . . . My Old Buddy
Geezinslaw Bros.' "Cool It In Outer Space" (Geezinslawt) is an amusing topical ballad with a country sound which this combo makes very flavorsome for strong pop potential. "My Old Buddy" (Geezinslawt) is a straightforward rockabilly entry also handled effectively.

* * *

CONNIE FRANCIS . . . . . DROWNIN' MY SORROWS
(MGM) . . . . . Mala Femmena
Connie Francis' "Drownin' My Sorrows" (Mernat) gives this songstress a lilting ballad with a country flavor which she uses well. "Mala Femmena" (Romance-Ding Dongt) changes pace with an Italo-styled slice in which Miss Francis is very much at home.

* * *

THE O'JAYS . . . . . LONELY DRIFTER
(Imperial) . . . . . That's Enough
The O'Jays' "Lonely Drifter" (Hidlet) shapes up as a hardhitting rocking ballad with a lyric and vocal sound to which the Coke set will respond. "That's Enough" (Venicet) moves at a brighter tempo, also down a rocking road which this combo skillfully negotiates.

* * *

HANK CRAWFORD . . . . . ANY TIME
(Atlantic) . . . . . Blueberry Hill
Hank Crawford's "Any Time" (Hill & Ranget) dishes up the erstwhile hit as a showcase for this saxist's slow ballad style. "Blueberry Hill" (Chappell) is another oldie getting the same kind of treatment.*

* * *

THE TOKENS . . . . . A-B-C, 1-2-3
(RCA Victor) . . . . . Hear the Bells
The Tokens' "A-B-C-1-2-3" (Bright Tunest) comes across as a well-fashioned piece of material aimed at the teenage set who'll go for the simple lyric and the way-out sound. "Hear The Bells" (Bright Tunest) is an attractive ballad with a neat medley of folk and calypso ideas.

* * *

WEE WILLIE DENSON
STRANGE THINGS ARE HAPPENING
(May) . . . . . That's All I Want From You
Wee Willie Denson's "Strange Things Are Happening" (Marnesheik) shapes up as driving rocker with a revved-up sound that should mop up spins among the Coke set. "That's All I Want From You" (Weiss & Barryt) gives this ballad, a hit some years ago, a contemporary-styled workout.

* * *

THE KINGSTON TRIO . . . . . BALLAD OF THE THRESHER
(Capitol) . . . . . Desert Pete
The Kingston Trio's "The Ballad of The Thresher" (Reedlands) is a stirring tribute to the lost atomic submarine in a folksong format which this combo handles in polished style. "Desert Pete" (Sleepy Hollow*) changes pace with a brightly rhythmic saga about the Old West.*

* * *

PAUL CLAYTON . . . . . GREEN ROCKY ROAD
(Monument) . . . . . San Francisco Baby Blues
Paul Clayton's "Green Rocky Road" (Cherry Lane) is a charming ballad in a folk idiom which this veteran singer handles in easy style. "San Francisco Baby Blues" (Hollist) is another pleasing uptempo ballad due for spins.*

* * *

JIMMY LOGSDON . . . . . THE LIFE OF HANK WILLIAMS
(King) . . . . . The Death of Hank Williams
Jimmy Logsdon's "The Life of Hank Williams" (May-Kayt) is in the established country groove of honoring heroic figures in song. It's a straightforward, but sincere-sounding saga with a long prose recitation of Hank Williams' biography. "The Death of Hank Williams" (Loist) details the circumstances of the late songwriter's demise in his car en route to a show.

* * *

THE CRAZY JACKS . . . . . LISZT STOMP
(London International) . . . . . Paganini Stomp
The Crazy Jacks' "Liszt Stomp" (BIEM) shapes up as a fast-driving instrumental exercise through a Liszt rhapsody dished up by this combo in pop style. "Paganini Stomp" (BIEM*) is more of the same.* *Herm.*

*ASCAP. †BMI.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	15	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
2	2	20	**LAWRENCE OF ARABIA** (Colpix) **Soundtrack** (CP 514)
3	3	27	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
4	4	9	**BEACH BOYS** (Capitol) **Surfin' U. S. A.** (T 1890)
5	6	15	**HOW THE WEST WAS WON** (MGM) **Soundtrack** (1E5)
6	18	4	**KYU SAKAMOTO** (Capitol) **Sukiyaki & Other Japanese Hits** (T 10349)
7	5	16	**TONY BENNETT** (Columbia) **I Wanna Be Around** (CL 2000)
8	10	4	**CLEOPATRA** (20th Fox) **Original Sound Track** (FXG 5008)
9	8	89	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
10	12	16	**KINGSTON TRIO** (Capitol) **Kingston Trio No. 16** (T 1871)
11	28	3	**JAMES BROWN** (King) **James Brown Show** (826)
12	7	14	**JOHNNY MATHIS** (Columbia) **Newest Hits** (CL 2016)
13	—	1	**NAT KING COLE** (Capitol) **Lazy, Crazy Days of Summer** (T 1932)
14	20	25	**HENRY MANCINI** (Victor) **Our Man in Hollywood** (LPM 2604)
15	9	12	**BYE BYE BIRDIE** (Victor) **Soundtrack** (Loc 1081)
16	19	3	**FRANK SINATRA** (Reprise) **Concert Sinatra** (R 1009)
17	35	4	**THE VENTURES** (Dolton) **Surfing** (BLX 2022)
18	37	4	**AL MARTINO** (Capitol) **I Love You Because** (T 1914)
19	26	60	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
20	22	13	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2007)
21	29	14	**NANCY WILSON** (Capitol) **Broadway My Way** (T 1828)
22	27	60	**TONY BENNETT** (Columbia) **I Left My Heart in San Francisco** (CL 1869)
23	42	4	**HENRY MANCINI** (Victor) **Uniquely Mancini** (LPM 2692)
24	—	1	**TOVARICH** (Capitol) **Original Cast** (TAO 1940)
25	14	27	**ROBERT GOULET** (Columbia) **Sincerely Yours** (CL 1931)
26	16	13	**ROBERT GOULET** (Columbia) **Wonderful World of Love** (CL 1993)
27	11	13	**ELVIS PRESLEY** (Victor) **Happened at World's Fair** (LPM 2697)
28	25	3	**BOSTON POPS** (RCA) **Stardust** (LM 2670)
29	32	7	**NEW CHRISTY MINSTRELS** (Columbia) **Tall Tales** (CL 2017)
30	15	64	**ANDY WILLIAMS** (Columbia) **Moon River** (CL 1809)
31	47	15	**PETER NERO** (Victor) **Hail the Conquering Nero** (LPM 3638)
32	13	14	**LAWRENCE WELK** (Dot) **Early 1963 Hits** (DLP 3510)
33	34	6	**CHANTAYS** (Dot) **Pipeline** (3516)
34	—	1	**BILLY VAUGHN** (Dot) **Sukiyaki & 11 Hawaiian Hits** (DLP 3523)
35	—	4	**She Loves Me** (MGM) **Original Cast** (E 41180)
36	—	1	**PERCY FAITH** (Columbia) **Themes for Young Lovers** (CL 2023)
37	21	7	**SMOTHERS BROS.** (Mercury) **Think Ethnic** (MG 30777)
38	33	18	**ROY ORBISON** (Monument) **Greatest Hits** (M 8000)
39	17	9	**JIMMY SMITH** (Verve) **Hobo Flats** (V 8544)
40	39	8	**VAUGHN MEADER** (Cadence) **First Family, Vol II** (CLP 3065)
41	23	11	**STEVE ALLEN** (Dot) **Gravy Waltz** (DLP 3515)
42	31	6	**ANDRE KOSTALANETZ** (Columbia) **Wonderful World of Opera** (CL 1995)
43	40	19	**JOAN BAEZ** (Vanguard) **Baez in Concert** (VRS 9112)
44	49	43	**STAN GETZ—CHARLIE BYRD** (Verve) **Jazz Samba** (V 8432)
45	48	56	**KINGSTON TRIO** (Capitol) **Best of Kingston Trio** (T 1705)
46	41	2	**JULIE LONDON** (Liberty) **The Good Life** (3300)
47	38	6	**JOAN BAEZ** (Vanguard) **Vol. II** (VRS 9094)
48	43	2	**LAWRENCE WELK** (Dot) **Bubbles in the Wine** (DLP 3489)
49	50	8	**JOAN BAEZ** (Vanguard) **Vol. I** (VRS 9078)
50	24	24	**FRANK FONTAINE** (ABC-Par) **Songs I Sing on Jackie Gleason Show** (ABC 442)

British Disk Best Sellers

London, July 16.

I Like It ..... Pacemakers (Columbia)
Atlantis ..... Shadows (Columbia)
Gotta Make Fool ... Dreamers (Columbia)
Confessin' ..... Ifield (Columbia)
Chains From Heart .. Charles (HMV)
Deck of Cards .... Martindale (London)
Bo Diddley ..... Holley (Coral)
From Me To You ..... Beatles (Parlophone)
Falling ..... Orbison (London)
Want Know Secret ... Kramer (Parlophone)

9 Mpls. Symph Tooters' Cuffo Concert for CORE

Minneapolis, July 16.

An eight-man Minneapolis Symphony Orchestra ensemble and the orchestra's pianist are donating their services for a concert here July 25 for the benefit of the National Assn. for the Advancement of Colored People and the Congress of Racial Equality.

Proceeds will go to both organizations' legal departments which are in need of funds. The concert is being sponsored by the Minneapolis branch of the Women's International League for Peace and Freedom at a time when its heads feel that many localities will welcome the opportunity to aid in the Negroes' current struggle for "a better deal."

Meyer Davis Supplying Orchs for Waldorf, N. Y.

Meyer Davis will supply the music for the Empire Room of the Hotel Waldorf-Astoria, N.Y., starting in the fall. Milt Shaw, current at the Plaza's Persian Room, headed the main orchestra last season. Davis has already started as the inn's official tooter supplier, with a trio in the hotel's Peacock Lounge.

Davis will also be one of the operators of the Amphitheatre of the N.Y. World's Fair next year. It's the site of the Billy Rose Aquacade of the 1939-40 Fair. In addition, Davis supplies the musicians for many White House functions and the orchestras on the several ships of the United States Lines.

Gospel Singers in A.C. Nitery Draw Fire & Brimstone From Negro Clerics

Atlantic City, July 16.

Appearance of the Willa Moultre Gospel Singers at Le Bistro, Irv Kolker's nitery on the Pacific Ave. bistro strip, is being protested by clergymen from the Negro churches in the resort.

The Gospel Singers, with a program of hymns, spirituals, etc., are on a card with songster Jack Jones, comedienne Kay Carole and the Mike Longo trio four times nightly. The group opened last Monday night (8) and despite the protests, Kolker says they will remain.

The singers are five Negro girls who were organized about three months ago by Willa Moultre, one of the group. She is a sister of Clara Ward, of the Clara Ward Singers. Her mother heads the Gertrude Ward Gospel Singers now appearing in Disneyland. Her father is George Ward, head of a choral group at the Mutchmore Memorial Baptist church in Philadelphia, her home city.

The Rev. Henry A. Hildebrand, pastor of St. James A. M. E. Church here,says: "I very definitely feel that the use of Gospel songs and Gospel singers as a medium of nightclub entertainment is both a sacrilege and a mockery of one of the instruments of worship used by a great many people.

"The Gospel songs or the spirituals have come to us out of the travail and suffering of a people who employed them as an escape from the indignities and despair of human slavery."

He added that persons who use them as a means of amusement, especially through the medium of commercial entertainment, are doubtless persons who neither know nor appreciate "the blood and toil and sweat and tears" that gave birth to the Negro spirituals.

Rev. Hildebrand's stand is backed by all pastors of churches in the resort's Negro section.

The Gospel singing group can't see it that way. They say that the ministers "teach us we should go wherever people are to bring the words of the Gospel, so how can they object to us appearing in nightclubs?"

Narcotics Gig in Philly Flat Gets 2 Jazzmen Encore in $1,000 Bail

Philadelphia, July 16.

Jazz combo leader and saxophonist Lynn Hope, 36, and his drummer, David Jackson, 32, were arrested by Vice Squad detectives leaving the latter's apartment and held in $1,000 bail for the grand jury on charges of illegal possession or narcotics.

The beturbaned Hope, who is also known as Abdullah Ahmad, is currently featured at the 19th Hole Lounge. Police said he was carrying a small bag of marijuana and benzedrine and phenobarbital tablets when picked up.

Taken off Jackson was a small amount of heroin and two marijuana cigarets, and in his apartment, police said, they found 18 packets or heroin, three of marijuana and a number of "bennies."

Artist-Disk Deals

Capitol: Leon McAuliff

Country & western tooter Leon McAuliff has been signed by Capitol Records. A session to wax the c&w musician's first LP for Cap will be held this month. McAuliff then heads out on a tour of western niteries. Strummer has, since organizing his group in 1946, waxed for several labels, including Columbia, Dot and his own Cimarron Records.

Columbia: Geezinslaw Bros.

The Geezinslaw Bros., a c&w vocal parody unit, have been inked by Columbia Records and their first sides for the diskery has just been issued. Col is also prepping an in-person LP with the group, following their opening July 22 at the Edgewater Beach Hotel, Chi, where the quartet will be for four weeks.

Del-Fi: Bob Denver

Bob Denver, singer-actor featured regularly on tv in "Dobie Gillis," has been inked to Bob Keene's Coast indie label Del-Fi.

MGM WRAPS UP 3-DAY N. Y. SALES CONFAB

MGM Records wrapped up one of the largest conventions in its history Friday (12) to end a series of three-day meetings at the Plaza Hotel, N. Y., and the Gotham Playboy Club. The sessions brought together distributors of MGM and subsids Verve, Ava, DGG, Charter, Parker and Vesuvius. The huddles were kicked off by a July 10 dinner meeting for DGG distribs at the Plaza, hosted by MGM prez Arnold Maxin.

The following day, a joint meeting of MGM and Verve distribs was held at the Playboy Club, Maxin and Morrie Price, the company's marketing director, also spoke to the gathering as did album merchandiser Irv Stimler. On Friday (12) the MGM portion of the session was held with Maxin and Price again presiding.

New releases on all the labels were introduced, along with the sales policies which accompany them.

Inside Stuff—Music

The American Accordionists' Assn. is presenting a weekend of music and competition, topped by a gala concert Saturday (20) at the Pick Congress Hotel, Chicago. Pietro Deitro will emcee the show. Soloists will include Charles Camilleri, Carl Elmer, Mort Herold, Charles Magnante, Mat Mathews and Lou Prohut. Ensembles will include Joseph Biviano and Tony Mecca, the Art Van Damme Quintet, Bill Palmer and Bill Hughes, the Joan Cochran Quintet and the Carrozza Accordion Orchestra. Also appearing in featured performances will be Iona Reed, 1962 World Accordion Champ, and Leonard "Skeets" Langley, 1962 U. S. champ.

In addition to this concert, AAA is also directing the 1963 U. S. and National Accordion Champkonship competitions during the weekend.

The Berkshire Music Barn's season of 17 concerts for this year opened over the weekend near Lenox, Mass., with gigs Saturday (13) and Sunday (14) by Pete Seeger. Also slated to appear in the series, which will run Saturdays, Sundays and some Wednesdays through Sept. 1, are Herbie Mann, Louis Armstrong, Flatt & Scruggs, the Dukes of Dixieland, Ray Charles, Sabicas, Dave Brubeck, Al Hirt, the Weavers, Duke Ellington, Joan Baez, Carlos Montoya, George Shearing, Theodore Bikel and Miriam Makeba. Included are matinee and evening performances.

With interest in the gospel scene growing in recent months, diskeries and pubs have stepped up their activities in the area. Mills Music accelerated its religioso pace with the release of a folio by Sister Rosetta Tharpe. Called "Eighteen Original Negro Spirituals," the collection features many of the songs found in her recent Verve LP, "The Gospel Truth." Mills is also represented with additional gospel music via the soon-to-be-released Columbia album featuring the Clara Ward Singers and the Dukes of Dixieland. The pub's B. F. Wood affiliate has also published "The Swinging Preacher," waxed by Prince George on Epic.

"I wear nothing less than I wear on the beach. I guess it depends what kind of police chief you have," actress Jayne Mansfield told the press after Burlington, Ont., police chief Kenneth Skerrett called her satire on burlesque (which he caught on film) "indecent." Owner John Murray Anderson (sic) of Brant Inn's Sky Club, where she was appearing, ordered her to cut the bit.

The Vigo County (Indiana) Historical Society has moved the brick home of Paul Dresser, Hoosier songwriter who composed "On the Banks of the Wabash" and "My Gal Sal" et al., to a knoll in Terre Haute's Fairbanks Park overlooking the Wabash River. The society raised $20,000 to pay costs of the 11-block move and refurbish the 111-year-old dwelling.

David Dachs, Caedmon Records publicity director, is writing a book about the pop music biz to be published later this year by Bobbs-Merrill. Tome will cover many aspects of the music scene, from economics to esthetics, featuring interview comments by many execs and creative participants in the business.

Seeks Arthur C. Clough

Vinton, Va.

Editor, VARIETY:

I wonder if any VARIETY reader can help me with information about a tenor singer, Arthur C. Clough, who was popular in vaude and musical comedy 40 to 55 years ago. I need to know more about him to write a biographical sketch for a series about pioneer recording artists.

All I know about Clough is that he had the same name as a minor English poet of the 19th century, was a member of the Brunswick Quartet in vaude, and made a fair number of records for Victor, Columbia and Edison. He was a much better singer than the average popular tenor. I believe I have heard that he was also active as a radio singer in the 1920s. If he is still alive he must be somewhere around 80, since he began making records 54 years ago, in 1909.

Jim Walsh.
(Box 476)

On the Upbeat

New York

Goddard Lieberson, Columbia Records prez, reappointed honorary curator of the Yale U. Collection of Literature of the American Musical Theatre . . . **Desmond Slattery,** promoter-stuntman, set to tour nationally on behalf of disk clients "tune testing" their product . . . hipster **Thelonious Monk** and country warbler **Esco Hankins** out with debut singles for Columbia.

Stan Kenton to toot at the Musicarnival, Cleveland, July 28; **Maynard Ferguson,** Aug. 11; **George Shearing,** Sept. 1 . . . Singer **Billy Marvin** will be presented by **Jackie Leonard** on CBS-TV's Celebrity Talent Scouts July 23. Warbler **Michael Allen,** who recently appeared on the show, leaves shortly for a two-week singing tour in the Caribbean aboard the S. S. Santa Rosa . . . The "Jazz on Sunday Afternoon" concerts at the Royal Orleans Hotel, N. O., will feature the **Armand Hug Quartet,** July 28; the **Sayles' Silverleaf Ragtimers,** Aug. 11; **Al Hirt,** Sept. 8 and the **Last Straws,** Sept. 22.

Herb Sheldon hosting celeb sing along sessions at his Albertson (L. I.) Inn . . . Pianist-singer **Clarke Morgan** held over at the Sheraton-Tenney Inn (L. I.) Fiorello Room . . . **Johnny Cash** at the Glen Echo (Md.) Ballroom, July 20; Old Dominion Park, Manassas, Va., July 21; Champaign County Fair, Urbana, Ill., July 25 and Springlake Park, Oklahoma City, July 26-28 . . . Nob Records, Florida company, issuing its first four sides Aug. 1 . . . Singing maestro **Norm Ladd** held for two more weeks at Roseland Dance City, N. Y.

Robert Goulet out with a new Columbia single, "Believe In Me" and "How Very Special You Are" . . . **Mamie Van Doren** postponed breakin of her new supper club act which was to have bowed in Spain in August to do more European service camp appearances . . . Chirp **Maria Paul** will yodel for the summer at Hotel Brickman, South Fallsburg, N. Y. . . . Violinist **Aaron Rosand** and pianist **Eileen Flissler** set for European recital tours in October and November . . . **Steve Lawrence & Eydie Gorme** at the Sands, Las Vegas, July 31-Aug. 23.

Chubby Checker set for a three-month, 10-country European personal appearance tour beginning Friday (19) in Ireland . . . **Damita Jo** headlines at the Revere Beach (Mass.) Surf Club, Aug. 11-17 . . . **Al Martino** at the 500 Club, Atlantic City, Aug. 23-Sept. 1 . . . **Vaughn Monroe** at Sultan's Table, Denver, Nov. 1-9 . . . The Howff, new Gotham cabaret, opened a "Summer Bacchanal" program of Calypso, Twist, bossa nova, Gospel, etc. shows yesterday (Tues.) . . . Saxman **Sonny Rollins** at the Village Vanguard, N. Y. . . . Tenor **Jan Peerce** to tour Israel in August in a Hebrew-language version of Beethoven's "Fidelio," with **William Steinberg** conducting several of the performances.

Dave Brubeck's first orchestral composition, "Elementals," will be preemed Aug. 1 at the U. of Rochester, N. Y., by the hipster's quartet and a 45-piece orch from the U.'s Eastman School of Music . . . Singer **Howard Beder** at the Playboy Club, Chi. . . . **LuLu Porter** set by the State Department to rep the U. S. at the "Third International Song Festival" in Sopot, Poland, Aug. 15-18, where she'll compete with reps from 32 east and west bloc countries . . . **Bobby Rydell** makes his legit debut July 30 in "West Side Story" in Warren, O., the show then moving to Columbus, O., Aug. 6 for a week.

London

EMI negotiating for rights to release 20th's "Cleopatra" soundtrack . . . **Bill Croucher,** hitherto sales manager of Ember Records, joined Oriole sales division . . . **Bobby Rydell** due in next November for charity premiere of "Bye Bye Birdie" . . . U.S. jazz singer **Babs Gonzales** makes British debut when he opens a two week season at the Ronnie Scott club next week . . . Thrush **Polly Perkins** switched from Decca label to Oriole . . . EMI rolled out the red carpet for **Nat (King) Cole,** who sparked a concert in these parts Saturday (13). Company released two albums to coincide with the flip.

Maureen Scott becomes first British artist signed to the **Walt Disney** Buena Vista label. Her first wax, "He's So Near," is scheduled for release Friday (19) . . . **Count Basie** with **Sarah Vaughan** in dickers with Granada-TV for a one hour spec when the band gets here in September . . . Bandleader **Ted Heath** re-signed with the Decca label for a further five years . . . Sounds Incorporated now under disking contract to freelance producer **Joe Meek.**

The HIT! OF THE WEEK

KAI WINDING

And Orch.

Play

MORE

(From the Film "Mondo Cane")

Verve VK 10295

Verve

MMMM

THE TINKLING HIT WITH THE WOLF WHISTLE

JANIE IS HER NAME

Played by

ROGER WILLIAMS

KAPP-533

MILLS MUSIC, INC.
New York City

DIZZY GILLESPIE

QUINTET

featuring JAMES MOODY

Currently BIRDLAND, New York City

July 23-29, WONDER GARDEN, Atlantic City; Aug. 1-21 (Return Again), BIRDLAND, New York City; Aug. 23, CINCINNATI JAZZ FESTIVAL; Aug. 27 - Sept. 15, LONDON HOUSE, Chicago; Sept. 24 - Oct. 13, OFF BROADWAY CLUB, San Francisco; Oct. 14-27, BASIN STREET WEST, Los Angeles.

MERCURY RECORDS

BOOKED EXCLUSIVELY BY

ASSOCIATED BOOKING CORPORATION

JOE GLASER, President

50 WEST 57 STREET, NEW YORK 19 JUdson 2-7700

CHICAGO • MIAMI • HOLLYWOOD • LAS VEGAS • DALLAS • LONDON

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	5	EASIER SAID THAN DONE Essex	Roulette
2	5	5	SURF CITY Jan & Dean	Liberty
3	6	6	TIE ME KANGAROO DOWN Rolf Harris	Epic
4	10	5	MEMPHIS Lonnie Mack	Fraternity
5	8	6	SO MUCH IN LOVE Tymes	Parkway
6	33	3	FINGERTIPS Little Stevie Wonder	Tamla
7	3	9	BLUE ON BLUE Bobby Vinton	Epic
8	11	3	WIPE OUT Surfaris	Dot
9	—	1	DEVIL IN DISGUISE Elvis Presley	Victor
10	2	11	SUKIYAKI Kyu Sakamoto	Capitol
11	7	5	ONE FINE DAY Chiffons	Laurie
12	4	9	IT'S MY PARTY Leslie Gore	Mercury
13	20	6	ABILENE George Hamilton IV	RCA
14	9	18	HELLO STRANGER Barbara Lewis	Atlantic
15	13	6	RING OF FIRE Johnny Cash	Columbia
16	12	5	NOT ME Orlons	Cameo
17	36	3	HARRY THE HAIRY APE Ray Stevens	Mercury
18	—	1	SIX DAY ON THE ROAD Dave Dudley	Golden Wing
19	27	3	NO ONE Ray Charles	ABC-Par
20	19	11	YOU CAN'T SIT DOWN Dovells	Parkway
21	28	3	DETROIT CITY Bobby Bare	Liberty
22	34	3	JUST ONE LOOK Doris Troy	Atlantic
23	15	6	PRIDE AND JOY Marvin Gaye	Tamla
24	17	9	LAZY CRAZY, DAYS OF SUMMER Nat King Cole	Capitol
25	26	5	STRING ALONG Rick Nelson	Decca
26	16	13	STILL Bill Anderson	Decca
27	41	3	HOPELESS Andy Williams	Columbia
28	—	1	TIPS OF MY FINGERS Roy Clark	Capitol
29	—	1	BLOWING IN THE WIND Peter, Paul & Mary	Warner Bros.
30	—	1	CANDY GIRL Four Seasons	Vee Jay
31	29	15	TWO FACES HAVE I Lou Christie	Roulette
32	18	9	EIGHTEEN YELLOW ROSES Bobby Darin	Capitol
33	22	6	FALLING Roy Orbison	Monument
34	—	1	JUDY'S TURN TO CRY Leslie Gore	Mercury
35	—	1	I WONDER Brenda Lee	Decca
36	21	4	I WISH I WERE A PRINCESS Little Peggy March	RCA
37	23	5	FIRST QUARREL Paul & Paula	Philips
38	44	2	MY TRUE CONFESSION Brook Benton	Mercury
39	32	9	SWINGIN' ON A STAR Big Dee Irwin	Dimension
40	14	7	MY SUMMER LOVE Ruby and Romantics	Kapp
41	—	1	DENISE Randy & The Raindrops	Rust
42	—	1	HOOTENANNY Glencoves	Select
43	25	16	SURFIN U.S.A. Beach Boys	Capitol
44	46	8	IF MY PILLOW COULD TALK Connie Francis	MGM
45	30	14	I LOVE YOU BECAUSE Al Martino	Capitol
46	47	6	COME AND GET THE MEMORIES Martha and the Vandellas	Gordy
47	49	4	SAY WONDERFUL THINGS Ronnie Carrol	Philips
48	42	9	THE BOUNCE Olympics	Tri-Disc
49	43	8	DON'T YOU FORGET IT Perry Como	Columbia
50	31	11	DA DOO RON RON Crystals	Phillies

Folknik Impact

Continued from page 1

July 4 weekend. The Philly fest is a production of the Philadelphia Folksong Society and will run Sept. 6-8.

Over 70 artists will take part in four concerts and 20 workshops and panels at Newport. Among those slated to attend are Joan Baez, Clarence Ashley, Helene Baillageon, Theodore Bikel, Dock Boggs, Guy Carawan, Jean Carignan, Maybelle Carter, Paul Clayton, Bill Clifton, Judy Collins, Bob Davenport, the Dillards, Dorsay Dixon, Bob Dylan, Jack Elliot, the Freedom Singers, John Hammond Jr., Bess Hawes, Sam Hinton, John Lee Hooker and Mississippi John Hurt.

Others pencilled in are Ian & Sylvia, Kiva American Indian Group, Jim & Jesse, Bessie Jones, Peter La Farge, Tex Logan, Dave McAllester, Ed McCurdy, Raun MacKinnan, Bill Monroe & the Blue Grass Boys, Morris Bros., Tom Paxton, Peter, Paul & Mary, Frank Proffitt, Jean Redpath, Jean Ritchie, the Rooftop Singers, Tony Saletan, the New Lost City Ramblers, Pete Seeger, Mike Settle, Sonny Terry & Brownie McGhee, the Tarriers, Dave Van Ronk, Jackie Washington, Doc Watson and Mac Wiseman.

The Philly fest will have concerts, panels, contests, workshops, etc. too, with dancing as well, all to be held on the 15-acre Wilson Farm, Paoli, Pa. Theodore Bikel, Elizabeth Cotton, Bonnie Dobson, Jack Elliot, Mississippi John Hurt, Jimmy Martin & his Sunny Mountain Boys, Jean Redpath, Almeda Riddle, Mike Seeger, Hobarth Smith, Dave Van Ronk, Hedy West and others will participate.

THE FOUR FRESHMAN

Sing

WE'VE GOT A WORLD THAT SWINGS

on Capitol Records

From the Paramount Picture "THE NUTTY PROFESSOR"

PARAMOUNT MUSIC CORPORATION

THE ANSWER MY FRIEND IS

"BLOWIN' IN THE WIND"

PETER PAUL & MARY—W. B. 5368

CHAD MITCHELL TRIO—KAPP K 510 X

BOB DYLAN—COL—CL 4986

DENNIS & ROGERS—CRS—300 X

MUSIC PUBLISHERS HOLDING CORP.

More artists performing at the 1963 Newport Folk Festival record for Folkways Records than for any other record label.

Clarence Ashley, Helene Baillargeon, Dock Boggs, Guy Carawan, Jean Carignan, Paul Clayton, Jack Elliott, The Freedom Singers, Bess Hawes, Sam Hinton, Peter LaFarge, Tex Logan, Ed McCurdy, Frank Proffitt, Jean Ritchie, New Lost City Ramblers, Pete Seeger, Sonny Terry and Brownie McGhee, Dave Van Ronk, Doc Watson.

FOLKWAYS

"FIRST IN FOLK MUSIC"

FOLKWAYS RECORDS

121 W. 47th St., New York City 36

SINGERS, COMBOS AND BANDS

Recording company interested in signing singers, combos and bands. All types. Send audition record, resume and picture. All inquiries will be answered.

VARIETY, Box V-49,
406 N. Michigan Ave., Chicago 11, Ill.

Niteries to Get Break With IRS' Bow To Court Edicts on Tax Collections

A major break for nitery operators came last week when the Internal Revenue Service decided not to challenge several court rulings which held that it was okay for cafemen not to collect the 10% cabaret tax when the bill is paid prior to the presentation of the floorshow.

This is a new departure for the IRS which has always declared that collection of the check prior to the start of entertainment or dancing automatically entitled a patron to see the show and therefore he was subject to the levy. The recognized exception was the pre-theatre dinner served in hotels and niteries, where the patron left before festivities started.

The IRS move is likely to mean a vast change in nitery operation, and many owners hope that the end of the tax in this instance will hypo dinner business. It is now likely that separate checks will be given for food and liquor consumed prior to the start of the show. Should a patron stay over for the entertainment and order additional items, a separate check could be given on which the tax would be added.

Cafemen indicated that the IRS has legalized this procedure which was based on court rulings in several cases. All of the cases were virtually identical—a patron had paid his bill before the show went on and the operator didn't add the 10% tax.

One of the earliest tax cases of this nature arose when the 20% cabaret bite was in effect. Nick Prounis, operator of the Versailles, N.Y., claimed that a verbal ruling by the IRS had been given him which stated that food and liquor consumed before the entertainment went on was not subject to the tax.

This was later disputed by the IRS, which pressed for approximately $750,000 taxes. Unable to pay such a huge backlog, the Versailles closed and never reopened. Had Prounis taken the issue to court, he might have won.

Gunman Shoots Mass. Resort Nitery Owner As Rusty Warren Plays On

Revere Beach, Mass., July 16.

While Rusty Warren was in the middle of her act at the Surf Club Tuesday (9), the nitery owner, Peter DiCarlo, 51, was shot twice in the chest by the father of a man now doing a long prison sketch for a stickup at the same spot.

The shots came during the second show, but most of the capacity audience was unaware of the shooting because the gun used by his alleged assailant, John Silva Sr., 62, was equipped with a silencer.

Two bullets were removed from DiCarlo's chest in an emergency operation. After being on the danger list for 24 hours, his condition was reported as "satisfactory." Silva was treated for a severe head gash. Police clubbed him with a revolver to subdue him following the shooting.

Police said Silva walked into the lounge of the club, where a door had been pulled from its hinges by Saturday night (6) crowds trying to get in to catch Miss Warren, and blazed away at DiCarlo.

Silva's 28-year-old son, John Jr., pistol whipped DiCarlo's son, Joseph, during a stickup at the club in August, 1961, and is now doing 16-20 years in State Prison for that crime. Shooting of the elder DiCarlo is believed to have stemmed from that, police said.

Miss Warren was booked into the club for two weeks, opening Monday (1) and closed Sunday (14), with a sellout every night.

EDDIE FISHER YENS THOSE NEVADA DATES

Eddie Fisher is running a long string of dates in Nevada. Fisher, current at the Desert Inn, Las Vegas, will leave the state only for a single booking. He's set for the Lido Beach Club, Lido Beach, L. I., Aug. 3.

Singer is slated to return to Nevada, Aug. 16 Cal-Neva Lodge for a week, then back to the Desert Inn from Sept. 3-30.

Empire, Newcastle, Vaude Showcase, Due for Razing

Newcastle-on-Tyne, July 16.

The Empire Theatre, sole mainstay of vaude in this northeast England city, has been sold to Newcastle City Council for $525,000, and will be torn down in September. The city planning committee will give "favorable consideration" to an application for a new vaudery on modern lines.

Only remaining theatres in Newcastle are the local legiter, the Theatre Royal, and the Flora Robson Playhouse. Many American acts have topped the bill at the Empire, but shows have been difficult to obtain in recent years.

Hilton Hotels Int'l To Operate P.R.'s Dorado Riviera

San Juan, July 16.

Hilton Hotels International has signed an agreement to operate the Dorado Riviera Hotel for an inital 20 years. The 222-room hotel, a half-hour drive from San Juan which also has an 18-hole golf course, will be called the Dorado Hilton, according to Conrad Hilton, president of Hilton Hotel Corp.; Gasper Roca, president of International Investment Co., and George Geiger, president of Dorado Hilton Hotel Corp., a new company which owns the hotel's facilities.

International Investment Co. acquired 50% of the ownership of the hotel as part of the transaction on a total investment of $1,200,000. The Dorado Hilton as it stands today is valued at an estimated $7,500,000. The State Mutual Life Assurance Co., of Worcester, Mass., remains holder of the first mortgage in excess of $3,000,000.

Formal announcement, made both here and in New York, climaxed a series of reports about the changeover in the hotel's ownership and management.

While International Investment took 50%, Geiger, who is also president of Hotel Abbey, in New York, retained the other 50 per cent of the ownership. Geiger, prime developer of the new hotel, also was named president of the Dorado Hilton Hotel Corp., while Roca was named board chairman.

Conrad Hilton in a statement said that Hilton Hotels feel that the Dorado Hilton would complement the Caribe Hilton Hotel's San Juan operation, which does not have a golf course.

It was also learned that the Hilton chain will start an intensive sales promotion program for the Dorado Hilton through all its outlets. A manager for the Dorado Hilton is expected to be named this week. Meanwhile, Caribe Hilton Hotel manager Lawrence Boyle, and other executives from San Juan and other Hilton hotels, continue to run the hotel.

Rochester Hockey Club Hits Lean 'Capades' Deal

Rochester, N.Y., July 16.

The Rochester Americans of the American Hockey League, which annually promotes 'Ice Capades" in the Rochester War Memorial Auditorium, has requested a different rental arrangement for future bookings.

Jack Riley, general manager of the hockey club, who said "we need a better break on the ice show," has asked the War Memorial Commission for a $1,000 a day rental against 50% of profit arrangement. Riley's figures show the hockey club has lost money the last two years of the "Ice Capades" promotion when the terms were less favorable for the club.

"Since our hockey loss is considerable, we must get a better break on the ice show," Riley said in his letter to the commission. Lester Pollock, special consultant to the commission, is due to meet with Riley.

Diahann Carroll's Dual Deal at Sands, Vegas

Hollywood, July 16.

Diahann Carroll, current in the legit-musical "No Strings," has been inked to a dual deal for the Sands Hotel, Las Vegas. She's to play her first date Oct. 9 for three weeks. The second will be for three or four weeks during a mutually agreeable date in 1964. She's to get $12,500 weekly during both stints.

Deal was made by General Artists Corp.

AGVA Postpones Suspension Trials

Hollywood, July 16.

Hearings by a three-man American Guild of Variety Artists' trial board of other AGVA members up on same charges which drew 10-year suspensions for past prexy Penny Singleton, Bruce Yarnell and Doug Spears, have been continued by board to an indefinite date.

Motion by William E. Ferriter, attorney for Miss Singleton who last week brought suit against union and four members in Los Angeles Federal Court over the AGVA action in suspending her, was granted by board when Ferriter pointed out that actress' upcoming suit would have a direct bearing on other cases, since they were all being tried on same charges. Attorney's motion was made as board started hearing on Roy Rogers (not the cowboy actor) Wednesday (10) at Knickerbocker Hotel.

Trial board—consisting of chairman Vincent Silk, Sid Marion and Jack Haley, same panel which previously sat on cases of Miss Singleton et al.—was interrupted shortly after proceedings started when a U.S. marshal entered room and served Silk and Marion with copies of the Singleton suit, which names both as defendants.

In her complaint, the actress asks an injunction against union to prevent it from enforcing its 10-year suspension of her, charges breach of contract and demands $75,000 damages, and alleged bias and prejudice by trial board.

An hour later, during the noon hour, the U.S. marshal served Jimmy Kelly, branch manager of local AGVA, and Irvin Mazzei, union's western regional director and also named as defendant in Singleton suit, with same documents as were served Silk and Marion.

Hearing by Federal Judge Leon Yankwich on actress' first cause of action—an injunction against enforcement of AGVA suspension—has been continued until July 22. Bench granted motion by AGVA attorney Edgar Bardin for a continuance upon his assertion that necessary evidence was in New York.

AGVA's Disapproval No Defense for Frank Sennes; Escobar Gets Damages

Los Angeles, July 16.

Leon Escobar, director of a Mexican ballet troupe, was awarded $6,352 damages from Frank Sennes yesterday (Mon.) by Superior Judge Jesse J. Franpton, on grounds that Sennes did not fulfill an agreement made June 20, 1958 whereby he was to book ballet at Stardust Hotel, Las Vegas, and Palmer House, Chicago.

Escobar in his suit claimed he cancelled a South American tour in favor of U.S. stands. Sennes in his defense claimed he couldn't obtain approval of American Guild of Variety Artists to appearance of Escobar's troupe.

Caribe Hilton's Staff Shifts

San Juan, July 16.

Nicolas Albors, previously entertainment and publicity manager at the Caribe Hilton Hotel, has been upped to executive assistant manager of the Mayaguez Hilton, scheduled to open early in 1964.

Patricia Lee Tracy has been named director of public relations and social activities at the Caribe Hilton, while Luis Velez, staffer with the Hilton banquet department, has been promoted to banquet sales manager.

Adams May Win AGVA Presidency By Default as Pat O'Brien Withdraws

The race for the presidency of the American Guild of Variety Artists may fall to incumbent Joey Adams by default unless the courts order otherwise. Pat O'Brien, who had agreed to run against Adams, has withdrawn from the contest but complications may force his name to be placed on the ballot.

Should O'Brien win under those circumstances, it's likely that the presidency may either fall to Adams who would be runnerup, or it could go to the candidate elected to the first vicepresidency. Other possibility is that ex-AGVA prez Penny Singleton may be placed on the ballot.

The complicating factor came last week in Los Angeles Federal Court, where Miss Singleton filed suit to force AGVA to call off her 10-year suspension. Hearing was postponed to July 22 due to lack of time by the AGVA attorney to acquaint himself with the facts in the matter and because he stated that the AGVA ballots had already been printed.

If that is the case then O'Brien's name is already on the ballot. Before the July 3 deadline for withdrawal, O'Brien had sent in his acceptance along with his picture and statement for publication in the union's house organ. His change of heart came after the deadline.

O'Brien bowed out of the race on grounds he doesn't have the necessary time to properly devote to post if elected. He's writing a book, is set for summer and Fall stock and has a picture to do in Europe, probably in Ireland, later in Fall.

O'Brien skied to San Antonio, Tex., Monday (15) to star in production of "Mister Roberts," follows this with an engagement in "Finian's Rainbow" in Binghamton, N. Y., then is slated to go to Sullivan, Ill., for "Holiday for Lovers" in which he will star with his wife, Eloise.

Also withdrawing from the race for treasurer was Frank Ross. Russell Swann and Arthur Tracey are the sole candidates for that post.

The Honest Ballot Assn., which supervises AGVA elections, de-

(Continued on page 72)

Britain's Isle of Man Ups Ad Coin to Lure Tourists

Isle of Man, Eng., July 16.

An additional $36,000, given to the island tourist board this year, will be used to advertise this resort's location and promote special events this summer.

Members of the island parliament believe the Isle of Man may emerge in next five years as the leading holiday resort of the British Isles. It was a fashionable vacation spot in Victorian days, and many feel it can re-emerge.

Some 450,000 visitors are expected this year. The Isle of Man has stage shows in its main centers, plus other outdoor attractions.

Sherman, Ex-MCA, Named Assistant To GAC's Barnett

Paul Sherman, a former resident attorney at MCA, has been named assistant to GAC board chairman Lawrence Barnett. He gets veepee chevrons as well. Sherman, after the demise of the MCA talent agency last July, helped form the lawfirm of Sherman, Barovick & Konecky, of which the senior members were all MCA alumni. One of the firm's clients was UTM Artists Ltd., which was recently absorbed by GAC.

Sherman will come into GAC in a non-legal capacity. He had been a copyright expert. While at MCA he supervised legit, film, literary and variety fields. He's a Yale Law School grad and is chairman of the Authors' Committee of the American Bar Assn. and a charter trustee of the Copyright Society of the USA.

The appointment of Sherman moves GAC further along into the MCA image. Barnett was president of Music Corp. of America, an MCA subsidiary and remained with the MCA parent until April 20. With his entry into GAC as board chairman, he became the second largest holder of Baldwin-Montrose common stock. B-M is the GAC parent company.

Elsewhere at GAC, Ira Okun of the Coast nitery dept. shifted to the William Morris Agency. In New York, Judy Kyle of the club-date dept., and Jesse Strum, of the one-nighter sector, resigned.

Sheehan's 'Aqua Follies' Again Floating in Mpls.

Minneapolis, July 16.

Comedian Johnny Matson will emcee this year's annual "Aqua Follies" starting tomorrow (Wednesday) and continuing through July 28 before moving on to Seattle to headline a celebration there. The locally produced Al Sheehan water and stage show is the principal attraction of the annual Aquatennial festival here.

In addition to Matson, stage acts will be the Three Renowns, a British comedy adagio turn, and husband-and-wife West & Maza presenting "Build a Band."

The stage portion also has a line of 24 dancing gals to supplement the show's main attraction which is topdrawer high diving and swimming stars and 28 Aqua Darling swimmers.

'Holiday on Ice' Preps '64 Edition in Knoxville

Knoxville, July 16.

Ruth Tyson and her crew are here at the Civic Coliseum rehearsing the 1964 edition of "Holiday on Ice." Five weeks of preparation will be conducted prior to the Aug. 14 world premiere at the Coliseum.

After leaving Knoxville the troupe will start a 43-week tour of 31 states, ending in Mexico City next June. This is the third year the 20-year-old ice show has rehearsed and premiered in Knoxville.

Zeckendorf Retaining Show Biz Realty; Deny MCA Freedomland Buy

Hollywood, July 16.

William Zeckendorf, the beleaguered head of one of the nation's largest realty firms, Webb & Knapp, is apparently attempting to hold onto his New York show biz related properties. This formula is becoming evident with his retention of the Zeckendorf hotels which include the Astor, Taft, Drake and Commodore, and despite rumors, Freedomland, the Bronx amusement park. Zeckendorf reportedly was negotiating with MCA for the sale of Freedomland. However, a Zeckendorf spokesman denied the report.

Zeckendorf last week ordered a sale of 25 properties in New York through which he hoped to realize over $7,000,000. The proceeds totalled $2,622,000 on 10 properties. The other 15 failed to draw any bids.

A single tract comprising 500,000 sq. ft. adjacent to Freedomland was not sold at the auction held Wednesday (10) at the Hotel Astor's grand ballroom. Zeckendorf declared later that it had been disposed of for more than $2,000,000 to a motel chain. It was estimated that the average mortgage on the properties was around 40% of the value. Therefore, the net return to Zeckendorf for the day's activities would be around $1,575,000 in cash.

A British investment in Webb & Knapp didn't fare too well either. The Second Covent Garden Property Co., which poured $12,600,000 into Zeckendorf projects, was forced to lower dividends considerably during the current year. A report circulated over the weekend to shareholders stated that the half-year dividend was cut from 6% to 4% and forecast a final

(Continued on page 72)

Laurentians, Canada's Borscht Circuit, Luring U.S. Tourists with 'Catskill' Bills

By CHARLES LAZARUS

Ste. Agathe, Que., July 16.

In its own comparative way, this "capital" of the resort playlands, some 60 miles north of Montreal, is to the Laurentian mountains what the Monticello-Liberty-Kiamesha Lake, etc., area is to show biz and the Catskills.

No question that this year the live-performance shows have been hypoed quite considerably over recent years and, given a break by the weather—the last week has been real rough with the freak cold spell that stretched all the way to Manhattan and beyond—resorts and performers should make a good buck by the time Labor Day rolls around.

Credit for this improved situation can go first to construction of the Laurentian Autoroute, an expressway which brings tourists up to the mountains at a 70-mile limit, making Ste. Agathe just about one hour from Montreal; second, the peripatetic and fast-moving Jack Rubin (Montreal's Charlie Rapp), whose Eldon Star House Agency has come up with some smart gimmicks and ingenious doubling and tripling among the hotels; and third, the fact that the tourist season finds the area loaded with Americans, the majority of whom seem to like American-type entertainment even when they're away from home.

Over weekend, (6-7) there were four hotels that attracted the bulk of customers—La Marquise, Manor House, Ste. Agathe Chalet and Castle des Monts. However, only La Marquise presented a bill aimed at getting not only a bigger crowd, but "better business" in terms of clients whose taste was at the roots of the longhair set.

La Marquise

This spot, operated by Sonny and Lillian Marcovitch, seems to have latched on to a good thing with its "Miniature Concert Series." Show caught featured soprano Evelyn Maxwell and basso Edward Roch, both singing light classics and popular opera arias to begoff applause, plus Maury Kaye at the piano with his "Capsule Concert."

Kaye also plays the pop classics on Friday night, and has a Jazz Festival on Wednesdays, but it's not so much the actual "new" type of show which is attracting the customers, but the new tone which the owners are giving the place.

Feature last week, for example, was an exhibit of "French-Canadian" which got heavy play in the papers, radio and tv, and it's intended to continue this policy on a year-'round basis.

No cover or minimum at nitery show.

Manor House

This is more standard stuff with an emcee and singer getting good reaction from the vacationers. Featured at show caught were chirper Annie Brooks, who'll soon appear at the Canadian National Exhibition in Toronto; Jolly Roger doing okay emcee chores, and Lenny Rubin at the ivories, aided by a small band.

Manor House is popular spot for the younger, action set, and provides a nice attraction for those who accept a modest entertainment package.

No cover or minimum, but nominal charge (25c) for outsiders.

Castle Des Monts

Solid entertainment package provided by Nelson Ventor, whose saxophone played with great skill, and jump vocalizing, had the crowd begging for more.

Arleigh Peterson & Cynthia were the openers with some native fire dancing which had the crowd on edge. Don Keller's ventro stint should be speeded for better results. Lee Kane is an adequate emcee.

Chalet

Barney Flegel's Band and emcee Don Hatfield furnish informal laughs for the young set, who accept their entertainment with a minimum of informality. Okay but nothing sensational.

Godfrey's Theatre Dates

Arthur Godfrey has booked a pair of theatre dates for next year. He's pacted for the Fisher Theatre, Detroit, May 4, to be followed by O'Keefe Centre, Toronto, May 11. These will be vaude revue at legit scales.

Other appearances booked for him by Ashley Steiner-Famous Artists include the Trenton State Fair Sept. 14 and Harrah's, Lake Tahoe, Sept. 23. Acts on the bills with Godfrey will comprise Nipsey Russell, Buffalo Bills, Geesinslaw Bros., Dixieland Eight and singer Kong Ling.

AS-FA recently started a personal appearance department headed by Harry A. Romm.

Stamp-ing the Gate

Chicago, July 16.

The Century of Negro Progress Exposition at McCormick Place Aug. 16-Sept. 2 is the first known national exposition to use Green Stamps to promote attendance. Purchasers of advance sale tickets will be able to have their stubs validated at an S&H booth in the exposition hall, with each validated stub worth 10 stamps.

Advance prices are $1 for adults and 50c for children. Tickets at the door are $1.50 and 75c.

Tomerlin Bros. & Bill Harrah Give Reno New Look

Reno, July 16.

There's an all-new look to Center Street in downtown Reno—thanks to gamblers Bill and Jim Tomerlin, and Bill Harrah.

The Golden, destroyd by fire in April, 1962, reopened with the Tomerlin Bros. proudly hosting first nighters for a look see at the plush new facility.

And in June, Bill Harrah held a grand opening his new casino-restaurant immediately adjacent to the Golden. The two new businesses are expected to hypo the downtown trade and were rushed for opening in time to nab the summer tourists at this gaming mecca.

Albeit the Golden is not yet complete, it's enjoying fullhouse business. In operation now is the huge casino area, a card room, three bars and the Carnival Room, a 200-seater with entertainment from dusk to dawn. Currently billed are Buddy Greco, Helen Boice, Johnny Bachemin, Frank Verna Four, the Availables, and the Notables.

To be completed at the Golden within a few weeks are the La Rue Cafe, a 175-seat restaurant on the street floor, and the Gourmet Room, an intimate spot for the more discriminating diners, on the lower level.

The Golden's theatre-restaurant, with a capacity of 500, is scheduled to open between Aug. 1 and 15 with a Barry Ashton production. Ashton was producing the Golden's show at the time of the 1962 fire.

Future plans for the Golden call for a 25-floor hotel tower, a 1,000-seat convention centre, swimming pool, and other facilities. The second, third and fourth floors of the structure will accommodate inside parking for 300 cars.

Harrah's new casino, operated almost back to back his Virginia Street club, features gaming on the street level. plus a bar and snack bar.

Also expected to stimulate Reno downtown business is the opening of the Riverside Hotel, scheduled for late this month. Shuttered since last December when the inn went bankrupt under the helm of Raymond Spector of New York, the hostelry has been extensively remodeled on the street level.

The Corner Bar of the hotel has been restored and the theatre-restaurant has been eliminated to allow for expanded gaming areas. Entertainment will be of the lounge type, with a long bar separating the casino from the entertainment area. The stage will be visible to bar patrons, with lounge seating on a level below the bar.

A group of California and Nevada investors have leased the entire hotel from the Hughes Porter Corp., which purchased it from Spector. Jack Sommers will oversee the hotel, bar, and restaurant operations, and Johnny Sanford has been named to manage the casino. Neither hold a financial interest in the hotel at this time. Both men were formerly with the Holiday Hotel in Reno and were reportedly instrumental in forming the combine that bought the Riverside.

Greensboro Names Mgr.

Greensboro, N.C., July 9.

The annual Greensboro Agricultural Fair, which opens a five-day run Sept. 24, has named Glenn W. Canter manager. He previously was assistant to Mrs. Clyde Kendall, secretary of the Greensboro Fair Assn.

Ellington Plays Down Social Protest In His Musical for Chi's Negro Expo

Chicago, July 16.

Duke Ellington is writing a one-hour "musical extravaganza" limning 100 years of Negro progress for the A Century of Negro Progress Exposition at Chi's McCormick Place Aug. 16-Sept. 2. He is calling it "My People," and it will have a cast of 50 singers and dancers including Joya Sherrill, Geoffrey Holder, Lil Greenwood, Milt Grayson, Carmen de Lavallade, Bunny Briggs, Tally Beatty, and the Alvin Ailey Dance Theatre. He also expects to use drop-in guest artists for the two-a-day shows.

"I've got only about one minute of social protest written into the script," Ellington told reporters at a press conference, "because while this aspect warrants notice, it unfairly tends to overshadow the continuing contributions of the Negro to American life. 'My people' is definitely not political. It has social significance, but the accent will be on entertainment."

The exposition commemorates the 100th anniversary of the issuance of the Emancipation Proclamation by President Abraham Lincoln in 1863. In addition to the Ellington show in the Arie Crown Theatre, a performing arts center will be set up in the exhibit hall with the Larry Steele Dancers depicting the history of Negro dances on one stage and a variety show on the other.

The rest of the exhibit hall will

(Continued on page 72)

Name 4 Show Bizites To Pitt Hospital Board

Pittsburgh, July 16.

Four prominent show biz figures have been named to the Board of Incorporators of St. Francis Hospital, Pitt's largest nonsectarian medical centre.

They are Leonard Kapner, head of WTAE; George W. Eby, comptroller for "Icecapades" and former International Chief Barker for Variety Clubs; Harry Kodinsky, tv producer and head of his own p.r. firm; and Ernest Stern, president of Associated Theatres.

Chasin, Citron, Park, All Ex-MCA, New Ag'cy Pards

Hollywood, July 16.

George Chasin, former MCA senior veepee and board member, has joined former MCAgents Arthur Park and Herman Citron, in what will henceforth be known as the Chasin-Park-Citron agency. Chasin had also been overtured by GAC and Ashley-Steiner regarding joining those companies as a top exec.

Chasin was head of MCA's motion picture, literary, publication and theatre departments until the talent agency folded a year ago. He had been slated to be prexy of the spunoff agency, until Government intervention forced dissolution of the percentery.

Subsequently, Chasin affiliated with MCA Inc. at Universal City as an exec. and he recently resigned that post, to return to the agency field. Park and Citron had formed their own agency following the demise of MCA's agency.

The trio are full partners under the new setup.

Horse Acts Not Extinct Says Tommy Hanneford

Chicago.

Editor, VARIETY:

In a recent article in VARIETY, Mrs. Bonnie Kernan was quoted as regretting the demise of excellent horse acts and giving this as the reason for not having a horse act in her current production.

It seems to us that Mrs. Kernan is indulging in a bit of nostalgia. And as frequently happens, when dreaming about the good old days, one's memory may be inclined to be quite accurate.

We feel the horse acts of today are far superior to those of even a generation ago. Since ours is a development of five generations, today in our act three members can do very hazardous horse-to-horse back-flip which was indeed a rarity not too long ago. The three-person standing jump is a regular feature of our act at every performance. And one of our members does the handstand-on-horse for three full revolutions of the 40-foot ring—a great advancement over yesteryear.

Mrs. Kernan may be right in saying there are not as many horse acts as in the past, but to imply that the present ones are inferior is an opinion not substantiated by fact or audience reaction. Nostalgia and memory are wonderful but sometimes deceiving.

Tommy Hanneford
(of the Original George Hanneford Family)

Breyn to Asso. Booking

Chicago, July 16.

Harry Breyn, an indie talent agent for nine years, has joined the Chi office of Associated Booking Corp. He was at one time a variety performer.

Breyn will handle midwestern club dates for ABC, but will also contact the smaller clubs to seek out and develop new talent.

DICK SMITH
— Currently —
TOWERS
Hot Springs, Ark.
July 19th
THUNDERBIRD
Miami Beach
August 5th
T-BONE CLUB
Wichita, Kansas
August 20th
CIRCLE RESTAURANT
East Dubuque, Ill.
Contact B. KAHNN ORange 9-7944
630 S. Yonge, Ormond Beach, Fla.

SHOW PEOPLE ARE ALWAYS WELCOME at
Bradford HOTEL
275 TREMONT STREET-BOSTON
in the Heart of Theatre District - next door to Shubert Theatre
THEATRICAL RATES
Weekly
All Rooms with Television, Radio, Private Bath
Phone: HAncock 6-1400

DOLLY DAWN
"A Bon Soir click"—Ed Sullivan
TWO TIME HOLDOVER
BON SOIR, New York
Pers. Mgt.—STEVE BARRIE

BOSTON SMASH HIT
THE GLAMOROUS NEW HOTEL
AVERY
Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished de-luxe rooms with private bath, television & radio. Air conditioning.
AVERY & WASHINGTON STS.

BILLY GLASON'S FUN-MASTER
PROFESSIONAL COMEDY MATERIAL
For every branch of theatricals
"WE SERVICE THE STARS!"
35 Gag files $15, plus $1 postage
FOREIGN: 35 for $30
• 3 Parody Books, per Bk. $10 •
• 5 Blackout Books 1-2-3 Each $25 • No. 4 for $35—No. 5 for $30
• Minstrel (white face) Budget $25 •
• "How to Master the Ceremonies" • $3 PER COPY NO C.O.D.'s
BILLY GLASON
200 W. 54th St., N.Y.C. 10019 CO 5-1316
(We TEACH M.C.ing and COMEDY)
(Let a real Professional train you)

GAG FILES
400 Music-Musician gags $3; 400 Drunk jokes $3; 300 Ad libs-Comebacks $3; 300 Television gags $3; 300 Car-driving gags $3; 500 College-Teenage type gags $3; 200 Hollywood gags $2; many others. BARGAIN: 6,200 gags $28.00.
EDDIE GAY
242 West 72nd St, New York 23, N.Y.

ZANY... BOX OFFICE Champs
Harmonica RASCALS
AMERICA'S FOREMOST NOVELTY ATTRACTION
SID HOWARD, 1570—53rd St., Brooklyn 19, N. Y., UL 1-8500

THE WASHINGTON POST Sunday, July 14, 1963

Classy Club Act Rises From Ruins

By John Pagones

A NEW NIGHTCLUB act, like a new play, ought to be reviewed twice—on the night it opens and near the end of its try-out period.

Pagones

No matter how carefully an act has been conceived, no matter how perfect the rehearsals, it still needs a shake down before a live audience to iron out the wrinkles.

The case of Elizabeth Seal and Zack Matalon, who finished a two-week stand at the Shoreham's Blue Room last week, is a prime example.

Husband and wife, both are established stars; Miss Seal on the stage and Matalon in the supper clubs both here and abroad and, most recently, on the stage, too.

Their opening night was fraught with bugs, not a few of their own making. But by the end of their engagement they had evolved a smooth, classy, well-balanced show of dancing and singing.

Chief among the Matalons' problems on opening night was the defection of their musical conductor. It's a long, involved story and the upshot is that the Matalons are bringing suit against him.

The miracle is that the show came off at all without the essential arrangements, but Bob Cross and his band worked like demons and, with a little improvisation here and a lot of improvisation there, everything managed to fall into place.

THE NEXT problem was the microphones. Concealed on the person to allow complete freedom of movement, these mikes can cause complete chaos, unless there is perfect radio reception. Hearing aids, transistor radios and random radio signals can interfere and on opening night the contraptions simply weren't working. They produced either a fearful static or no reception at all.

Some other insignificant, though disturbing, items also crept in. Matalon's costume, for instance, a white suit and pastel shoes, was made almost comic by a harsh spotlight. (Liberace wears a white suit, too, but it is studded by so many sparkling artifacts it doesn't make any difference.)

But the Matalons have a lot going for them. Besides a bundle of talent and immense pride in their work, they have tremendous drive, energy and brains. Not incidental was their act, which was basically sound.

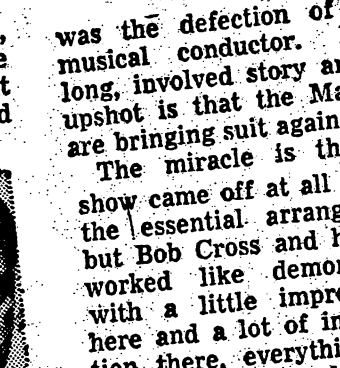
First of all, Matalon, a trained musician as well as a singer and dancer, worked on the arrangements. A passel of new numbers were introduced.

The mikes were ditched for the conventional stand-up mikes. (Gordon and Sheila McRae, only two months ago, had the same trouble here and also were forced to use stand-up mikes.)

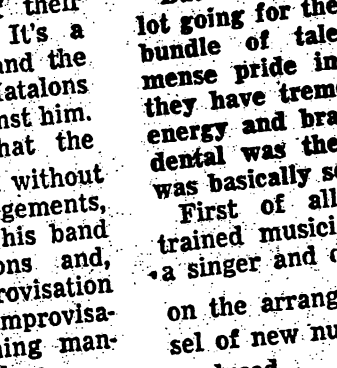
THE REST was simple. Opening nighters will remember the finale, "Me and My Shadow"; Miss Seal's splendid "Dis Donc," from "Irma La Douce"; Matalon singing his own composition, "Banana," and two or three more numbers.

All else is new; all else is first rate, the kind of joyful verve you can expect in an excellent supper club act.

Matalon shows a wonderful singing voice in "Old Devil Moon" and handles the continuity with easy style.



Elizabeth



Zack

SEAL and MATALON

c/o
STANLEY G. WEISS
401 Broadway, New York 13, N. Y.
WA 5-3886

Disneyland Shelling Out 42G Weekly To Entertain 35,000 Daily Visitors

By DALE OLSON

Hollywood, July 16.

With 11 varied entertainment groups, a diversity of unusual amusement attractions and a full schedule of specialty events, Disneyland is entering its "Salute to Summer, 1963," with a $42,000 weekly entertainment tab.

Walt Disney's magic kingdom today has grown far away from the mere fantasy and mystical area it started out to be almost nine years ago. By its ninth anniversary, on July 17, the famed Anaheim tourist attraction will include as wide a variety of amusement as can be found in any operation in the country—and perhaps the world.

ing day marks an international step for Disneyland when Donna Jackson, one of the permanent park hostess staff, leaves for Copenhagen to participate in an exchange plan with the Tivoli Gardens which will send one of its hostesses to Disneyland.

Summer schedule at the park heightens nighttime activities. Disney has gathered as varied a collection of musicians as can be found to attract the widest audience potential. Significantly, with only three exceptions, each is included in the initial $1.60 ticket tab to the park.

Attractions include The Elliott Bros. orchestra, offering conventional dance music; Spacemen & Kay Bell, group headed by one of the former teenage Bell Sisters (now a L.A. schoolteacher who works Disneyland on weekends and in the summer) who gives the Twist and watusi set all the frenetic gyrating rhythm they could want; Ward Singers, the gospel group led by Mother Gertrude Ward; Royal Tahitians, island singers and dancers who present a collection of musical varieties that culminates in an exciting fire night dance; Scottsville Squirrel Barkers, bluegrass music in Frontierland; Pat & Victoria, folk singers at the Pirate Ship; Gonzales Trio, Mexican songs in Frontierland; Pavillion String Quartet, folk singer Denny Brooks and, on weekends, the Firehouse Five Plus Two.

Three attractions at extra cost to patrons are topped by the newest Disneyland feature, the Enchanted Tiki Room. At a 75c admission, the room offers good fare for families and should rate top tourist attention. For the more sophisticated, it may be a mishmosh of exaggerated color and too much craftsy animation, but it maintains interest for engineering alone.

Unique Animation

Show essentially is a concoction of talking and singing birds and statues, all presented under a new "Audio-Animatronics" system developed by WED Enterprises. Following 10 years of research and a cost of $1,000,000, system is presented for the first time at the park, using 225 animated performers.

Two additional ticketed entertainment attractions are Papotin's Revue, Andre Tahon's company of marottes (puppets) presented here in a fullscale miniature show following a successful production at Las Vegas, and the famed Young Men From New Orleans, Dixieland band playing on the Mark Twain riverboat. Latter features top Dixie stars of the country, including Johnny St. Cyr, Harvey Brooks, Alton Redd, Mike DeLay and Paul Barnes. Both are 50c tabs.

For specialty offerings, the park has Tiny Kline, 73-year-old former circus headliner who sails 863 feet across the park on a high wire as "Tinker Bell," ending her stint in a blaze of fireworks that costs $1,000 per night in the fireworks display alone.

At this point, total expenditure in Disneyland has grown to $44,000,000. Summer attendance averages 35,000 a day.

For next season, the park is now completing a New Orleans Square, to feature a haunted mansion (already built) and the Pirates of the Blue Bayou ride.

DONNA LYNN
Jimmy Durante's SINGING PROTEGE
13—GOING ON STARDOM!
EPIC Release:
"DONNA LOVES JERRY" b/w
OH, I'M IN LOVE
(with George Maharis)
McClendon Agency TN 7-2287

"THE COMEDIAN"
The Only Real Monthly
PROFESSIONAL GAG SERVICE
THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST
Now in its 152nd issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits ideas, intros, impressions and impersonations, political, interruptions, Thoughts of the Day, Humorous Views of the News, Vignettes, etc. (20 Pages).
$25 YR.—SINGLE ISSUES $3
Foreign
$35 YR.—SINGLE ISSUES $4
No C.O.D.'s
BILLY GLASON, 200 W. 54th St.
New York City 10019, CO 5-1316

BUCK BUCKLEY

QUARTER WIT
Currently
Casablanca Hotel
Miami Beach

RICKI DUNN IS A THIEF!

AGVA

Continued from page 69

clared last week that ballots would not be printed for another fortnight. The AGVA house organ, with pictures and statements of all the candidates, is printed before the ballots go to press, according to George Abrams, executive secretary of HBA.

There is also a possibility that the name of Miss Singleton, who was nominated for the presidency at the recent AGVA convention, may be ordered put on the ballot by the Federal Court. AGVA had ruled her ineligible because of the suspension. She is seeking to have the suspension invalidated and have her name restored to good standing.

Last year, Miss Singleton was also suspended, that time for five years, but she was made persona grata after the election. She was again put on the unfair list shortly before the June convention, an action which was upheld by the delegates.

New Show Biz Corps.

Albany, July 16.

Buddy Allen Management Inc. formed to conduct a theatrical management business in New York. Capital stock consists of 200 shares, no par value. Samuel Mirkin filing attorney.

Courtesy Club of The Fair Inc. authorized to conduct sales promotion & advertising business in New York. Capital stock is 200 shares, no par value. Schwager, Landau & Krantz filing attorneys.

San Juan Hotel Corp., of New York, chartered to solicit, produce and promote reservations and conventions for hotels, with offices in New York. Capital stock consists of 200 shares, no par. Maxwell & Diamond filing attorneys.

Latin King Enterprises Inc. formed to conduct an entertainment business in Rockville Centre, L. I., with capital stock of 20 shares, no par value. Lowell Blum recording attorney.

Larry Benson Group Enterprises Inc. formed to manage and direct entertainers, with offices in New York. Capital stock is 200 shares, no par value. Frederick W. Scholem filing attorney.

World Vaudeville Corp., a Californmia company, has filed a statement and designation that its N. Y. State office for producing and distributing entertainment properties is at 122 East 42 St., N. Y. Goldstein & Schrank filing attorneys.

Malaya As U.S. Talent Frontier

Los Angeles, July 9.

Henry Miller, General Artists Corp. veepee who specializes in Far East bookings for top U.S. acts, has cracked through and lined up eight days of work in Malaya for talent. Turns have time available at Woodwood Park Hotel and the Auditorium in Singapore, the Cosmopolitan Club in Kuala Lumpur and the 500 Club in Itoh.

Chubby Checker, in September, and Paul Anka, in November, will break in the Malaya time for GAC.

Lois Marshall Cancels All Her Summer Dates

Stratford, Ont., July 16.

Ill health has forced Canadian soprano Lois Marshall to cancel all summer dates, including an Aug. 9 one here. American soprano Phyllis Curtin replaces her in a lieder program at the Festival Theatre.

Pianist Avraham Sternklar is guest artist in the Bartok program Aug. 4, with Oscar Shumsky on violin. Shumsky and Glenn Gould are the festival's music directors.

Ellington

Continued from page 70

be devoted to 21 "theme centres," progressively tracing the evolution of the American Negro from his African heritage to his present status. Emphasis will be on Negro contributions to the arts, sciences and professions.

One theme centre will be the Sports Arena, where a Baltimore Zephyr basketball star will act as official host in an audience-participation show. Youngsters will compete against and receive instruction from w.k. basketball, baseball, tennis and track stars.

Civic and governmental displays will include exhibits by the City of Chicago, the State of Illinois and an Avenue of States in which other states will show the contributions of native Negro sons. Federal agencies which will be exhibitors include the Dept. of State, the Commerce Dept., Veteran Administration, Post Office Dept. and the Dept. of Health, Education and Welfare.

President Kennedy has authorized issuance of a special commemorative stamp on the opening day of the exposition. U.S. Postmaster General J. Edward Day will attend the preem ceremonies and will officially open a temporary postoffice at McCormick Place, where stamps and first day covers will be sold.

Chi Cops Hit Major Peeleries With New Crackdown vs. B-Girls & 'Rolling'

Chicago, July 16.

Chi police have mounted a tough new campaign against strip joints where B-girls solicit customers to buy phony liquor for $2.50 and sometimes get rolled in the process. The police commissioner has assigned a "preventive patrol" for almost constant surveillance of 15 major peeleries considered to be the property of the crime syndicate.

Also, the Illinois Dept. of Labor said that it would seek to revoke the licenses of theatrical agents who book exotic dancers into the peel parlors (called "bust-out joints" by the demi-monde). The law permits the State Labor Dept. to revoke the license of an agent who books a dancer into "any questionable place, or place of bad repute . . . the character of which the licensee knows actually or by reputation."

The crackdown was apparently precipitated by a recent four-part series by Sandy Smith, crime writer for the Chicago Sun-Times. In what amounted to a police beat coup, Smith acquired the books of one of the divestiture dives, and from them deduced that the 15 syndicate spots were taking in $1,800,000 annually, with little of it reported to the Internal Revenue Service.

Smith also traced the ownership of the joints to two alleged "elder statesmen" of the mob, one responsible for the south State St. "parlors" and the other for the north Clark St. spots.

In one of the articles, Alton Sharp, Chi branch manager for the American Guild of Variety Artists, was asked why the stripperies were permitted to use records for the peelers in violation of that union's Minimum Basic Agreement which specifically forbids this. Sharp said that he was "amazed" that nothing had been done about it. The strippers are the largest regular contributors of dues and health & welfare payments to the Chi AGVA office.

No Savez Francais So Ontario Rep Quits Mont'l International Exhib Board

Toronto, July 16.

Because he can't speak French, Harry Price, immediate past prexy of the Canadian National Exhibition, Toronto, and Ontario rep on the board of the forthcoming international exhibition in Montreal, has submitted his resignation.

On policy differences between him and the board, Price said, "Not being bilingual, I wouldn't know." He and Victor Oland of Halifax, are the only two of the 14-man board who cannot speak French.

Oland said that, in Halifax, four meetings were attended but discussion was mainly in French. He expostulated, "I can see what Mr. Price means. It is not very good to attend a meeting and then have to read about it in the press after the meeting."

The Montreal exhibition is being financed by $20,000,000 from the Federal government; $15,000,000 from the Province of Quebec; and $5,000,000 from Montreal).

A spokesman for the "world's fair" said that weekly meeting (Fridays) deliberations were distributed to directors some five days later.

(Eleven of the board members are residents of Quebec, with one each from Ontario, Nova Scotia and British Columbia).

No provision is made for simultaneous translation at the meetings, claimed Price, but upon request, said a spokesman, a translation of any portion of the meeting, not understood by a board member, can be obtained from the chairman or secretary.

Zeckendorf

Continued from page 69

cern lost in the venture and whether dividend of 6% for the year as against 10% last year.

Britons reserved decision on how much the Covent Garden corner it will be made good ultimately. Under the reorganization of Zeckendorf, Second Covent Garden is left with two major property interests to be owned jointly with the Aluminum Co. of America. Against this, Second Covent Garden is responsible for $25,000,000 in notes payable between 1968 and 1972 to Morgan Guaranty and Bank of Nova Scotia.

Zeckendorf Exits Republic

Hollywood, July 16.

Holdings of William Zeckendorf Sr., prexy of Webb & Knapp Inc., and others in Republic Corp., have been purchased by B. S. F. Co., a New York investment firm, and six new directors elected to succeed an equal number of outgoing board members, latter including Zeckendorf.

New directors include R. L. Huffines, prexy of B. S. F.; Victor Muscat, prexy of Defiance Industries Inc.; Edward Krock, chairman of Baltimore aPint & Chemical Corp.; Louis Corrington Jr., prexy of Mercantile Bank & Trust Co., Chicago; A. A. Shuford, prexy of Shuford Mills, Hickory, N. C.; and Gilbert Rynberk, prexy of Guaranty Bank & Trust Co., Chicago.

Outgoing members besides Zeckendorf are Zeckendorf Jr., Ronald A. Nicholson, John M. Fisher, James M. King Jr., and William C. Warren.

"The Master Rhymer"
BALLADEER

STEVE DE PASS
Currently July 16-21st
VILLAGE GATE
New York
management
WALTER WINFREE
68-05 138th Street
Flushing 67, N. Y.
BO 3-2593 JU 6-6300

NICK LUCAS
Now Appearing
HARRAH'S
Tahoe, Nev.

★ JACKIE KANNON ★
G.A.C.
Direction:
Harry Adler,
165 West 46th St
Rm. 508; N. Y.

WANTED DEAD OR ALIVE
More audiences like General Motors, Shell Oil Co., IBM, and leading Hotels and Clubs from coast to coast, who enjoyed the hilarious antics of
COMEDY WAITER
ARTIE ROBERTS
Contact: ROBERT REXER
1674 Broadway, N.Y.C., CI 5-3660
P.R.: GEORGE Q. LEWIS
360 First Avenue, N. Y. C., SP 7-6210

Inside Stuff—Vaude

Hesseltine, Bookman & Seff, one of the offshoots of MCA, feels that it has a list of clients sufficiently distinguished as to classify the firm as a major company. Citing its roster, firm's topper Stark Hesseltine takes exception to a July 3 story in VARIETY containing the sentence, "The only major compayn formed by MCA personnel that hasn't come into GAC is agency for the Performing Arts headed by Dave Baumgarten." Hesseltine says, "with all due respect to our former colleague and friend, we humbly submit that you left us out."

Americana, N. Y.

Della Reese, with John Cotter & Rhythm Section; Charles Fiske Orch; $2.50-$3 cover.

The Royal Box of the Americana tees off its summer policy with Della Reese (following Eddie Fisher's click semester) and with it is a reduced "entertainment charge" (so billed, instead of couvert) of $2.50 and $3 (Sat.). Miss Reese brings to the class boite a swinging song session that is in high key and shows off the RCA Victor disker in fine fettle.

To paraphrase her rousing finale "Long Way From St. Louis," Miss Reese has come a long way from her native Detroit and her swing-singing novitiate with Mahalia Jackson. She doesn't forget her gospel heritage as she reprises "Sweet Chariot" and finales with audience-participation tambourine support, handing out the props to the customers who get into the mood with the same gusto as the Sweet Chariot nitery in N.Y. which paved the way for the tambo bit.

Miss Reese is another personality who gives answer to the now old-hat, crying-towel mourners about where will new talent come from. Talent will out and, in Miss Reese's case, apart from the obvious seasoning as a group member of the Mahalia Jackson gospeleers, she has achieved poise and authority. Her basically attractive personality is well fortified sartorially.

Vocally she swings from the opening "Happy Face," which is an appropriate theme song for the cheerful earful who medleys items like "Danced All Night," "Wanna Be Around," "Fly to Moon," "More," "Bill Bailey," "Nobody Till Somebody," "Lady Tramp," "Best Thing For You," "Don't You Know" (her smash disk) etc.

Her saloon floor authority is evidenced with the minimal but effective small talk, such as the "insincerity" of stalling for a routine encore repertoire which any singer has thoroughly rehearsed and would be heartbroken if there wasn't enough "genuine" applause to warrant being recalled.

The Royal Box has again dispensed with the elevated floor that Fisher incepted; it would be a good idea for all talent so that the offringsiders can have equal vantage views. The room seems to be doing business and plans remaining open all summer, with Carmen Cavallaro and Phyllis Diller as the July-August bookings until the Royal Box formally reopens for the fall with Johnny Mathis, Diahann Carroll and Pearl Bailey among the new season components.

Charles Fiske's dansapators more than sustain their end of the Royal Box's attractions, not the least of which is Claude C. Philippe's excellent groceries and a slick service staff under maitre d'hotel Peter Ronga and aide Tony Pappas. *Abel.*

500 Club, A. C.

Atlantic City, July 13.

Helen Forrest, Frank Sinatra Jr., Pied Pipers, (4) Ziggy Elman, Tommy Dorsey Orch (15) directed by Sam Donohue with Jeannie Thomas; Joey Stevens, club emcee; $2 admission, $4.50-$5 minimum.

The music of the Tommy Dorsey Orch directed by Sam Donohue fills the Vermillion room of the 500 Club and introduces Frank Sinatra Jr., just as many years ago Frank Sinatra Sr. was introed to start his show biz career with the original Dorsey organization.

The combination of the Dorsey band, young Sinatra, songstress Helen Forrest, The Pied Pipers, Ziggy Elman and Jeannie Thomas gives an all music 80-minute show which has no letdown and should do boff business here throughout the week.

The fact that young Frank is in the big 500 Club, where Sinatra Sr. has played to sellout crowds so many times, may have attracted the curious. But they are rewarded with a standout show.

Sinatra Jr. appears early, well backed by the Dorsey orch to sing such oldies as "Without a Song," "I've Bought You Violets," "Night and Day" and "Pennies from Heaven." He's deserving of the applause which follows each of his numbers. His begoff is "Sunny Side of the Street."

He's strongly reminiscent of the voice and looks of his sire. And while the 19-year old lad has much to learn, he has the stuff to make his own way. He offers none of the patter for which pop is noted, but relies on his song routine.

His appearance here follows three months in which the unit played the southwest, midwest and Coast before coming east.

Titian-haired Helen Forrest, sharp in a midnight blue strapless gown, is featured by the Dorsey group and does a varied program of oldies which scores with the patrons. She goes sentimental with "Lonesome Road," soulfully sings "September," changes pace with "Shimmy Like My Sister Kate," and bows off after a medley of faves. She encores with "You Made Me Love You."

The Pier Pipers—Clark Yocum, Lee Gotch, Ralph Brewster, and the eye-catching Jeanne McManus—register solidly with yesteryear faves. Quartet does "Sunny Side of the Street," "Dreams," "You're Driving Me Crazy" and "I'll Never Smile Again," latter this with young Sinatra. They all get heavy and deserved mitting. Fast "Chicago" as a finale brings in Donohue with his big sax.

Show tees off with orch playing Dorsey theme song and bringing on Jeannie Thomas with vocal, "Start of Something." She does "Tonight" and bows out with "Shine" to nice miting. She's followed by trumpeter Ziggy Elman, once a localite, who plays a hot "Swanee River" plus a dozen others.

Sam Donohue does a sock job with the orch, which gives vocalists top backing and contribs a varied program of its own. Tino Barzie, who put show together, relies on tunes made famous in the Dorsey era. Withal, it's a production of music, mostly oldies, with no patter beyond the few words of introduction by Donohue. Club emcee Joey Stevens introes the band. *Walk.*

Pigalle, London

London, July 9.

Shani Wallis, Palermo & Phillips, Will Gaines, Peter Dixon, Vicky Grey, Pigalle Dancers & Mannequins, Christiane, Jack Nathan Orch; special material, Billy Petch; $4.20 minimum.

"Tropical Paradise," the new concoction for out-of-towners and charge accounters at this brassy nitery, shows a fine flair for individual acts. But the basic formula of terpers, semi-nudes and gaudy decoration remains the same.

The routines, egregiously devised by Billy Petch, are given with more enthusiasm than talent by a bevy of gals, more notable for their physiques than their physiognomy. One, tagged Christiane, swims in a water tank. Another, Vicky Grey, deploys limber limbs. Peter Dixon warbles as if his life depends on the volume—as indeed it may.

What makes the show superior to most of its kind are the performers not imbedded in the format. Topliner is Shani Wallis, an enthusiastic thrush who succeeded Elizabeth Seal in the West End "Irma La Douce." In a metallic gown and looking like every businessman's dream of a closing-time date, she scores with a display which stirs the corpuscles and aims straight at the lonelyhearts.

It's a well-calculated routine, taking in oldies like "Isn't It a Lovely Day?" and a fairly witty ditty about the Christine Keeler affair. Miss Wallis shows a keen sense of audience judgment, even coming up, on the night caught, with a serenade to some Spanish customers. Her personality is admirably attuned to this sort of hybrid entertainment.

As a performer, Miss Wallis tends to be a composite of other singer's influences, even trying a Judy Garland tremolo and a Connie Francis rasp. But she has an unerring touch with an almost musicomedy number, and a nice sense of humor.

Palermo & Phillips, from South America, come up with an exciting display of juggling-to-music, bringing gasps with their club-wielding and their snappy presentation. In a more offbeat vein, Will Gaines, a Negro terper from the U.S., produces some superb tapping and acrobatics delivered with deceptive ease.

It might be time for the Pigalle to try a drastic change of format, for the tendency to dub oldhat dance routines with different titles has surely outlived its usefulness. But, on this occasion, the standby formula is saved by gifted contributions from the soloists. And Miss Wallis is a large tonic in herself. Jack Nathan's band, more zippy than usual, is a decided asset. *Otta.*

7TH TIME IN K. C.

NELSON EDDY and GALE SHERWOOD are back at spruced-up Eddys' in Kansas City, following their fire. It's their seventh run there. "All in all, Mr. Eddy and Miss Sherwood will probably restore your faith in night-club entertainment," said Don Hearn, Washington Daily News.

A. P. A., Inc., handles

Upstairs at D'stairs, N.Y., Marks Another Cultural 1st With 'Money' Revue

The intimate cafe revue seems to have its natural course, and now the Upstairs at the Downstairs which gave this form its greatest impetus has done some further pioneering with the installation of a book show. It's the first to be specifically written for a cafe. The move reflects a further advance on the cultural front for niteries.

The new display installed by Irving Haber is "Money," a sprightly and rewarding two acter with a four-people cast. Music is by Sam Pottle, and book and lyrics by David Axelrod and Tom Whedon. Ronny Graham, who brought in the previous revue, "Graham Crackers," has directed the current effort with an eye for action and humor. He has gotten much of both in the process.

The foursome on stage are hard-working and personable players. They perform with zest and spirit and at several points give some of the material more value than it inherently contains. The writers have taken a difficult course. They have chosen satire as their medium, which traditionally in the theatre, is something that closes Saturday night.

Money

Irving Haber presentation of Ronny Graham production, "Money;" with George Coe, Barbara Quaney, David Rounds, Jon Stone; director, Ronny Graham; costumes, Mr. William; lighting, George Curley; music, Sam Pottle; book and lyrics, David Axelrod & Tom Whedon; two piano accompaniment Sam Pottle & Bob Rogers. Opened July 9, '63 at Upstairs at Downstairs N.Y., $5-$6 minimums.

However, they have brought home the book with earthy humor and readily understood laughs. They have taken pot shots at many items, including organized charities, the medico-shows, medicine and many folk foibles. Most of the points are telling.

The plot has David Rounds, a scion of one of the "oldest nouveau riche families in the east," falling for a girl who'll have nothing to do with him until he amounts to something on his own. He ultimately finds that his major talent is idleness and just spreading his wealth about, which is okay with Barbara Quaney.

George Coe as the man-of-all trades knows how to throw a subtle dig at the status quo and Jon Stone has his moments as a suitor who is a born loser. His rendition of "Give a Cheer" is one of the high-points of the show. Miss Quaney carries her share admirably. She's the sole femme member of the assemblage but she doesn't let that interfere with a lot of natural drive which she puts into her work.

There are two major highspots in the show aside from the aforementioned Stone aria. The "Commitment" sequence, which pokes much fun at existing institutions, has a lot of social satire that is actually funny at any level of presentation. A more elaborate item is "The Philanthropist's Progress" in which the hapless hero just tries giving his money away. It provides a funny sequence of events which is tied together in the subtitle "A Cautionary Cantata."

The tunes are in the tradition of the modern musical. One just doesn't whistle them on the way out of the theatre, but they do further the action and help create atmosphere. The music and show are admirably performed with composer Pottle at one piano and Bob Rogers at the other. There are occasional interludes with an organ attachment. The scenery and costumes are minimal inasmuch as street clothes predominate in most scenes. A split curtain suffices as the scenery.

There is the feeling of "Candide" in much of the show. The naive hero provides a similarity to Voltaire prototype. But aside from this classical genesis, "Money" is a modern show. It says a lot socially and entertainingly. *Jose.*

The Losers, L. A.

Los Angeles, July 9.

Sam Fletcher, Lou Levy Trio, Eric Miller; two-drink minimum.

Many of the elements from which jazz has evolved and continues to widen are captured in Sam Fletcher's performance, a mixture of rhythm and blues, swing, balladry, touch of rock 'n' roll and gospel. Blended into one unit of personal interpretation, the basic varieties of the American jazz forms join to give Fletcher a compelling style that puts him in the top ranks of the field.

In his opening stint, singer concentrated generally on hard sell and belting rhythmic deliveries. He controls his drive, however, with sharp, precise speech and attention to lyric responsibilities. Phrasing is excellent and his communication generally solid.

He swings most strongly on "I Believe in You," gets wildly frenetic on "Nobody," yet shows easy, soft balladry on an early hit, "Riding the Tall Hope." Billie Holiday tune, "God Bless the Child," indicates singer's sensitivity and solid technique.

Yet, Fletcher makes a serious mistake in going into big show ballad like "If Ever I Would Leave You," which doesn't fit his kind of intepretive style and free form and robs him of the authority he otherwise shows.

Lou Levy Trio is an asset to Fletcher, backing with expert musicianship.

Intermission singer-guitarist Eric Miller works hard—too hard—in the noisy between-show sets. Miller, who mixes folk and jazz, overstylizes and strains, working against the odds of a loud lounge. He might be more effective if he just worked to his own musicianship and ignored the people. "Bye Bye Blackbird" was best of the tunes caught.

Show is in through July 23, with Bobby Short following. *Dale.*

Colony, London

London, July 9.

Tessie O'Shea, with Ernest Rampolo. George Birch Orch; $6.50 minimum.

Before heading for Broadway later this month and her debut in a musical book show—"The Girl Who Came to Dinner"—Tessie O'Shea is headlining at the Colony in Berkeley Square, and once again she proves a firm fave with the West End supper trade.

Despite her outsize figure, Miss O'Shea is a vivacious and nimble entertainer who has enjoyed the billing of "Two Ton Tess" for years. Indeed, one of her liveliest entries is "Two Ton Tess from Tennessee," which has been her trademark song from way back.

With a facility of establishing an easy rapport with the diners, Miss O'Shea briskly goes through a half hour routine with a well selected pop program, including such standards as "Too Young," "Five Minutes More," "Little on the Lonely Side," "Loverly Bunch of Coconuts," and "Slow Boat to China."

Miss O'Shea, a pro entertainer since she was a five-year-old, has had a remarkable run as a headliner in vaudeville, revue and cabaret, but has not previously appeared in a book show. On her current stint at the Colony there is every reason to believe that she will score in that medium, too.

As always, she is accompanied on the 88 by Ernest Rampolo, with the George Birch combo giving restrained backgrounding. *Myro.*

Copacabana, N. Y.

George Kirby, Timi Yuro, with Jack Medoff, Faye Dean, Ralph Young, Joseph Mele & Frank Marti Orchs; $6-$7 minimums.

The summer schedule at Jules Podell's hospice calls for a lot of experimentation. Each act appearing during this period gets more than the usual amount of managerial attention. Podell is looking for new winter headliners and is hopeful that the current schedule of putting in talent new to the Copa will result in creation of new attractions.

The current bill comprises George Kirby, who has been at the Copa previously, and Timi Yuro (New Acts). It's an entertaining twosome with Kirby called upon for the major share of the work. The Negro entertainer, a gifted impressionist, achieves a deal of fidelity with virtually every character he portrays.

Although now on the portly side, Kirby even captures some of the physical attributes of his slim subjects. He provides a happy romp among the celebs he depicts. He takes the humorous aspects of his subjects for amplification. He groups them in an easy manner and also rattles them off in good combination. He's a leisurely operator, lets the audience soak up the laughs and walks off after a 50-minute stand.

The production elements in the show remain as is. Singers Ralph Young and Faye Dean perform the Milton De Lugg & Bob Hilliard tunes capably, while the Doug Coudy line makes picturesque movements around them. The Joseph Mele Orch showbacks with competence. Frank Marti supplies the relief. *Jose.*

Isy's, Vancouver

Vancouver, July 10.

Gaylord & Holiday, Celeste, Dorreen Cannon, Bobby Hales Quintet; $2 admission.

Last time around these parts Ronnie Gaylord and Bert Holiday were monikered as the Gaylords for their vocal stylings. This present stint marks their first local stand under the new heading of Gaylord & Holiday and the change of billing has made no difference in the duo's fine and mellow songalog.

Opening with their perennial "From The Vine Came The Grape," the twosome reprises "Volare" and "The Little Shoemaker" before Gaylord swings to a pleasing solo, "Left My Heart In San Francisco," and Holiday follows up with "The Wrong Woman," abetted by Gaylord's fancy electronic guitar. Singers duet again for a stirring "Hava Ngelah," then switch pace with etchings of other chanters a la Ink Spots' "If I Didn't Care" and Mills Bros.' "Glow Worm."

Comedy high spot comes with clever sequence that offers sharp impressions of twisting as various stars would do it. James Cagney, Cary Grant, Tony Bennett, Burl Ives and Kingston Trio are among those carboned to a turn and this routine nets hefty applause. They finish strong with a medley of Jolson evergreens and have trouble begging off after two encores.

Duo have Don Ray sitting in at piano with Lenny Levere at bass and Harvey Lang on drums. It's satisfying harmony and entertainment all the way.

Personable magicienne Celeste (Evans), who left Vancouver originally to tour the world with service shows, is back home with more of her sleight of hand and demonstrates a smooth degree of deception. Visually appealing in a figure flattering strapless gown, she makes like a Merlin with rope, handkerchiefs, doves, billiard balls, newspapers and playing cards. Her quick handed wizardry earns solid appreciation.

Doreen Cannon beguiles with a neat curtain-raising song and dance session. She opens her songbook with a medley of standards, best of which is "From This Moment On," then segues from "Its All Right" to a straight terp turn on the modern jazz side. Her toe work is expert and gets a good hand.

Bobby Hales' house quintet backs the bill nicely and provides tempos for intermission dancing, with okay vocals by chirper Eve Lynn. Bonifaces Isy and Richie Walters should be well pleased with business for this show's two weeks.

Guy Mitchell next up July 17. *Shaw.*

Palmer House, Chi

Chicago, July 8.

Kitty Kallen, The Four Winds, Ben Arden Orch; $2.50-$3 cover.

Over 100,000 Shriners and their families are in Chicago for their national convention, and while they have a reputation as being slow with a buck, they are a fun-seeking bonus for the entertainment biz. The convention is headquartered at the Palmer House, and the show caught was blanketed with boisterous red-fezzed members of the Ancient Arabic Order of the Mystic Shrine.

Kitty Kallen has become a summertime regular at the Empire Room since her hiatus of several years ago, and her turn has the polish and flair to assure the delegates from Dubuque that they have seen a top act in Chi's plushest room. Her turn has a deceptive easiness that belies her considerable song savvy and knowledgeable showmanship.

Songstress smartly anticipated the festive crowd by loading first part of her show with uptunes to capture the auditors, then modulating down to click with such ballads as "Look To The Rainbow," "San Francisco" and a well-received medley of her early disclocks. As might be expected, her audience-participation numbers went over with a bang, particularly her opening "Hello" gambit and later her "Yes-No" game.

The Four Winds are an engaging quartet of folk singers who got their start at the U. of Notre Dame. They are musically adroit and punch their tunes across with a fresh enthusiasm. However, some of their arrangements are a bit slick for the simpler folk tunes such as "Joy Joy," "John Henry" and "This Little Light of Mine" and could do with a simpler and more direct approach.

The group score strongly with a stark version of "Ballad Man," a rollicking rendition of "Twelve Gates," and Buddy Hill's sensitively lyric solo on "Black Is The Color." The other members of the unit are Mike Kealy, K. C. Lynch and John Biil, and they are as adept on their instruments (banjo, two guitars and bass) as they are vocally.

Ben Arden's fine house orch backs Miss Kallen superbly and provides a topflight terp beat between shows. *Mor.*

Shoreham, D.C.

Washington, July 9.

Ray Bolger with Muriel Landers, Bob Cross Orch (14), Steve Kisley Orch (7); $3.50 cover.

The Shoreham Hotel's handsome Terrace gives Ray Bolger plenty of room for dancing and horseplay, and it is a delight to watch him. His act, the work of a perfectionist, has an even pace, with a casual manner all the way. It adds up to extremely pleasant summer entertainment, and the outside audience responded with extra heavy mitting.

Bolger, seemingly as agile as ever despite the calendar, runs through a gamut of dance routines, including the Charleston, black bottom, conga, samba, rhumba, cha cha and jitterbug.

The crowd, natch, was waiting for his familiar "Old Soft Shoe," and they got it. His "Once in Love With Amy," another of his standards, sends his limber legs all over the big stage. He finally begged off by getting everyone to sing the tune with him.

His comedy bits with Muriel Landers, his hefty and light footed associate, score heavily. As usual, her involvement in the act as a ringsider is handled with such expert timing and showmanship that many were fooled that she was actually a regular with the act and not a club guest.

Norm Geller does an expert job as musical conductor, leading the able Bob Cross orchestra, which was also fine during the dancing hours. Steve Kisley's orchestra does a nice job in alternating.

Carp.

Terrace Room, L. A.

Los Angeles, July 12.

"Ecstasy On Ice", George Arnold Revue (10) featuring Kai Farelli, Marc Douglas, Margie Lee, Essie Davis, Buddy Schroff, Carol Anderson; George Liberace's orch (10); PC cover.

The icing is back on the Statler Hotel's entertainment cake — and high time. The Terrace Room's $44,000 mobile rink rarely was used over past three-and-half years of Barry Ashton and more recently Moro-Landis girly revues. Being the only one in California, it is still a great novelty. This all-blade show, in for eight weeks, is a nice hot-weather touch and should help the hostelry lure convention biz, in which it specializes.

The George Arnold revue (perish that title!) is an amalgam of routines he has staged on the rink of the Thunderbird, Las Vegas, so the lavish costuming probably already has been amortized. Pace is properly brisk over the 45-minute course and all the usual frappe-frolic bases are touched except so hoary a one as a sleighbells number.

The Danish skater-juggler Kai Farelli is tops in the specialty parade, working so adroitly with clubs, balls and acrobatics one forgets at times he is on blades.

Margie Lee's "Slaughter On 10th Ave." ballet bit is another highlight and Essie Davis and Buddy Schroff—singly and working tandem—are quite gymnastic. Carol Anderson chirps as well as glides in production numbers. Young boy singer Marc Douglas, seeming less at ease on steel runners than the others, has a solid vocal inning on three pops.

Four unbilled girls round out the production routines, which include a Viennese waltz, a crinoline caper, a hoedown and two radium-lit routines, a can-can and a finale utilizing "The Music Man" medley.

George Liberace's orch has shifted here from long roost at the Hollywood Roosevelt hotel. It plays the show with eclat and should prove a big asset between the two shows nightly in that crew has a dance beat which pleases this spot's clientele — as does leader's strolling fiddles (3) and accordion gimmick. The tablers take to it. Stunt was effectively used here years back by Eddie Bergman.

At this point management is uncommitted as to future show policy. Off this sampling, succeeding iceshows may be in the deep freeze offing. *Was.*

Ye Little Club, L. A.

Los Angeles, July 10.

Nikki Price & Dave MacKay; two-drink minimum.

In Nikki Price and Dave MacKay, Marshall Edson has a rewarding attraction for jazz buffs. Some of the artistic nuances of their work may evade the casual pub-prowler, but enough should filter through to please even the fellow who flunked music appreciation in high school.

Epic Records song stylist Miss Price does the bulk of the warbling, with both keyboard and vocal support from her spouse, MacKay. Their artistry ranges from a lushly rhapsodic arrangement of "Joey" to a cluster of punnish song parodies. Included in their set are a romantically dreamy "Folks Who Live On The Hill," a spiritualistically moving "Motherless Child," a souped-up scatty "Jordan" and Miss Price's sultry treatment of the witty "Peel Me A Grape."

Miss Price's extensive range enables her to pierce the upper vocal stratosphere, but her jazz motivation and feeling never wavers, even up in the rarefied air of the summit. MacKay is a swinging and sensitive pianist, and his voice has a similarity to that of Johnny Mercer.

A sparse group was on hand at the YLC to greet them on opening night. Business should improve in the course of their two-week stay. *Tube.*

Duvernay, Hull

Hull, Que., July 9.

Suzanne Lake, Brian Brown Trio; $1 cover.

Suzanne Lake has played the Ottawa-Hull spots several times and each time her stint exhibits upped quality and savvy. This booking in the Hotel Duvernay's Executive Penthouse is no exception. Canary routines mostly show tunes and handles them neatly.

Experience in stage musicals, including Broadway, have given Miss Lake the savvy and she's built on it to big impact. Nice arrangements back in the stanza which wisely splices standards like "It Had To Be You" for balance.

Backing here is by the house combo, Brian Brown Trio, which also plays its clicko jazz for dancing.

Miss Lake is here to July 20. *Gorm.*

Latin Quarter, N. Y.

"The Venus Touch" revue, with Les Cinci, Jack Durant, François Szony & Nancy Claire, The Sportsmen (4), Glenda Leigh, Art Johnson, Barbara Lange, Tim Harum, Line (21); Jo Lombardi Orch; $8 minimum.

E. M. Loew and Ed Risman for the last two Latin Quarter shows have reached into the radio-tv field for top name acts, and apparently have hit upon a winning combination. Jerry Colonna and his augmented act played for four weeks to fine biz. Now they have the Sportsmen, for years on Jack Benny's tv show. Loew and Risman have backed this male quartet with two new turns. The fresh lineup played to capacity the first show opening night.

The Sportsmen have an easy approach and aplomb to put over almost any song. Their tunes range from "Laughing Man," the opener, to the spiritual with which they climax their stint.

Reference to "Lucky Strike" program, on which the Sportsmen sang for years, is an excuse to bring in a novelty "Flight of Bumble Bee" number. One of standout offerings is a bit in which each lad explains individually and vocally how he came to join the group.

Szony & Claire dance team, in a return date here, score solidly with their adagio. Comic Jack Durant, who also has appeared here previously, had the aud from the outset.

Durant, who has eliminated his familiar imitations, still does the impression of Clark Gable in "Gone With Wind." It's a natural because he resembles Gable. Durant paces his turn nicely by switching to a song or two. He still retains that bit of kidding some male in the audience with the pat line, "You Too?"

Les Cinci, mixed Apache dance team, are holdovers but the femme appears to be a newcomer. It's a slick turn. Production numbers remain the same from the "Out of Space" to the "Wonderful World of Yesterday." The Cleopatra-Marc Antony sequence still is a highlight, with Glenda Leigh per usual impressing as Cleo.

Jo Lombardi cuts a sharp show, and plays for patron terping. *Wear.*

Harold's, Reno

Reno, July 10.

James Darren (with Al Lerner conducting), Kuban Cossacks (3), Blue Ribbon Belles (5), Don Conn Orch (13); no cover, no minimum.

There's every indication that James Darren—his thesp talents established in pix, his vocal appeal on records—is headed for big league status as a nitery act.

Harold Smith Sr. may have figured it a gamble to book the young singer in this intimate room, but after opening night he was assured Darren's a good bet to fill the Fun Room thrice nightly for his three-week stint, albeit it's his saloon debut.

Granted, the youngster's name on the marquee at this point has not the value of many other names current in the Reno-Tahoe-Sparks area. But, an opening turnout—full house— and auditor response is sufficient proof to suggest Darren's exposure on film and his many disclicks leave him not unidentifiable with the strictly adult set which frequents the Reno gaming houses.

Despite the tyro classification as a saloon entertainer, he comes on with a sincerity and warmth, and an empathic quality that belies both his youth and lack of exposure before a live nightclub audience. Walking to the mike flashing a genuine smile, the handsome songster bows with "Young Lovers." Immediately impressive is his regard for diction, his lyric consciousness and interpretation.

And, like a pro, he gives brief individual attention to ringside femmes as he essays "You're Nobody," "Moonlight in Vermont," "Let's Misbehave," "As Long As She Needs Me." But he also has the masculinity and personality for strong appeal to the males.

Bowoff on show caught was a bit on the weak side, giving impression it was questionable to singer that he may be overdoing it, or doubts he had scored. It's a minor fault that'll be easily corrected. Another improvement would be concentration on between-title patter for more relaxed and convincing manner. This, again, is an area that will be polished with little effort.

Style while vocaling is easy but assured. He handles the mike with authority, the histrionics are natural and not over-worked. If he's trying to develop a particular stage deportment, that showcased in this debut needs little variation. Darren shows much potential for the nitery circuit. Expertly batoning the Don Conn Orch (from the keyboard) during Darren's turn is Al Lerner.

The Kuban Cossacks win big palms in accenting song and dance from the Ukraine, and they are highly proficient at both. Despite the Reno altitude, trio shows no strain in the physically taxing Cossack routines. Suited in loose-fitting satin native garb, they also make for good visual appeal. Pace is fast, timing and precision near perfection. Act is ideal for many situations. *Long.*

Club Harlem, A. C.

Atlantic City, July 10.

Larry Steele's Smart Affairs of 1964 with Billy Daniels, Slappy White, Norma Miller & her Jazzmen (4) Welcome Travelers Gospel Singers (6) Shirlee May, Freda Payne, Lola Falama, Beige Beaux (4), Beige Beauts (8), Modern Harlem Girls (6), Johnny Lynch orch (15), written, produced and directed by Larry Steele; original music and lyrics, Steele; musical arrangements, Bill Sanford; choreography, Sterling Bough; costumes, Donald Fontaine; lighting, Herman Spell; $4 minimum, $2 admission, weekdays; $4.50 minimum, $3.50 admission weekends.

Larry Steel's "Smart Affairs" revues have become an institution in Atlantic City's summer entertainment picture, and this his 17th, again fills the big stage at Club Harlem with top show values.

Its a long show, playing as caught some two hours and 20 minutes. Production could stand trimming, which will probably come as the Steele shows usually run about two hours. But dispite length, it moves at a fast pace.

Billy Daniels headlines the revue and does 35 minutes of songs concluding with his "Old Black Magic" on which he is given an able assist by his longtime pianist, Benny Payne. Daniels moves from one type of song to another, and scores with all. As usual, he is a begoff.

Slappy White, out of the Steele show last year, again proves he's an outstanding comic, mixing his stuff well and getting maximum with his material, which is new from when last caught here.

Steele has brought in a new act, The Welcome Traveler's, a group of six boys who change the show's pace a bit with folk and gospel songs all of which score. Their best include "That is Why," Brightly Beams," and "Leaning on the Ever Lasting Arm."

Norma Miller & her Jazzmen contrib a refreshing and original act, all of her comedy dance numbers reaping lots plaudits. Shirlee May, who's been lifted from Steele's Beige Beaut line, keeps them contented with four well done vocal numbers, her best being the novelty bit "Somebody's Baby."

More daring than any previous production number in a Steele show is a scene displaying its pix Modern Harlem Girls with chests nearly exposed. This comes in the opening number of the show which brings on the Beige Beauts with cue cards that they later join to compose a large photo of Daniels.

Undrape bit follows a routine by two Beige Beaux and Lola Falama with Steele doing a brief vocal on an original "Rio-Rio." To the vocal "My Kind of Girl," the six Modern Harlem Girls bring a bit of Vegas into old Harlem as they parade in beautiful, but abbreviated costumes.

Steele's second production number features Freda Payne as the innocent but talented girl alone in the big city, where she is confronted with temptations, each symbolized by a Harlem Girl in a stunning but bizarre costume. For each temptation there is a force of good likewise symbolized by a Harlem Girl.

Steele contribs three original songs—"Let's Put the Show on the Road," "Rio-Rio," "Smart Affairs" and "The Greatest Thing in Life." He acts as emcee throughout the show, which again was written, produced and directed by him.

The dancing of line girls and boys, the actractive costuming and the top stars booked throughout the season (Sammy Davis Jr. comes in Aug. 8 until 21) should mean top business for Ben Alten and Cliff Williams, who have operated Harlem for year. Club is managed by Jack Southern. *Walk.*

Desert Inn, Las Vegas

Las Vegas, July 9.

Eddie Fisher, Ford & Hines, Bobby Burns, Tony Mack, Donn Arden Dancers (12), Carlton Hayes Orch (17); produced by Frank Sennes; presented by Wilbur Clark; choreography, Donn Arden; $4 minimum.

Eddie Fisher's sixth appearance at Wilbur Clark's gaming spa is a reprise of his fifth; he still has a top level nitery act dominated by a familiar voice that's better than ever. The star warmly sells himself, and tosses in a few new gags about his domestic situation which he assures audiences is water under the bridge.

Eddy Samuels sensitively guides the Carlton Hayes orch (17) as Fisher's 88er-conductor; the Jolson medley still gets the peak applause, and other numbers include "Back In Your Own Backyard." "No Sad Songs For Me," "Let Me Entertain You," and the "annuity" disclicks.

Phil Ford & Mimi Hines, an extremely tough act to follow, soot-lights the delightful Miss Hines clowning through impressions of dogs, mice, and the NBC "peahen" described by Ford as "poultry in motion." The shapely, femme half of the comedy team again shows that she has a well-trained operatic voice, which is a neat balance to some fine shenanigans.

A new Donn Arden production number called "The Crazy, Lazy Days of Summer" initials the bill. It features singer Bobby Burns, dancer Tony Mack as "Casey at the Bat" and the Arden dancers as the most beautiful baseball players in history.

Fisher is in for two weeks only, then Andy Williams toplines, with Ford & Hines staying over. *Duke.*

Village Vanguard, N.Y.

Miles Davis Quintet, Blossom Dearie; $2.50 cover.

Miles Davis has had a complete renovation of sidemen with no marked change in the sound or presentation. His jazz is as ever coldly efficient, but mostly joyless. This sad situation must be blamed primarily on the trumpeter's ostentatious approach to his audience. Plenty talent, no showmanship.

Davis' condescending approach seems to infect the men with him and cow the auditors. In a half-hour set of four instrumentals, only one had the excitement the date would warrant. Two were boppers with extended solos all around that only briefly sparkled. A finale, more melodic and plushy in the Davis-Gil Evans (arranging) tradition, had the sound of film music of the near future.

Group does not play together, relying much too much on the exhaustive (or exhausting) solo. There are snatches of fine ensemble between Davis and tenor saxist George Coleman, and with some serious woodshedding there could be more. Ron Carter, bass, and Tony Williams, drums, are fine on the back beat, but the latter's solo work shows nothing as yet (he's a 19-year-old protege of the leader). Pianist Herbie Hancock has flashes of brilliance and sometimes warmth.

Pianist-thrush with a lyric lilt Blossom Dearie spells the group. Her set as usual is signatured by her distinctive voicings and well-edited book with special attention to imaginative and intelligent lyrics. *Bill.*

King's Club, Dallas

Dallas, July 12.

Joan Fairfax, Raul Arrambide, Lonnie Mitchell Trio; private club, no cover or minimum.

Songstress Joan Fairfax, in her first Texas date, clicks solidly with fine pipes, good songolog and some show savvy. After a neat opener, "On the Bright Side," she tosses off a throaty ballad, "In Times Like These" and belts with "Days of Wine and Roses" for good tabler response. Comely Canadian canary smartly works to the males, getting one on stage for a brief twist session and he's awarded a bottle of champagne.

Highlight of her 30-minute stint is a salute to tv's Garry Moore via a "wonderful year" medley as she caresses briefly a baker's dozen tunes.

Strolling troubadour Raul Arrambide pacifies the patrons tableside between shows with Spanish songs and top guitaring.

Lonnie Mitchell Trio dishes solid showbacking and pulls the terp addicts. *Bark.*

Nugget, Sparks, Nev.

Nev., July 11.

Patti Page, Guy Marks, George Arnold Singers & Dancers (18), *Foster Edwards Orch* (13); *no cover second show.*

The combination of Patti Page and Guy Marks is a powerful lure on any marquee—and in this outing at John Ascuaga's Nugget it's paying off handsomely, as evidenced by sellouts for both opening night shows, along with heavy advance reservations.

Miss Page, who hasn't played the Reno-Sparks area for seven years, has apparently lost none of her fans during her too-long absence. First-nighters, including many golfing celebrities in for the Nugget's annual tourney, gave the singers a rousing welcome — and deservedly.

Smartly gowned in a white, full-skirted, tight-bodice creation, Miss Page gives generously of her talent, and she has a lot to give. On the new ones, the oldies, the standards she was awarded with full attention and impressive palm endorsement. Opening with "Sunny Side of the Street," she retains rapport for full turn, exuding personality and charm.

She hits all areas: ballads, blues, folk stuff, a bit of comedic-novelty. Using no props, no gimmicks, no vocal gymnastics, she belts with command, can hush a room with the soft, tender titles. Varied catalog includes "Boys Night Out," "I'm Walkin'," "Catfish," "Good Life," "You Made Me Love You," and "Boll Weevil." And, natch, there's a medley of hit disclicks, topped with "Tennessee Waltz."

Effective is stroll through far reaches of room (with wireless mike) to "Say Wonderful Things." On the lighter side, Miss Page duos with conductor-pianist Rocky Cole in a Durante carbon to "Love You I Do." But on the serious she shows much soul and integrity for lyric interpretation. For Sparks date she brought along her own guitarist, Jim Helms, and drummer, Mel Zelnick.

With the uninitiated, Guy Marks has a wealth of varied material and a tremendous talent for selling same. But the edge has been worn by his frequent television exposure of the same act he uses in niteries: the ostrich imitation, the copy of a singer from the big band era, the video satires, Karloff singing Belafonte.

As a mimic, he's down to perfection in his impressions of Bogart, Mitchum, and Cooper in a routine built aroung Chief Crazy Horse. The physical mannerisms, physiognomy are unerringly and uncannily accurate. Ditto for vocal inflections. He also wins top hand with takeoff on opera.

The George Arnold Singers and Dancers part the curtains in a new, and colorful, production following the circus theme initiated when the Circus Room first opened with all shows tagged the "International Follies." Theme is accented with another hard-to-believe performance by Little Bertha, the Nugget's elephant under direction of Jenda Smaha.

Sergio Franchi and Edger Bergen open July 25. *Long.*

Interlude, L.A.

Los Angeles, July 8.

Pat Collins, Joanne Grower Trio; $1.50 *cover.*

The return of Pat Collins heralds a lively and lucrative summer season for the Sunset Strip's most active attie. Widespread popularity and appeal of this glamorous hypnotist is attested to by the three-month span of her current engagement, hard on the heels of her recent lengthy tenure at the Interlude.

Basically what distinguishes Miss Collins' captivating act from those of her colleagues in hypnosis is her lighthearted, unpretentious approach. Hypnosis itself having long since lost its novelty-mysterioso aspect, it no longer stands up as a show biz attraction if approached with too much pomp and ceremony and reverence as a science.

Miss Collins accents the entertainment facet and plays down the hocus pocus and "look into my eyes, you are going deep into sleep" bit. She concerns herself with exposing and exploring the personalities of her subjects. The star of her act is neither Pat Collins nor hypnosis. It is the subject who comes out of the audience and gets hypotized.

When the act is over, one has really gotten to know these people. They have become more than mere mesmerized guinea pigs performing tricks in the manner of dogs sitting pretty for a bone. They have become intriguing personalities. Occasionally Miss Collins hosts what she terms "celebrity parties" which should hypo the take.

Act is fortified with the musical commentary of the Joanne Grower Trio, which additionally supplies listenable jazz and dance instrumentals before and between shows. *Tube.*

Golden, Reno

Reno, July 12.

Buddy Greco, Helen Boice, Johnny Bachemin, Availables (5), *Frank Verna Four with Bonnie Ventura, Notables* (5); *no cover, no minimum.*

Open less than two weeks, the 200-seat Carnival Room in the Golden is proving a favorite entertainment spot for both locals and tourists. It's warm, intimate and plushly decored. And the current bill can be credited for the strong lure.

Buddy Greco, a regular on the Reno-Tahoe scene, was tapped by the Tomerlin Bros. to headline the opening show as the rebuilt Golden (destroyed by fire in April, 1962) went back into business on July 3—and it was unquestionably a wise choice.

The Greco appeal is twofold—and he's highly professional in both: vocal, piano. In this Golden debut, he gives a generous sampling of his wares, and auditors respond accordingly.

Backed by a seven-man band for this stint, he proves his showmanship and musical knowledge in pro fashion and has tablers with him all the way. With heaviest accent on the vocal stylings, he offers the likes of "Day In Day Out" and "Lady Is a Tramp." Be it ballad or uptempo, he's completely at home.

Helen Boice comes on as a natural with the saloon crowd. With infectious delivery, she touches on many bases: weight, love life, and show biz. She's wise in the way of story-telling, is loaded with throwaways and one-liners. Miss Boice also is a winner with song and parodies, none on the serio side. Material is basic—and funny.

Johnny Bachemin, newcomer on the Reno scene, should be tagged for a playback. He's multi-talented as singer-dancer-pianist, and has an easy way of reaching auditors. He works with much enthusiasm.

Alternating with the lead acts are the Availables (five lookers assembled by Barry Ashton), who handle both song and dance chores. The Frank Verna Four with Bonnie Ventura, and the Notables.

Show changes scheduled for Aug. 1. *Long.*

Trolly Ho!, L. A.

Los Angeles, July 10.

Lauri Allen, Jackie Curtiss & Bill Tracey; no cover, no minimum.

Songstress Lauri Allen has launched a fortnighter here in support of the indefatigable, irrepressible comedy team of Jackie Curtiss & Bill Tracey, regulars at this jolly trolly since last July, prior to its move from the suburbs to its current niche on La Cienega row.

Blond Miss Allen, though not yet the compleat vocalist, has potential as a jazz stylist. Her best offering is a scatty "Just You, Just Me." She's most at home on the free-wheeling efforts that enable her to experiment with uptempo melodic ideas. On the ballads and romantically-oriented showtunes, however, she tends at times to manufacture breathy vocal contrivances or overextend herself in the upper register, producing a shrillness or tonal uncertainties.

Curtiss & Tracey are a gifted and versatile pair, particularly the former, an unusually adaptable and quick-witted comic-impressionist. Tracey plays straight man and offers several breezy rhythm vocals in the course of the long act. In addition to his wildly uninhibited clowning, Curtiss delivers a solid set of celebrity impressions, among which are takeoffs on Eddie Fisher, Mel Torme, Pearl Bailey and "the Will Mastin Trio without Sammy Davis Jr."

Some of the material has been around, much of it is of the off-color variety, and quite a bit falls into the dialect (chiefly Yiddish) area. But the whole is considerably superior to some of the parts.

A trip on the trolly is certainly worth the nominal fare. The Eddie Paul Trio backstops skillfully throughout. *Tube.*

SZONY AND CLAIRE

Currently LATIN QUARTER
New York

Alan Frazer, Boston Record, "It's for Szony and Claire that everything's coming up roses."

Tidelands, Houston

Houston, July 2.

Brill & McCall, Hoyt Hudson, Don Goldie Orch (4); $1 *entertainment charge.*

Brill (Charlie) & McCall (Mitzi), young husband-wife team, come on with announcement they are starting new trend in comedy—two stools and no talent. Stool count is correct, but there is plenty of talent. Relatively unknown, team has been together only six months, and this is fourth nitery engagement. Material needs only to jell a little for couple to rate top bookings.

Brill, who wears horn-rimmed glasses, is remindful of Steve Allen. Miss McCall is short, gamin-type with mobile features, and an unusual flair for comedy that brings top returns.

Team explores tv commercials, and Miss McCall gives impression of Mae West conducting women's tv show. They also manage to get in a few swings at Cleopatra, and femme half of duo is a nervous entertainer auditioning for "Jerry Lewis Show" (team, incidentally, has signed for several appearances in the fall).

They also essay seg called "Stages of Life," designed as a Berman-type comic, lump-in-throat bit, but it doesn't quite hit mark. The sequence needs polishing and better timing. Act was timed at 35 minutes.

Young Hoyt Hudson is pleasing young singer, with obvious experience before teen audiences, who receives good palming. However, for nitery exposure plaudits might be more robust if he tones down facial and body gymnastics, opens his eyes and sings. Among tunes in his songbag are "Coming Home" and "You're Nobody Till Somebody Loves You." Don Goldie band does fine backing chore.

Show plays two frames. *Skip.*

Drake Hotel Chi

Chicago, July 9.

"Vaudeville '63" with Bert Vallencourt, Bill Starr, Shirley White, Joy Hawkins; produced by Robert Clarke; directed by Richard Tyler; words and music, Mark Stern; choreography, Bill Starr; orchestrated by Hal Scott; sets and scenery, Archie Schromm; gowns Georgiana Jordan; no minimum or cover.

The Camellia House, which usually goes showless during the summer, is experimenting with an original petit revue this year, and despite the energetic efforts of a facile cast, it comes off as only mildly diverting. Entitled "Vaudeville '63," the show is a letdown in that it is apparent that producer Robert Clarke has gone to a great deal of time, trouble and expense and has been waylaid by the words and music of Mark Stern, which are at best glib and at times sophomoric. The cast, a smart foursome, and Jimmy Blade's house orch strive to overcome the shapeless tunes and doggerel lyrics, but to little avail.

The avowed intention of the revue is to present vaudeville of an earlier era as it would sound today. While this blending of the two approaches would seem an intriguing concept, in this case it comes off as a dilemma. The writer appears to have been uncertain as to whether to play it for broad parody or nostalgic verisimilitude and as a result it founders on the shoals of indecision.

It is to the cast's credit that they sometimes overcome the book by dint of work and will power. Bert Vallencourt, who has substantial road company legituner experience, turns in a savvy and sophisticated song and dance performance, particularly in a parody of Nelson Eddy & Jeanette McDonald along with Shirley White. Miss White is an accomplished and attractive singer with a lovely lyrical voice, perhaps too lyrical for her impression of Helen Morgan.

Bill Starr, who understudied Robert Morse in "Take Me Along" on Broadway, displays great vitality in occasionally pulling up the limpid lyrics by their bootstraps, particularly in an English music ball numberf titled "The Evie Ivie Over." By an odd quirk, Joy Hawkins, a tall saucer-eyed and baby-faced brunette young beauty, comes off with many of the performing honors. Miss Hawkins, who just graduated from Northwestern U., appeared in that school's Waa Mu Show, an elaborate annual undergraduate revue, and her ingenuous vivacity is right at home in this show.

It is conceivable that brilliant choreography and staging might have injected zest into this show. However, Starr, who created the terpery, appears to have chosen not to challenge the performers' abilities in this area and they have responded in kind with routine footwark.

Miss Hawkins is charming as an eager bump-and-grind artist, but is graceless in a straight waltz number. Director Richard Tyler has created a sense of esprit within the framework of the lackiustre sketches, but must share the responsibility for the feverish aimlessness of the show.

The Camellia House is not charging a minimum or cover during the seven-week run of the show. *Mor.*

JFK's German LP

Continued from page 1

destag chairman Dr. Gerstenmaier, and Mayor Willy Brandt of Berlin, are being released on an LP by the Deutsche Grammophon Gesellschaft. Among the excerpts from JFK's speeches made in Cologne, Bonn, Frankfurt and Berlin are is famous words spoken to gigantic crowds in front of the Town Hall Berlin-Schoneberg: "Ich bin ein Berliner" (I Am A Berliner).

Permission to publish JFK's speeches on LP has been specially granted and all the German political leaders to be heard on the disk also have given it their okay.

A special feature of the LP is its retail price of 12 German marks ($3) instead of the usual 18 DM ($4.50). All profits are to be donated to the German Peace Corps which was founded during JFK's visit (excerpts from the ceremony with JFK's speech are also on the disk); it is the German equivalent of the U.S. one founded by Kennedy.

Because of JFK's enormous popularity here, and also because of the good cause to which the profits will be put, it is estimated that 100,000 disks could be sold (a huge number of LPs for the German market).

The LP is being launched with saturation-type publicity in all the major West German daily papers. An international press conference was held today (Tuesday) in Hamburg's America House to launch the project. A specially packaged presentation box will be handed JFK personally in the White House by the German Ambassador, Karl Heinrich Knappstein.

111 Cinerama Houses

Continued from page 2

those disturbing lines anymore. Also, he referred to an amusing gimmick about "World." During the intermission of this three-and-a-half hour pic, loudspeakers installed in the cinema's lobby and powder rooms will inform the audience about the continuance of the various phases in the film to maintain the comedy elements. Kramer explained that "I now know that the comedy is the most grim business. It's much more difficult to create and maintain a comedy than to do a drama."

Kramer, who is generally regarded here as Hollywood's most sincere producer, revealed his next projects: Filmization of Katherine Anne Porter's bestseller, "Ship of the Fools," and a screen version of Adele Rodgers St. John's book, "The Final Verdict."

Shamrock, Houston

Houston, July 12.

Teresa Brewer, Shep Fields Orch (14); *no cover or minimum.*

Pert thrush Teresa Brewer has a fine show and left stage after 40 minutes to ovation. Yet the spark that would have made it a great performance was missing on preem nite at the Shamrock Hilton's International Club.

This was due perhaps entirely to fact that Miss Brewer couldn't always be heard. It seemed to stem partially from the mike set too low and band, beefed up for show, was too loud. Singer is used to larger rooms with band farther away.

This isn't to say that Miss Brewer fails to score. She does, and heavily, with top returns for her w.k. "Old Man Mose," "Lida Rose," "South Rampart Parade" and tremendous begoff with special material for vocals and terping.

She has line of six young men, and they do particularly well with barbershop backing for "Lida Rose." They perform well for her four quick costume changes, and all are undoubtedly talented. Yet, somehow—perhaps because they all are different in appearance and personality—they fail to blend into background as they should in backing the headliner.

Miss Brewer has full control over her unique pipes, and her terping, if not greatly demanding, meets all requirements. She has excellent show, with Herb Buchanan arranging and conducting, and the spark undoubtedly will be there before she finishes her two weeks.

Shep Fields has one of the better dance bands, and is welcome back to his home base after absence of about two years. Orch draws dancers to the floor, and other than being a bit overpowering in opener, appears to handle Miss Brewer's difficult arrangements well. Young Patricia Lynn is Fields' talented band thrush.

Show plays two frames with Florian Zabach and Jo Ann Miller due July 25. *Skip.*

Ash Grove, L. A.

Los Angeles, July 10.

Mance Liscomb, New Road Singers, Cousin Emmy; $2 *Admission.*

Folk music as a representative spokesman for the ethnic cultures of the world has undergone frequent changes through the years depending on the particular tenor of the times. Thus, it is not surprising to find The New Road Singers, a new quartet, turning a song like "Wake Up One Morning" from the original religious context to a message of freedom.

Quartet (Mike Janusz, Marcia Berman, Victor Pierce and Ethel Raim) mix folk base with a strong Gospel strain. Essentially, they are freedom singers. Much of their material closely touches on the racial problems in the country, making them more in the area of public demonstrators than entertainers.

While group appears serious, they have not yet found full rapport with each other and blend does not have a smooth, appealing sound. Janusz, formerly a single, stands out most securely. Top tune at Tuesday (2) opener was soft ballad "Ramblin' Boy."

On earlier is Cousin Emmy, radio personality known for her country fiddle and banjo Homespun and folksy, performer has a vast repertoire and delivers such rare old tunes as "Johnny Booker" and "Wish I Was a Single Gal Again." Unusual act features number of tricks like a hollow cheek pat to tune of "Turkey in the Straw." Her banjoing on "Listen to the Mockingbird" is fine.

Mance Liscomb, vet New Orleans style blues performer, who is a regular at the club, is top billed.

Show is in to July 24. *Dale.*

WB's Big Action

Continued from page 2

Logan's production of "Mister Pulver and the Colonel," stemming from "Mister Roberts," and John Ford's and Bernard Smith's "The Long Flight," with five of eight stars already signed, including Spencer Tracy, James Stewart, Richard Widmark, Carroll Baker and Jeffrey Hunter..

Gene Kelly's production of "Robin and the 7 Hoods," starring Frank Sinatra, Dean Martin and Sammy Davis Jr., is listed as an October start.

CURRENT BILLS

WEEK OF JULY 17

NEW YORK CITY

MUSIC HALL — Purdue Univ. Band, Rockettes, Corps de Ballet, Raymond Paige Symphony Orchestra.

AUSTRALIA

MELBOURNE (Tivoli)—Dianne Barton, Robert Gard, Colin Croft, Ormonde Douglas, Ernie Bourne, Jeanne Battye, Frederick Potter, Kevin Doherty, Judy Champ, Eileen Hattam, Joan Thomas, Simon Cain, Arthur Gorman, Evan Dunstan, David Hamilton.

SYDNEY (Tivoli)—Suzanne Steele, John Weaving, Cynthia Morey, David Gray, Gordon Wilcock.

NEW ZEALAND (St. James), **AUCKLAND** — Penny Nicholls, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faukener, Jackie Griffiths.

BRITAIN

BRIGHTON (Hippodrome)—Dickie Henderson, Eva Boswell, Charlivels, Tiller Girls, Aleta Morrison, Eddie Vitch, George Mitchell Singers, Peter Vernon, Jimmy Curries Tropical Cascades.

LONDON (Palladium) — Arthur Haynes, Frank Ifield, Susan Maughan, Nicholas Parsons, Ken Morris & Joan Savage, Bob Wallis & His Storeyville Jazzmen, Rudy Cardenas, Walter Gore Ballet Group, Rosa Taylor Dancers, Dorothy Dampier, Leslie Neyes.

MORECAMBE (Winter Gardens)—Jimmy Jewel & Ben Warris, Ted Lune, Polka Dots, Elizabeth Larner, Skylons, Twelve Lovelies, Bill Shephard Singers.

VICTORIA (Palace) — George Mitchell Minstrels, John Boulter, Tony Mercer & Dai Francis, Reg Varney, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., Television Toppers, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BITTER END—Oscar Brand, Big 3.

BLUE ANGEL—Meg Myles, Lenny Maxwell, Wayfarers, Dudley Moore.

BON SOIR—Danny Meehan, Dolly Dawn, Marc London, Three Flames.

CAFE SOCIETY—Gloria DeMarco, Pettiford & Chiles, Danny Apolinar Trio.

CHATEAU MADRID—Duendos Gitanos, Pedro Vargas, Emilio Reyes Orc., Los Guaracheros.

COPACABANA — Timi Yuro, George Kirby, Ralph Young, Joseph Mele Orc., Frank Marti Orc.

EIGHTH WONDER—Rosetta Tharpe.

EMBERS—Jonah Jones, Bill Dowdy 3.

FIVE SPOT — Thelonius Monk, Kenny Burrell.

GRINZING — Anny Kapitany, Kalman Banyak, Henry Bu[illegible].

HAWAIIAN ROOM — Judy Scott, Denis Regor, Keolu Beamer, Fai & Hulabelles.

HOTEL AMERICANA — Della Reese, Charlie Fisk Orc.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Joe Furst.

HOTEL PARK SHERATON — Janet Vaughan Trio.

HOTEL PLAZA — Betty Johnson, Milt Shaw Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ROOSEVELT — Lenny Herman Orc.

HOTEL ST. REGIS—Charles Turecamo Orc.

INTERNATIONAL—"Latin Fire Revue," Mike Durso Orc.

LATIN QUARTER — Sportsmen, Jack Durant, Glenda Leigh, Art Johnson, Five Williams Troupe, Jo Lombardi Orc., Sam Bidner Orc.

LIVING ROOM — Choo Choo Collins, Arthur Todd, Bobby Bell, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Stan Freeman.

SAMBRA — "The Happy Land," Leo Fuld, Yoel Sharr, Sabbra Dancers, Bob Phillips Orc.

SQUARE EAST—"To the Water Tower," Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.

SWEET CHARIOT — Ellison Singers, Herman Stevens.

UPSTAIRS & DOWNSTAIRS — Bonnie Graham, David Rounds, Barbara Quaney, Jon Stone, George Coe, Bob Rogers, Sam Pottle, Mabel Mercer.

VERSAILLES—Tyrie Glenn Jr., Imperials.

VILLAGE BARN—Maria Carilo, Gloria Hudson, Jim James, Piute Pete, Ronnie Douglas, Lou Harold Orc.

VILLAGE GATE — Nina Simone 4, Sonny Terry, Brownie McGee.

VILLAGE VANGUARD — Miles Davis, Blossom Dearie Trio.

CHICAGO

BLUE ANGEL — "Calypso Jamboree," Marlina Pons, Fayray Shelar, Lord Christo, Lord Smiley, Lord Tiger, Lord Charlton, The Duke, Al D'Iacey Orc.

CONRAD HILTON—"It's a Hit!" Professor Backwards, Sandra & Her Boy Friend, Frederick & Gina, Manuel Del Toro, Gabriele Weidert, Dennis & Darlene, Boulevar - Dears, Boulevar - Dons, Teddy Phillips Orc.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—"Vaudeville '63," Bill Starr, Bert Vallencourt, Shirley White, Joy Hawkins, Jimmy Blade Orc.

EDGEWATER BEACH—Sarah Vaughan, Edgewater Beach Guys & Dolls, Don Davis Orc.

GATE OF HORN—Harris Bros., Allen & Grier, Judy Collins, The Irish Ramblers.

JULIUS MONK'S—"Struts and Freta," June Ericson, Delphi Herrington, Mary Jane Kimbrough, Sandy Suter, Skip Hinnant, Nagel Jackson, Charles Kimbrough, Jamie Ross.

LE BISTRO — Ann Richards, Connie Milano Trio.

LONDON HOUSE—Erroll Garner, Jose Bethancourt Trio, Larry Novak.

MISTER KELLY'S—Mort Sahl, Patricia Scott, John Frigo Trio, Marty Rubenstein Trio.

NEW LIVING ROOM—Tune Toppers.

PALMER HOUSE — Dick Gregory, Delores Leigh, Ben Arden Orc.

PLAYBOY — Don Cherry, Nick Noble, Bebe Sherman, Cathy Johnson, Howard Beder.

SECOND CITY—"20,000 Frozen Grenadiers," Jack Burns, Dennis Cunningham, Ann Elder, Sally Hart, Dick Schaal, Avery Schreiber.

SUTHERLAND — John Young Trio, Irene Reind, Jack McDuff.

LOS ANGELES

COCONUT GROVE — Kay Starr, Freddy Martin Orc.

CRESCENDO—Mary Kaye Trio.

DINO'S — Corky Shane, Jack Elton, Steve LaFever.

JERRY LEWIS—Lionel Ames.

LOSERS — Sam Fletcher.

MELODY ROOM—Frankie Ortega Trio.

INTERLUDE — Pat Collins, Joanne Graier Trio.

SLATE BROS. — Dave Barry, Beverly St. Lawrence.

STATLER HOTEL—George Arnold Rev.

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOUR—Glatunji Dancers.

YE LITTLE CLUB—David McKay, Nikki Price, Jack Smalley Duo.

LAS VEGAS

BOURBON STREET—Lyn Keath.

DESERT INN—Dick Shawn, Kim Sisters. **Lounge:** Ben Blue, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings.

DUNES—"Guys & Dolls," Betty Grable, Dan Dailey, Stubby Kaye, Tim Herbert, Lola Fisher, Maxie Rosenbloom, Bill Reddie Orc. **Lounge:** "Vive Les Girls," Gil Bernal, Merri Ellen.

FLAMINGO — Jack Carter, Leslie Uggams, Mattison 3. **Lounge:** Harry James, Billy Eckstine, Louis Jordan, Cleopatra's Belly Dancers.

FREMONT—Frankie Brent, Jets, Johnny Rivers Six, Frantics, Four Fables.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—"Les Poupees de Paris," Grover Shore Trio.

MINT — Pat Moreno's "Artists & Models of '63," Tex Williams.

NEVADA — Peter Anthony, King of Limbo, Debbie Hayes, Preston Epps.

NEW FRONTIER—"Oriental Inferno." **Lounge:** Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA—Liberace, Barbra Streisand, Dick Humphreys, Joyce Roberts, Humphreys Dancers, Jack Cathcart Orc. **Lounge:** Shecky Greene, Tony Thomas, Phil Palumbo 5, La Verne Baker, Dave Rodgers.

SAHARA — Donald O'Connor, Frank Fontaine, The Wellingtons, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Don Rickles, Freddie Bell, Roberta Linn, Tom Cavanaugh, Russ Cantor.

SANDS—Paul Anka, Allen and Rossi, Bill Carey, Copa Girls, Antonio Morelli Orc. **Lounge:** Sonny King, Vido Musso, Margaret Ann, Morry King Strings, Jackie Heller, Ernie Stewart.

SHOWBOAT—Pat Collins, Johnny Paul.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Brandy Long, Viennas, Slipperettes, Geo Redman Orc. **Lounge:** Funtastics, Beverly Marshal, Skeets Minton, Johnny La Monte.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** De Castro Sisters, Barbara Heller, Andrini Bros., Collins Kids, Esquivel.

TALLYHO—Patti Kim, Eduardo Sasson, Marty Heim 3.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn Orc. **Lounge:** Louis Bellson, Teddy Randazzo, Gil and Nikki, Doris King, Lou Rawls.

TROPICANA—Folies Bergere '63, Ray Sinatra Orc. **Lounge:** Kings IV, Arthur Lyman, Arthur Walsh, Al de Paulis, Du Bonnet 3.

RENO-TAHOE

CAL-NEVA (Tahoe)—Vic Damone, Gary Morton, Donn Arden Show Girls, Matty Malneck Orc. **Lounge:** Joy & Boys, Mel Young, Marksmen, Gwen Harmon and Players.

CRYSTAL BAY (Tahoe) — Novelties, Frankie Fanelli with Ree Brunell, Sawyer Sisters.

GOLDEN—Buddy Greco, Helen Boice, Frank Verna Four, Johnny Bachemin Notables, Availables.

HAROLDS—James Darren, Kuban Cossacks, Blue Ribbon Belles, Don Conn Orc.

HARRAH'S (Reno)—Kim Sisters, Gaylord & Holiday, George Rock, Pep Tones, Joe King and Zaniacs, Red Coty.

HARRAH'S (Tahoe)—Sammy Davis Jr., Pat Henry, Moro-Landis Singers and Dancers, Leighton Noble Orc. **Lounge:** Louis Prima, Nick Lucas, Cousins, John Buzon Trio, Sherwood & Dorne.

HOLIDAY—Maaka Nua Hawaiian Revue, Esquires, Harry Stevens, Michael Kent's Singing Violins.

MAPES — Kay Stevens, Art Mooney Orc., Yacoubian Company, Lucky Starr, Joe Karnes

NEVADA LODGE (Tahoe) — "Vive Les Girls," Al Bell Orc., Wilder Brothers, January Jones Mickey & Bonnie.

NORTH SHORE (Tahoe)—Murray Arnold, Ginny & Gallions, We Four.

PRIMADONNA — "Paree, Ooo La La" revue with Wick and Brand, George Prentice, Turner-Smith Singers and Dancers, Al Tronfi Orc.

SPARKS NUGGET — Patti Page, Guy Marks, George Arnold Singers and Dancers, Foster Edwards Orc.

WAGON WHEEL (Tahoe) — Juan Esquivel Orc., Country Gentlemen, Jo Ann Jordan Trio Diamonds, Bobby Page, Senators, Nita Cruz, Bob Rinard, Orin Tucker Orc., Ron Rose.

SAN FRANCISCO

BIMBO'S 365 — "Continental Revue" with Elisa Jayne, Cables, Liett Chorlton.

BLACKHAWK—Cal Tjader.

COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Larry Hankess, Gary Woodrow.

CONDOR — George Hamilton, Teddy Brown.

EARTHQUAKE McGOON'S—Turk Murphy, Clancy Hayes.

FAIRMONT HOTEL—Tex Beneke, Paula Kelly, Modernaires.

HOLIDAY INN (Oakland)—Frank Gorshin.

HUNGRY I — Stiller and Meara, Chan Canasta, Don Washington.

JAZZ WORKSHOP—Jimmie McGriff.

MIKE'S POOL HALL—Pat Yankee and Her Sinners.

NEW FACK'S—Count Basie.

OFF BROADWAY—Lenny Bruce, Frank d'Rone.

PURPLE ONION — "Parade," Carole Cook, Tucker Smith, Beverly Sanders, John Castello.

SUGAR HILL—Bill Henderson, Buddy Montgomery 3.

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's "Artists and Models On Ice," Marsh & Adams, Jinx Clark, Phil Richards, Johnny Flanagan, Wilton Clary Mal Malkin Orc., Angelito.

CARILLON — Lou Walters' "Ooh La La," Jerry Newby, Pierre Jacques, Eddie Garson, Jacques Donnet Orc., Line (16).

CASABLANCA — Buck Buckley, Mario & Florida, Bob Regent Orc.

CASTAWAYS—Ring-A-Ding 6, The Peridots, The Wreckettes (12), Ralph Font Orc., Jimmy Roma.

DEAUVILLE — Chico & Cubans, Les Rhodes Orc., La Playa Sextet.

DIPLOMAT — Van Smith Orc., Pupi Campo Orc., Kay Stevens, Eddie Barnes.

DORAL BEACH — Mal Malkin Orc., Townsmen, Luis Varona Orc.

EDEN ROC — Ronnie Powers, Pupi Campo Orc., Val Olman Orc., Monroe Kasse Orc., Dorothy Donegan, Leslie Hudec Strings.

FOUNTAINBLEAU—Len Dawson Orc., Chauncey Gray Orc., Dean Murphy, Ziggy Lane, Racha Rodell, Frank Natale 3, Tony & Lucile, Chero & Orc.

PLAYBOY—Bill Ricco, Parul Gray, Dick Havilland.

PLAY LOUNGE—Pat Morrisey, Brock Trio.

SEA GULL—Jimmy Holmes, Inkspots (4), Jimmy Grippo.

THUNDERBIRD—Berj Vaughan Quartet, Gina Wilson, Richie Bros., Lois Philips.

SAN JUAN

AMERICANA — Spice On Ice Revue, Pepe Lara Orc. **Lounge:** Sylvia D'Sayles 3, Humberto Morales 4.

CARIBE HILTON—Los Chavales de Espana, Miguelito Miranda Orc., Luis Benjamin 5.

CONDADO BEACH—Jack & Sally Jenkins, Bruno Tarraza, Pepito Torres Orc., Lopez Vidal 5. **Lounge:** Floriana Alba, Juan Luis.

LA CONCHA — Winnie Hoveler Rev., Pedro Roman, Noro Morales Orc., Nestor Torres 5. **Lounge:** Nilda Terrace.

EL CONVENTO—Betty Melendez, Gloria & Antonio, Pepito Arvelo 5, Ruth Natal 5.

EL SAN JUAN—"Latin Fire Revue," Cesar Concepcion Orc., Chavis Bros., Mandy Campo.

New Acts

TIMI YURO
Songs
25 Mins.
Copacabana, N. Y.

Timi Yuro, who now records for the Liberty label, is one of the youngsters who has been around for a couple of years having made her initial splash through the diskings, and now seems a staple on the circuits.

Miss Yuro is essentially a singer without too many complications. Basically, she seems like she would hew to a straight line, tell her story in blacks and whites and thus provide strength to her offerings. However, she seems to have been taken in hand and a lot of elements which seem foreign to her have been introduced. There are moments in her turn when she gets overdramatic. There are many overarrangements and there are times, when an individual song goes on long after its message has been thoroughly discussed.

Miss Yuro's milieu seems a strong beat superimposed on w.k. standards. The embellishments that have been added to this comparatively simple plan seem to have detracted from her efforts. Rendition of "Vesti la giubba," in Italian, normally a tenor aria, gives her a change of pace as well as a chance to show a wider range. She does this rather well. But a lot of overproduction hampers her turn.

Miss Yuro's gowns by James Duka give her a big-girl look. She makes a good appearance and shows an ability to get around well on the floor. *Jose.*

LOS DUENDOS GITANOS
Flamenco
15 Mins.
Chateau Madrid, N. Y.

Los Duendos Gitanos, flamenco trio, seem to know their way around the Castilian field. Two boys and a girl are expert heelpounders with the girl chiming in with some earthy song arias. On their last effort of the evening, a guitarist assists them.

The team split their appearance doing the opening and closing sequences of the show. Their bow comprises a lively jota filled with humor and skill and they close with a spirited allegrias in which they exceed each other with vigorous dance passages. The group makes an excellent floor turn providing rich atmosphere, authentic terps and picturesque costumes. *Jose.*

JIMMY BAYS
Songs
20 Mins.
Rendezvous Room, Beverly Hills

Jimmy Bays has a mixture of known pop styles and delivers in a big, pleasant voice. Material generally is in standard line, presented in an easy and charming brief stint. Singer has soft, smooth and nice sound but lacks individuality or vitality. He looks like the man in the Rolls-Royce, gray-haired, suave and distinguished.

"It Could Happen to You" had nice, even tone in show caught and Frankie Laine-styled "You've Changed" had drive. Overall performance, however, needs more vitality. *Dale.*

Unit Reviews

Robert Goulet Revue
(CIVIC ARENA, PITT)

Pittsburgh, July 10.

Norman Rosemont presentation of "Robert Goulet Revue," starring Robert Goulet and special guest star, Carol Lawrence, with the Step Bros., Wiere Bros, John Harmon, Tom O'Steen and Bob Lone. Written and created by Duddy and Jerry Bresler; Irving Squires, general manager; Musical director, Jerry Bresler; directed and staged by Ralph Alswang; Tony Charmoli, choreographer for Carol Lawrence. Opened at Civic Arena, Pittsburgh, under sponsorship Civic Light Opera Assn; $4.95 top.

The Civic Light Opera Assn. has come up with one of the hottest personalities to bounce into stardom in years in Robert Goulet. And his advisers have fashioned the finest and most expertly executed revue type vaude layout ever seen in the two-year history of the Civic Arena.

Goulet is tremendous. On night caught (Wednesday (10), he turned the vast building into an intimery, getting almost perfect studio control in sound as he rollicked through 61 minutes of top drawer entertainment.

Achieving immediate acceptance because of his strong Columbia Records and tv exposure, Goulet was a winner from the time he hit the stage with "Wake Up." He follows with a couple more songs, then goes into a Lerner & Loewe medley highlighted by "They Call The Wind Maria" and "Gigi." In this seg, he finished up strong with "The Blues are Marching In," an original tune by Lyn Duddy and Jerry Bresler. The duo also furnish the star and his future bride with their windup duet, "Darn it Baby, That's Love." Both songs have hit potential.

In his "Old Songs" medley, Goulet brings out the rhythm section of the big CLO orchestra onto centre stage and gives out with such standards as "Melancholy Baby," and "It Had To Be You." It was this portion of the show that reaped the wildest applause when he sang the Billy Bigelow "Soliloquy" from "Carousel."

Goulet brings on Miss Lawrence for a stirring windup to his act with three songs with her. After the auditorium had been hushed into silence, he walked out and sat on the apron to sing his hit from "Camelot," "If Ever I Would Leave You."

Miss Lawrence had it a little rougher because her reputation is mostly from Broadway and the folks here still think of "Maria" in "West Side Story" as being Natalie Wood. But Miss Lawrence didn't wait long in turning the building into static electricity when she sings "Riding High" while John Harmon and Tom O'Steen whirl her around the huge stage.

O'Steen, incidentally, was a last minute replacement for Bob Lone, who broke his foot the afternoon of the opening. O'Steen, a local dancer, had the routines down pat by Wednesday and was instrumental in aiding Miss Lawrence in all her production numbers.

Opening the show are the Four Step Bros. They set the fast pace that was to follow. Their familiar vaude turn brought up the tempo of the layout to a healthy pitch and the Wiere Bros, in the second spot, kept it there. Although the Wiere brothers have been coming here for the past 25 years, their act is just as fresh and new as they've ever been. The real big yocks of the show come from them, with the strongest bit being their takeoff on "Bridge of the River Kwai."

The technical brilliance of the show is noteworthy. Putting the band behind a scrim traveller which was in four parts, operating on a single track, the show is able to get excellent effects from three rear propectors. They are used as an annunciator and in creating sets and moods for the show.

The words and music of Lyn Duddy and Jerry Bresler, who also conducted, blend everything together. One of the memorable parts of the show is the staging, lighting and direction of Ralph Alswang. *Lit.*

Ethel Merman Revue

Atlanta, July 9.

Ethel Merman, Reese & Davis, Elkins Sisters (3), Bob de Voye Trio, The Wanderers (4); Milton Rosenstock directing Theatre Under-the-Stars Orch (17).

Ethel Merman has never been seen in person down South and when Atlanta's Municipal Theatre Under-the-Stars had the chance to set her revue to open its 11th annual season, they grabbed it pronto. It was wisely figured that Miss Merman's name would provide the al fresco arena with a gimmick that would boom its season ticket sales. And it did, to the tune of a record $100,000.

While Miss Merman is, natch, the big draw of the revue, she has surrounded herself with four acts who can travel under their own steam. This is particularly true of a pair of comics, Tony Reese & Pepper Davis, whose material is topical and fresh, delivered with swiftness and mixed with sight gags that kept the large opening night audience busy with their mitts.

Reese feeds the giggle lines to Davis, a burly type, who, like Jackie Gleason, is nimble and can take falls that seemingly would kill a wrestler. Boys work hard and score heavily.

Reese, who doubles as emcee, brings Miss Merman on to open the show. She has thinned down to sylphlike proportions and with her red hair glinting, she makes a handsome figure.

She starts belting 'em out in her familiar style and had the audience from the tee-off. She opens with "Lady With a Song," written especially for her by Roger Edens for this tour. Singer follows with such numbers as "I've Got Rhythm," "This Is It," "Got a Lot of Livin' to Do" and "That Old Feeling."

Every time the first few bars came out, a wave of applause would surge from the 5,400-seat amphitheater and drown out her voice. At the end of each number, cheers mingled with the plaudits.

Following Miss Merman are the acrobatic Elkins Sisters, Trudi, Elfi, and Lori, who hail from Vienna. They feature precision routines and cartwheeling to so-so reception.

Bob de Voye Trio, two boys and a girl dancer, give classical interpretations to their dance routines to a good hand. Wanderers, scheduled to appear in first part of show, didn't appear until second half and then only two of four made it to the mike. Emcee explained that other pair simply hadn't arrived. The two on hand started the act and after two numbers the missing duo showed up. Their songs and arrangements were pleasing.

Miss Merman closes the show with another round of songs, beginning with "Alexander's Ragtime Band" and including "They Say It's Wonderful" and "Eadie Was a Lady," which she concluded with a bump that roused the audience.

Miss Merman's personal director, Milton Rosenstock, was in charge of the music. Her two onstage pianists were her own Lou Kessler and Atlanta's Carlton Palmer.

As staged, Miss Merman's revue is a well balanced show. It does not lag and, of course, the star commands entire aud attention while she is on almost one hour with her marathon of songs, totaling 30 numbers. *Lucc.*

Cops Nab St. Pete Club Owner on 2 Vice Raps

St. Petersburg, Fla., July 16.

A police raid on the downtown Two Bit Club last week resulted in owner William (Tiny) Sylvia being charged with two counts of operating a house for prostitution and two counts of contributing to the delinquency of a minor.

Arrest followed a week-long investigation by detectives, who say teenage girls had been soliciting customers of the bottle club for prostitution. Two Bit Club members pay a $10 a month fee plus additional charges for ice and mix for drinks which the club stores for them.

'Daisy' Cancellation Raises Poser: Rodgers, Lerner's Next Partners?

By JESSE GROSS

A revived guessing game, to which legit tradesters had an obvious answer three years ago, is now drawing a blank when introduced among the Sardi set. What's got the theatrical crowd stymied in view of the cancellation last week of the projected Broadway production of "I Picked a Daisy" is the question of future collaborators for composer Richard Rodgers and lyricist - librettist Alan Jay Lerner.

When Oscar Hammerstein 2d died in 1960, the educated guess on his probable successor as Rodgers' partner was Lerner, the latter being on his own following the decision of Frederick Loewe, his longtime collaborator, to take it easy because of health reasons. The speculation of a Rodgers-Lerner collaboration was borne out when the two revealed some time ago they would write a musical together.

They later disclosed the tuner would be "Daisy" and that it would be choreographed and directed by Gower Champion with Robert Horton and Barbara Harris in lead roles. However, the scrapping of the venture had been expected by some insiders who felt "Daisy" was on shaky ground ever since production activity was postponed from early this year to next fall. The prevalent report is that the project, which would have had to enter into firm booking commitments last week, was cancelled because of incomplete lyrics.

Although Rodgers has been quoted as saying his partnership with Lerner will continue, the latter reportedly declined to comment when queried in Hollywood about the same matter. Rodgers, whose past collaborators were the late Lorenz Hart and then Hammerstein, referred to them and Lerner in the N. Y. Post as having one thing in common, "not liking work." However, as was pointed out in the Post piece, Lerner's friends suggest that any delay in his writing of the lyrics may have been due more to his desire for perfection than to lack of industriousness.

Whether Rodgers and Lerner will eventually collaborate on a musical, or perhaps complete "Daisy," is a matter of speculation. There are those in the trade, however, who believe the two will go separate ways and, if so, it's anybody's guess now who they might enlist as collaborators. In Rodgers case, he's soloed since Hammerstein's death by doing both the words and music for "No

(Continued on page 80)

Rodgers-Hart 'Syracuse' Newest Old B'way Tuner Scheduled for London

London is going in for old Broadway musicals. "The Boys from Syracuse," a New York production in 1938-39, is to be unveiled for the first time on the West End next November. "On the Town," which debuted on the Main Stem in 1944, is currently in its initial London outing at the Prince of Wales Theatre. "Gentlemen Prefer Blondes," which opened in New York in December, 1949, had an unsuccessful first presentation in the British capital last season.

"Syracuse" is to be presented on the West End by the Richard Rodgers producing firm in England, Williamson Music Ltd. Rodgers composed the music for the tuner, an adaptation by George Abbott of Shakespeare's "Comedy of Errors." The lyrics were written by Lorenz Hart. Rodgers' decision to present the musical in London was prompted by the bullish reception accorded the current off-Broadway revival of the show.

Casting and production preparations are being handled in London by Jerome Whyte, Williamson representative there. Christopher Hewitt, director of the off-Broadway presentation, will also stage the West End production, which is scheduled to open Nov. 7 at the Drury Lane Theatre. "My Fair Lady," which has been playing the Drury since April 30, 1958, closes Oct. 15 to tour the provinces, starting with a 16-week engagement in Manchester.

Martha Wright Resumes Singing in 'SP,' Concerts

Martha Wright, who recently completed a straight acting stint as femme lead in one of the touring companies of "Mary, Mary," returns to singing roles the week of Aug. 5-10 as Nellie Forbush in "South Pacific" at the South Shore music tent, Cohasset, Mass. She's already played the part more than 1,000 times, first as Mary Martin's successor in the original Broadway production, and then on tour and in stock.

The singer-actress will appear next Saturday (20) with the New Haven Symphony in a pop concert at Madison, Conn., with Harry Berman conducting.

Shubert Houses Getting Facelifts

Lawrence Shubert Lawrence Jr., general manger of the Shubert circuit of legit houses, since the death of John Shubert, has been activating his proposed plan to facelift many of the theatres.

He has put a new facade, inside and out, on the Booth and Plymouth already, is working on the Shubert Theatre, and the Golden and Royale are next slated for new seats, carpeting etc.

Renovations are also being carried on backstage. Improvement of conditions in that area had been pressed for by Actors Equity in the negotiations for its present contract with the League of N. Y. Theatres. Several seasons ago, the union forced a backstage cleanup at the Majestic Theatre by holding up a performance of "The Music Man" at the house.

IT'S A QUIET SUMMER FOR ATHENS THEATRE

Athens, July 16.

Of the 26 groups which performed in Athens legit theatres last winter, only 14 continue their presentations this summer. The National Theatre is presenting Greek classics at the Epidauros and Athens Festivals in open ancient theatres.

Kostas Moussouri's and Aliki Vouyouklaki's groups are not working during summer, the former star being in New York to attend foreign plays and the latter being busy with screen contracts. Some minor other groups are touring the country, presenting several local and foreign plays in the provinces.

During the regular winter season, 52 plays were presented, of which 33 were foreign. Of the latter, six were Yank plays "Sabrina Fair," by Samuel Taylor; "Irish," by August and Ruth Goetz; "Orpheus Descending," by Tennessee Williams; "Zoo Story," by Edward Albee, "Front Page," by Ben Hecht and Charles MacArthur, "Death of a Salesman," by Arthur Miller.

Off-B'way 'Coach' Gets To Paris TON From Spoleto

Paris, July 16.

Though having lost costumes and sets after a train wreck on the way from the Festival of Two Worlds at Spoleto, Italy, Jean Erdman's production of "The Coach With the Six Insides," based on James Joyce's "Finnegan's Wake," went on with only back curtains and makeshift costumes gleaned from the local Flea Market. The show, which scored at the Theatre of Nations in the American Avant Garde cycle ending the season this week, was previously done off-Broadway.

The Erick Hawkins Dance Co., a modern group, got split reviews, but some of the attempted delving into the mind and spirit via specialized music and terping hit responsive critical chords.

The off-Broadway section ended with the A.C.T. of San Francisco production of "Happening," staged by Allan Kaprow.

'QUIET, WE'RE LIVING'

Adapt Tv-Into-Legit In Spain, Too

Madrid, July 16.

Two television series, "Quiet, We're Filming" and "Quiet, We're Living," written and directed by Adolfo Marsillach, who also stars, have been adapted for legit.

Marsillach will stage his satirical outlook on movie-making in Spain and Spanish life in general at the Poliorana Theatre in Barcelona during the coming season.

Equity Turndown Blocks Study Of Stock Conditions

Plans have apparently been scrapped for a proposed study this summer of the employment problems of actors working in summer stock. The survey was to have been undertaken by Dr. T. Bruce Birkenhead, of the economics department of Brooklyn College, under a $5,000 grant from an anonymous donor offered the college by the Cleveland Trust Co.

Dr. Birkenhead, who recently completed an intensive report on the "Economics of the Broadway Theatre" for his PhD dissertation, notified the Cleveland Trust that he would be unable to proceed with the study, after having been informed by Actors Equity that the union would not cooperate with him in the matter. Equity, when queried on the subject, said such projects are usually turned down because they're generally too time-consuming for the union's staff and that there is also certain financial data the association, under a pledge to managers, can't reveal.

The union, according to one of its representatives, also believed the anonymous donor to be Robert H. Bishop 3d, head of the Musicarnival, Cleveland, and president of the Musical Arena Theatres Assn, whose membership comprises musical tent theatres throughout the U. S. MATA had offered to cooperate with Birkenhead in the survey which was to have been limited to its member theatres.

In view of its feeling that Bishop was behind the survey which, in-

(Continued on page 82)

ST. PAUL BOOKS 'LATE' AS 'WOOLF' SUCCESSOR

St. Paul, July 16.

Ed Furni, manager of the local municipal Auditorium, is getting the "Never Too Late" road company as the fifth of his next season's six Theatre Guild-American Theatre Society subscription shows. It will be in place of "Who's Afraid of Virginia Woolf?" which he turned down lest it offend too many people in this strongly Catholic community and be unsuitable in subject matter and dialog for a municipal building.

"Virginia Woolf," however, will be one of the six TG-ATS subscription season offerings in adjoining Minneapolis at Ted Mann's Orpheum for its exclusive Twin Cities' engagement. But St. Paul is not likely to have "Never Too Late" exclusively in the Twin Cities, as it's also a Minneapolis Orpheum tentative non-subscription season booking.

Furni also passed up "Beyond the Fringe," and it will be a Minneapolis TG-ATS offering exclusive for the Twin Cities. Furni doesn't think such strongly British fare would go over well enough for a fortnight in the two towns. He hasn't yet obtained a replacement booking for it as his subscription season's sixth show.

Plan Strawhat Musical From Edwin Booth Book

Williamstown, Mass., July 16.

A musical adaptation of "Prince of Players," the Eleanor Ruggles biographical novel about Edwin Booth, is listed for presentation the week of Aug. 26 as the final item of the strawhat season of the Williamstown Summer Theatre.

The librettist, composer and lyricist for the project are not specified, but Nikos Psacharopoulus, executive director of the theatre, will stage the work.

'Take Her' Folds, Winding Up Tour; Off-B'way 'Blacks' Only Chi Legit

Chicago, July 16.

"Take Her, She's Mine" closed at the Blackstone Theatre here last Saturday (13) leaving the regular Loop houses without a legit offering. A summerlong run at the 1,447-seater had been anticipated for the comedy, which was to have undergone a key cast change last night (Mon.) when Eddie Bracken was to have succeeded Tom Ewell as star. The town gets an off-Broadway legit import tonight (Tues.), however, with the opening of "The Blacks" at the Studebaker.

Another show which had been earmarked for a warm-weather span here was "Milk and Honey," which cut short a Shubert Theatre booking July 6 to move to the Geary Theatre, San Francisco. The musical, which opened May 27 at the Shubert, was originally scheduled for a 24-week run at that house through Nov. 9.

The withdrawal of "Milk" from the Shubert has resulted in the house being grabbed for return Chicago engagements of the touring productions "My Fair Lady" and "Stop the World—I Want to Get Off." "Lady" is scheduled for a July 31-Aug. 31 stand at the 2,100-seater, to be followed by a Sept. 2-14 booking of "World."

There's also been some talk of Jayne Mansfield appearing at the Shubert from Sept 16-Oct. 26 in a production of "Rattle of a Simple Man." The theatre gets the road company of "How to Succeed in Business Without Really Trying" on an open end booking Nov. 11. The next tenant slated for the Blackstone is "A Man for All Seasons," opening Sept. 23.

The Studebaker will be active at least part of the summer with the arrival of a production of Genet's "The Blacks," for a minimum 24-day run. It's been brought here with a cast made up of past members of the off-Broadway company by Arthur Morse, head of Chicago Summer Theatre Corp. which normally operates the Edgewater Beach Playhouse during the warm weather season.

Morse figures that the play has been timed right for the present racial climate and for the Century of Negro Progress, an exposition of the race's contributions to American arts, sciences and professions in the 100 years since the Emancipation Proclamation. The expo is expected to attract a large visitor turnout when it opens in August.

"Calculated Risk," with Dana Andrews had been booked to follow "Blacks" at the Studebaker, opening Aug. 13, but the deal recently fell through. Morse's company will wait for the initial reaction to the Genet play, to see if it might not run indefinitely, before booking another show.

Ready 'Aida' for Stadium; Use 400 College Studes

"Aida" will be performed in the football stadium of Indiana Univ., Bloomington. The Verdi classic, played by a cast of 400, will be presented by the university's Opera Theatre on the football field July 27 and 31, and Aug. 3 and 7.

Mario Cristini has designed the sets which will employ 900 square yards of water-proofed canvas for backdrops. A light bridge will support more than 100 light installations. The university's symphony will be in the pit and singers are being recruited from the school's music division.

Professors, summer students and Bloomington residents are being asked to volunteer as warriors, slaves and prisoners.

Stagehands Picket 'Brecht on Brecht'

Theatrical Protective Union, Local 1, the New York stagehands union, is continuing to picket the revival of "Brecht on Brecht" which opened last Wednesday night (10) at the Sheridan Square Playhouse, N.Y. The union is demanding the employment at $137.50 weekly of an electrician by the off-Broadway offering, produced by Cheryl Crawford and presented by the Greater N.Y. Chapter of the American National Theatre & Academy.

The production, which has refused to accede to Local 1 on the matter, has one non-union electrician on its payroll at $100 weekly. The employee has been paying a "representation fee" to the union which wants one of its men hired as an addition to the production's present staff. Martin Levine, business agent for the union, contends that the original off-Broadway production of "Brecht on Brecht" used three members of Local 1, in addition to non-union personnel.

It's the union's intention to place its members with shows being presented off-Broadway on the theory that such presentations should employ union professionals. Levine says he's willing to tailor his demands to the budget of a production and in line with this discussions have been held between him and Paul Libin, president of the League of Off-Broadway Theatres.

SET CHAMPION TO STAGE 'CALL DOLLY' MUSICAL

Choreographer-director Gower Champion, who became available for other assignments with the cancellation last week of the projected Broadway production of "I Picked a Daisy," has been tagged by David Merrick for his production of "Call on Dolly." The vehicle, a musical version of Thornton Wilder's "The Matchmaker," is slated for a mid-January opening at the St. James Theatre.

"Dolly" has a book by Michael Stewart and music and lyrics by Jerry Herman.

Margaret O'Brien Will Costar for 'Clowns' Tour

Margaret O'Brien will costar with Dane Clark in the major city tour of "A Thousand Clowns." Clark will be repeating the role he played for a while on Broadway as successor to Jason Robards Jr. The prime time presentation, scheduled for a Sept. 11 opening at the Playhouse, Wilmington, will be sent out by Fred Coe & Arthur Cantor, coproducers of the New York original.

Another edition of the Herb Gardner comedy, with John Ireland as star, is being produced for a bus-and-truck tour of split-week stands by Lawrence Witchell & Kenneth J. Stein, by arrangement with Coe & Cantor.

Recent paintings by **Alfred Ceike** are being exhibited this week at the Tappan Zee Playhouse, Nyack, N.Y.

Helen Bonfils Presents Full-Scale Gratis 'SP' As Denver Goodwiller

By T. BIDWELL McCORMICK

Denver, July 16.

This week's presentation of the 30th annual Denver Post free open air musical brings to $2,140,000 the total personal spent thus far on the project by its sponsor, Helen Bonfils, since she assumed its financing a dozen years ago. Originated as a goodwill builder in depression days by the newspaper, of which her late father, Fredrick C. Bonfils, was one of the founders, the venture first used amateur talent. Now professional leads, a full union orchestra, stagehands and electricians are employed. A. G. Birch, newspaperman and ex-showman is the producer.

This year's offering is "South Pacific" and stars Joshua Hecht and Betty Jane Watson. A complete working stage is constructed each year and professional set designers create the sets for the open air Greek theatre in the center of grassy Cheeseman Park in the heart of Denver's Capitol Hill residential district, where the audience spreads out blankets or sits on camp stools and park benches to view the performance. Loud speakers bring the music and voices to the far corners of the huge park.

Miss Bonfils has been active in

(Continued on page 79)

Shows Abroad

Pickwick

London, July 12.

Bernard Delfont and Tom Arnold presentation of a musical (19 numbers) in two acts (11 scenes). Staged by Peter Coe. Book, Wolf Mankowitz; music, Cyril Ornadel; lyrics, Leslie Bricusse; decor, Sean Kenny; costumes, Roger Furse; choreography, Lee Khartkian; musical director, Marcus Dods; orchestrations, Brian Fahey. Stars Harry Secombe; features Jessie Evans, Peter Bull, Anton Rodgers, Teddy Green, Gerald James, Oscar Quitak, Julian Orchard, Hilda Braid. Opened July 4, '63 at Saville Theatre, London; $4.50 top.

Hot Teddy Seller ..... Norman Warwick
Cold Teddy Seller ..... Ian Burford
Turnkey ..... Brendan Barry
Pickwick ..... Harry Secombe
Roker ..... Reg Grey
Tony Weller ..... Robin Wentworth
Sam Weller ..... Teddy Green
Mr. Wardle ..... Michael Logan
Augustus Snodgrass .... Julian Orchard
Tracy Tupman ..... Gerald James
Nathaniel Winkle ..... Oscar Quitak
Mr. Jingle ..... Anton Rodgers
Mary ..... Dilys Watling
Mrs. Bardell ..... Jessie Evans
Rachel ..... Hilda Braid
Dr. Slammer ..... Brendan Barry
Bardell Jr. ..... Terry Collins
1st Officer ..... Roger Ostime
2nd Officer ..... Norman Warwick
Skaters .. Donald Graham & Joan Ismay
Isabella ..... Vivienne St. George
Emily ..... Jane Sconce
Fat Boy ..... Christopher Wray
Landlord ..... Brian Casey
Dodson ..... Michael Darbyshire
Fogg ..... Tony Sympson
Judge ..... Colin Cunningham
Usher ..... David Harris
Sgt. Snubbins ..... Brendan Barry
Sgt. Buzfuz ..... Peter Bull

With Roy Evans, Barrie Irwin, Donald Graham, Roger Ostime, Norman Warwick, Colin Cunningham, Reg Grey, Ian Burford, David Harris, Brian Casey, Brendan Barry, Dave Armour, Alan Mack, Harold Brookstone, Peter Wilson, Paul Silber, John Bohea, Richard Keene, Homer Lewis, Suzanne Kerchiss, Anna Leroy, Carol Naylor, Judy Nash, Jean Ann Page, Vivienne Ross, Rita McKerrow, Helena Leahy, Beryl Hall, Pamela Beesley, Joan Ismay, Joy Measures.

Musical numbers: "Business is Booming," "Debtors Lament," "Talk," "That's What I'd Like for Christmas," "The Pickwickians," "A Bit of Character," "Learn a Little Something," "There's Something About You," "You Never Met a Feller Like Me," "Look Into Your Heart," "The Winter Waltz," "A Hell of an Election," "Very," "If I Ruled the World," "The Trouble with Women," "That's the Law," "British Justice," "Do as You Would be Done By," "Good Old Pickwick."

When "Oliver" came along to achieve standout boxoffice success on both sides of the Atlantic, it was a certainty that other Dickens adaptations would follow. Now, a trio of accomplished craftsmen have had a go at "Pickwick," but the episodic nature of this work (done previously as a straight play) makes it a far more difficult vehicle for transition to the stage, and it is bitty and sketchy.

It is not easy to forecast the success this new musical may have. It has plus factors in the marquee appeal of Harry Secombe, one of the favorites of the British stage, and superb decor by Sean Kenny. Secombe, the head man of the famed Goons radio team, is a potent b.o. force and there is a public which will welcome his first appearance in a conventional musical. And Kenny's designs, with their startling mastery of mobility in transition from one scene to another, though occasionally distracting, will intrigue and fascinate most audiences.

Wolf Mankowitz, who undertook the gigantic task of adapting the material, had to confine himself to a few of the better-known incidents of the adventures of the members of the Pickwick Club, and, not surprisingly, his main story line revolves around the famous breach of promise suit between Pickwick and Mrs. Bardell. But other incidents have been brought into the script, and some of these remain in isolation from the main plot, taking on something of the appearance of revue sketches. Amusing and adequate in themselves they may be, but they do not fit the story line.

Cyril Ornadel has written 19 tunes. They are mainly pleasant enough to listen to as an accompaniment to the onstage action, but have little memorable quality. Only one or two give Secombe a real chance to show off his fine tenor voice. Secombe's best opportunity comes with "If I Ruled the World," which he reprises solo as the climax to the show, with good effect. Oddly enough, the star does not have a solo (apart from the reprise) throughout the entire production, and only participates in three of the 11 numbers in the first act.

Leslie Bricusse has some slick and sometimes witty lyrics, with a number for Jingle aptly called "Very," which admirably illustrates the stilted form of dialog for which that character is noted. There is also a very breezy number in "You Never Met a Feller Like Me" (sung by Sam Weller and Pickwick) in which the heavyweight Secombe does a couple of rather sensational cartwheels. One unusual musical item is the "Winter Waltz," skated on a minature ice rink, in which Donald Graham and Joan Ismay show off their skill on blades.

In his adaption, Mankowitz starts the action with scenes at the Fleet Prison, where Pickwick, accompanied by his loyal servant Weller, has been committed for refusing to pay the damages in his breach of promise suit. Then it goes into a prolonged flashback, describing the events that led to his incarceration. There are the scenes at the "George and Vulture" tavern, where the unscrupulous Jingle elopes with Wardle's spinster sister; the incident in Pickwick's chambers which led Mrs. Bardell to believe she was being offered a proposal of marriage; the offices of Dodson and Fogg, the shady lawyers who represented Mrs. Bardell; and, of course, the courtroom scene itself. Among the extraneous incidents incorporated in the script are the duel between Nathaniel Winkle and Dr. Slammer and the election meeting at Eatanswill. The former has little or nothing to do with the plot, though is amusingly done. The latter is not even particularly amusing.

As already indicated, a lot depends on Harry Secombe. He has the right physical makeup and inventive sense of comedy and oozes warmth and charm. It would be hard to imagine a more suitable British artist to play the title role. Teddy Green is quite a find, and as Sam Weller is one of the best things in the production. He is a bright and lively personality with a flair for convincing Cockney characterization. Peter Bull's Sergeant Buzfuz is a standout cameo, and he makes a memorable impact in just one scene. Jessie Evans hits the right note of hope and despair as Mrs. Bardell, Anton Rodgers makes an engaging Jingle, Gerald James and Oscar Quitak are in good form as members of the Pickwick Club, and others who stand out in a big cast are Julian Orchard, Hilda Braid, Dilys Watling, and Michael Darbyshire and Tony Sympson as the two shady lawyers.

"Pickwick" is a big and expensive production with a substantial overhead. It has a big chorus of singers and dancers and the production is skillfully held together and controlled by Peter Coe's accomplished direction. But it will need a hefty weekly b.o. take to keep it going, and whether that can be accomplished must be in some doubt. *Myro.*

Wild About Harry

Spoleto, Italy, July 16.

Plays in 17 scenes by Henry Miller. Staged at the Festival of Two Worlds by Herbert Machiz. Scenery, Roy Levine. In the cast of 16: Harry Millard, Wendy Mackenzie, Mildred Dunnock, Michael Dunn, Fiddle Viracola, Alec Murphy, Gina Sciandra, Saviana Scalfi.

Henry ("Tropic of Cancer") Miller, of Brooklyn, Paris and Big Sur, has emerged at the Festival of Two Worlds here as a dramatist via his work, "Just Wild About Harry," which runs to seven loosely-connected scenes. Those who perhaps anticipated the force of Miller's prose, or its scandal, were somewhat letdown. What emerged in Herbert Mazhiz's production was a kind of spectacle of movement, lighting, sound effects which tended to overshadow the text itself. Even so, a remarkable and arresting event.

"Harry" the lead, may very well be Henry himself of yore, playing havoc with all sorts of female hearts, while beset with complexes and frustrations. He lives in a world populated by dwarfs, policemen, prostitutes, ambulance drivers with vaguely Hitlerian uniforms and marchers with Cuban flags, billiard players and an old lady carried in a procession to symbolize the essence of the Mother. In the final scene, Harry is shot by the prostitute who is in love with him. But, though dead, he is still able to pass in review the bygone years, episodes, people and events in a sort of "flash" technique—and only then does he decide to declare his love to Jeanie the prostitute — who never was able to get such statement from his lips while Harry was still among the living.

Roy Levine has created the proper atmosphere with his sparse but evocative sets and Herbert Machiz (who directed Tennessee Williams "The Milktrain Doesn't Stop Here Anymore" last year in Spoleto and on Broadway) has directed a group of first-class actors with care and insight. Among the 15 actors, Harry Millard in the lead and beautiful Blonde Wendy Mackenzie impressed the audience most. Michael Dunn, Fiddle Viracola, Alec Murphy, Gian Sciandra and Saviana Scalfi were all notably good in the characterization of the various parts—but the list would not be complete without mentioning a 16th character, the symbolic old lady-mother brought in procession: the bit part of all bit-parts, interpreted magnificently and unforgettably by Mildred Dunnock who made the old (Stanislavski or Max Reinhardt?) saying "there are no small parts there are only small actors" more apparent that it has recently been demonstrated.

Spoleto proved once again, with this item of exceptional interest, that it is a Festival very different from most Festivals. *Goth.*

Enrico

London, July 10.

Michael Dorfman presentation of two-act (14 scenes) musical comedy by Garinei and Giovannini, with music by Renato Rascel; English version in collaboration with Peter Myers & Ronald Cass; no staging credit given; decor and costumes, Coltellacci, with decor adapted by Disley Jones; orchestrations, Peter Knight; musical director, Ian Macpherson; lighting, Robert Ornbo. Stars Renato Rascel. Features Roger Delgado, Frank Coda, Bryan Blackburn, Julia Carne, Franco Bocchi, Gloria Paul, Roberta D'Esti, Clelia Metania, Denise Frampton, Trevor Thomas, James Land, Carole Ann Ford, Philip Hinton.

Girls: Lindsey Anderson, Frances Ede, Denise Frampton, Anna Franklin, Audrey Gunner, Carol Lucy, Rosemary Lyford, Peta Pelham, Jacqueline Sands, Cheryl Thornton, Christine Yates.

Boys: John Adrian, Alen Angel, Jan Colet, Gary Downie, James Land, Alex Morrow, Nicholas Norman, Anthony Poole, Leon Ward, Ralph Wood, Matt Zimmerman.

Opened July 3, '63, at Piccadilly Theatre, London; $4.20 top.

Musical numbers: "Buona Sera," "Just Round The Corner," "Varieta," "Bon Giorna," "Socialist Anthem," "Strike," "Com'e Bello," "Theresa," "The Boater," "My Son," "The Furlana," "Arrivederci Not Addio," "The Song of Rome," "Ballad," "Resistance Song," "Boogie Woogie," "Made In Italy."

"Enrico," a whopping hit in Rome, opened in the West End after a couple of unfortunate delays. First time there were technical hitches in staging the show (and it is easy to see why, with the complicated, smoothly effective stage machinery), and next the star, Renato Rascel, collapsed from exhaustion during rehearsals. It finally opened to a highly mixed press and it is also a highly mixed entertainment. There are some very good plums in it but also many glaring faults. Still it is a pleasant, undemanding show and in England there are probably enough Italians, or people who have visited and enjoyed Italy, to give it the right sendoff towards a fair run.

Apart from its star, and a few scattered Italian phrases, the English version is as resolutely British as the tourists who visit Rome and Naples and that could be in its favor in chalking up a

(Continued on page 83)

Inside Stuff—Legit

Lawrence Roman, author of "Under the Yum-Yum Tree," sees a conceivable $1,000,000 gross for the comedy on its presentations in Los Angeles and San Francisco. The play, which was an unsuccessful 1960-61 Broadway entry, has been flourishing on the Coast.

The Frisco production, as reported in VARIETY recently, has passed the one-year mark at the On Broadway Theatre, where its weekly potential capacity gross is $9,100. The take lately has been running around $7,000 weekly. Using that amount as the average, the total gross thus far at the On Broadway is figured at about $400,000.

In L.A., the comedy is berthed at the Ivar Theatre, having moved there in May, 1962, from the Las Plamas Theatre, where it opened Sept. 13, 1961. Roman says the production in L.A. has grossed about $500,000 to date.

Off-Broadway Reviews

The Puppet

Chicago, July 9.

Playwrights at Second City presentation of a two-act (nine scenes) drama by Bernard Sahlins. Staged by Sheldon Patinkin; sets, Clarence Mitchell. Opened July 8, '63, at the Playwrights at Second City, Chicago; $2.50 top.

Cast: Thomas Erhart, Ray Inman, Ann Eggert, Mark Gordon, Joseph Chaikin, Omar Shapli, Melvin Spiegel.

Bernard Sahlins would do well to roll "The Puppet" back into the typewriter and remove all its pretensions of belonging to the Absurd school. In his debut as a playwright, the co-producer of Second City has mistaken obliqueness for profundity and has tried to make an allegory of a situation that is more effectively a parable. But his basic play seems worth salvaging for perhaps an off-Broadway production, providing he can find a way to clear it of the almost ludicrous "new wave" mannerisms and the desired opaqueness.

The play's virtue is that it makes believable the fantastic universe of a carnival troupe of human puppets whose lives are manipulated both onstage and off by a tyrant with a flair for sleight of hand magic. Involved are a girl, a scarecrow of a man and a young Negro; and the carefully-drawn parallel to the Petrouchka story takes an ironic turn when an outsider joins the group as an understudy, falls in love with the girl and disrupts the weird order of things in the family circle. In the end, the master of men who pulls the strings is destroyed but not until he is realized as a kind of puppet himself, the leader who is dependent upon his followers for his identity and who is as encaged by them as they are by him.

Sahlins weakens his work by trying to say too many things at once, shooting off on tangents of family and corporate structure, on civilization, on love and other themes which he either touches on epigramatically or dwells on obscurely in the dialog. He has also failed to put a focus on the central figure, so that it is impossible to tell whether it is the puppet master or the intruder who is the intended protagonist. As a result of this confusion, the destruction of the despot in the final scene lacks power.

Considering the problems of script and the limitations of the Playwrights at Second City stage, Sheldon Patinikin has done admirably in staging it, for it is vivid and remains interesting despite the verbosity and slow pace. Mark Gordon is wholly persuasive as the tyranical boss of the troupe who is principled by his own rules; and the other key role, that of the intruder, is handled satisfactorily by Joseph Chaikin. Thomas Erhart is effective as Pet, the counterpart of Petrouchka, but Ann Eggert and Roy Inman just meet the requirements as the other human puppets. Omar Shapli suffices for the Dostoyevskian detective who seems to know more than he says and whose part in the whole setup is the most obscure of all. *Les.*

Brecht on Brecht

Greater N.Y. Chapter of American National Theatre & Academy revival of a Cheryl Crawford production, arranged and translated by George Tabori. Staged by Gene Frankel; production stage manager, Quinton Raines; piano accompaniment, Jane D. White. Opened July 10, '63, at the Sheridan Square Playhouse, N.Y.; $3.50 top weeknights, $3.95 weekends.

Cast: Roscoe Lee Browne, Anthony Costello, Micki Grant, Kathleen Murray, Dolores Sutton, Joseph Warren.

"Brecht on Brecht," the potpourri of saying and writings by the German playwright-director, is back on the off-Broadway boards. The new cast is capable, though not up to the level of the original company of the longrun 1962 version. But the current production does contain fine moments and provides an interesting evening.

Most successful of the performers are Roscoe Lee Browne, Micki Grant and Dolores Sutton. Browne plays with authority and charm, and with his fine timing, is especially effective in his delivery of Brecht's wryly comic lines. His reading of "The Old Hat" monolog about a young actor is admirable.

Miss Grant sings "The Ballad of Marie Sanders" and a couple of other songs with great intensity, and Miss Sutton brings the presentation to a powerful conclusion with a skillful, moving performance of the Jewish wife scene from "Fear and Misery in the Third Reich."

Kathleen Murray sings pleasantly, if not very Brechtianly, and is acceptable in a scene from "Good Woman of Setzuan." Joseph Warren does well with "Galileo," and Anthony Costello rounds out the company adequately.

Despite picketing by the stagehands union, the presentation was almost capacity at the preview covered. *Kenn.*

Stock Reviews

The Millionairess

Louisville, July 9.

Louisville Theatrical Assn. & Laurence Henry Co. presentation of Theatre Guild, in association with Charles Lowe, revival of comedy in three acts (five scenes), by George Bernard Shaw. Staged by Gene Saks; scenery and costumes, Fred Voelpel and Vincent Piacentini Jr.; lighting, Richard I. Mix. Stars Carol Channing. Opened July 8, '63, at the Brown Theatre, Louisville; $3.50.

Julius Sagamore ..... Gene Wilder
Lady ..... Carol Channing
Alastair Fitzassenden..... Eugene Roche
Patricia Smith ..... Estelle Parsons
Adrian Blenderbland..... John McMartin
Doctor ..... David Hurst
Man ..... Will Lee
Woman ..... Eda Reiss Merin
Manager ..... Joe Runner

Carol Channing, a star of musicals, tv and niteries, is making her straight play debut in "The Millionairess," the George Bernard Shaw comedy which the Theatre Guild originally produced in 1952 and is reviving for a stock tour and then a Broadway presentation next fall. It opened the summer season at the recently refurbished Brown Theatre here. The show will undergo tightening (it ran some 20 minutes too long at the opening performance), and the cast will presumably be well routined by the time the piece reaches New York.

The Shaw comedy deals with the trials and tribulations of the supposed richest gal in the world, who lets a husband slip from her grasp, applies the judo treatment to her lover and puts the hex on an Egyptian doctor. She disposes of her wealth, becomes a sweatshop seamstress and scullery maid, but her business acumen soon has her managing a profitable business, and the proprietor of a swank hotel.

Miss Channing is on stage throughout most of the play, and with capable direction and ideal supporting cast, the Shaw piece becomes fascinating theatre. The comedienne handles the Shavian lines effectively, although her familiar mannerisms and comedy style creep in occasionally. Katharine Hepburn played the role in the 1952 production.

With a little snipping here and there, particularly the Commercial Road basement scene, the piece should be well tuned sophisticated Broadway audiences. With current inflation running into stratospheric figures. "Millionairess" might just appropriately add three naughts and become "The Billionairess" before the Theatre Guild and Charles Lowe bring the production to Broadway. *Wied.*

Legit Followup

Beyond the Fringe

(John Golden, N.Y.)

Although "Beyond the Fringe" has played more than 300 performances in New York, it's still as fresh and irreverant as a newborn babe, and much more amusing. A joke about the Profumo scandal has been added to Peter Cook's superb imitation of Harold MacMillan, but most of the other sketches are timeless, requiring no such updating.

Alan Bennett's hilarious Sunday sermon is perhaps the show's best number, but belly laughs are the rule rather than the exception. Jonathan Miller's zany bit about men who lose their pants on trains, Dudley Moore's nutty piano interludes, and the wonderful Shakespeare satire are other highlights of the evening

A few of the skits run too long, and there's sometimes a sense of sameness about the ribbing of ineffectual intellectuals. But "Beyond the Fringe" is, on the whole, a delight. *Kenn.*

'Fair Lady' 105G, 'World' $36,623, L.A. 'Camelot' $100,195, 'Milk' 21½G (4), S.F.; 'Take Me,' Two 'Mary' Troupes Close

"My Fair Lady," which hadn't been doing too well on the road lately, was back in the powerhouse groove last week in Los Angeles. It and the second-position "Camelot" in San Francisco registered takes of over $100,000. Also big were "How to Succeed in Business Without Really Trying" in Frisco and "Carousel" in Los Angeles. "Stop the World—I Want to Get Off" did well in L. A. and "Sound of Music" was okay in Washington. "Milk and Honey" played only part of the week in Frisco.

There were three closings last Saturday (13), the "Mary, Mary" companies in Detroit and Philadelphia and "Take Her, She's Mine" in Chicago. Joining the touring list next Monday (22) in L. A. will be "A Man for All Seasons."

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CHICAGO

Take Her, She's Mine, Blackstone (C-RS) (4th wk) ($4.95-$5.50; 1,447; $42,000) (Tom Ewell). Previous week, $22,032 with Theatre Guild-American Theatre Society subscription.

Last week, $28,968 with TG-ATS subscription. Closed Saturday (13).

DETROIT

Mary, Mary, Fisher (C-RS) (7th wk) ($4.65-$5.40; 1,606; $42,500) (Pippa Scott, Ryan MacDonald, Tom Helmore). Previous week, $13,203.

Last week, $13,370. Closed Saturday (13). The parent production is still running on Broadway.

LOS ANGELES

Carousel, Philharmonic (MD) (5th wk) ($6.25-$7; 2,670; $85,000) (John Raitt, Jan Clayton). Previous week, about $82,800 with Civic Light Opera Assn. subscription.

Last week, about $83,000 with CLO subscription.

My Fair Lady, Greek (MC-BT) (2d wk) ($4.50-$5.50; 4,400; $106,000) (Ronald Drake, Gaylea Byrne). Previous week, $54,953 for four performances.

Last week, $105,036.

Stop the World—I Want to Get Off, Hartford (MC-RS) (1st wk) ($5.50-$6.50; 1,032; $39,000) (Joel Grey, Julie Newmar). Previous week, $19,820, Geary, San Francisco.

Last week, $36,623 with TG-ATS subscription.

PHILADELPHIA

Mary, Mary, Forrest (C-BT) (8th wk) ($4.80-$5.40; 1,760; $47,000) (Patricia Bosworth, Jeffrey Lynn, John Lassell). Previous week, $9,140 with twofers.

Last week, $12,534 with twofers. Closed Saturday (13). The parent production is still running on Broadway.

SAN FRANCISCO

Camelot, War Memorial Opera House (MC-RS) (4th wk) ($6.50-$7.25; 3,246; $130,034) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $90,133 with CLO subscription.

Last week, $100,195 with CLO subscription.

How to Succeed in Business Without Really Trying, Curran (MC-RS) (5th wk) ($6.50-$7.25; 1,758; $65,600). Previous week, $65,757 with CLO subscription.

Last week, about $65,800 with CLO subscription.

Milk and Honey, Geary (MC-RS) (1st wk) ($5.95-$6.50; 1,483; $59,000) (Robert Weede, Molly Picon, Terry Saunders). Previous week, $46,780, Shubert, Chicago.

Last week around $21,500 for four performances with TG-ATS subscriptions.

WASHINGTON

Sound of Music, National (MD-RS) (4th wk) ($5.95-$7.25; 1,673; $63,455) (Barbara Meister, John Myhers). Previous week, $42,342.

Last week, $41,013.

Australian Shows

(Week Ended July 13)
(Figures denote opening dates)

ADELAIDE
Sound of Music, Her Maj. (6-19-63).
MELBOURNE
Big Men Fly, Russell St. (6-12-63).
Double-bill, Emerald Hill (6-28-63).
G'night Mrs. Puffin, Comedy (7-12-63).
Sail Away, Her Majesty's (5-24-63).
Show Boat, Tivoli (5-15-63).
The Keep, St. Martin's (7-10-63).
SYDNEY
Do You Mind, Phillip (5-10-63).
Garden Dist., Ensemble (5-30-63).
Hamlet, Old Tote (6-5-63).
Visit, Independent (5-1-63).
Come A'Waltzing, Royal (7-10-63).

LONDON SHOWS

(Figures denote opening dates)

Alfie, Mermaid (6-19-63); vacated house last Saturday (13) and after a week's layoff reopens next Monday (22) at the Duchess.
All In Good Time, Phoenix (4-18-63)
Angels Fear Tread, St. Martins (6-6-63).
Bed Sitting, Comedy (3-20-63).
Beyond Fringe, Fortune (5-10-61).
Black Nativity, Strand (7-2-63).
Blitz, Adelphi (5-8-62).
Boeing-Boeing, Apollo (2-20-63).
Cambridge Circus, New Arts (7-10-63).
Doctor's Dilemma, Haymarket (5-23-63).
Dr. M. Banks, Prince Charles (6-7-63).
Enrico, Piccadilly (7-3-63).
Half a Sixpence, Cambridge (3-21-63).
How to Succeed, Shaftesbury (3-28-63).
Hughie, Duchess (6-18-63).
Lock Daughters, Her Majesty's (5-17-62)
Mary, Mary, Queens (2-27-63).
Masters, Savoy (5-29-63).
Midsummer Night's, Regent's (7-17-63).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Private; Public, Globe (5-10-62)
Private Lives, Duke York's (7-3-63).
Rattle of Man, Garrick (9-19-62).
Repertory, Aldwych (12-15-60).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-20-63).
Windfall, Lyric (7-2-63).
CLOSED
Much Ado About Nothing, Regent's Park (6-10-63); closed last Saturday (13) after limited engagement of 39 performances.
On the Town, Prince of Wales (5-30-63); closed last Saturday (13) after 52 performances.
Peter Maxwell, New Arts (5-30-63); closed last June 7 after limited engagement of 7 performances.
SCHEDULED OPENINGS
Brecht Season, Mermaid (7-18-63).
Holiday in Japan, Prince Wales (7-18-63).
Skyvers, Royal Court (7-23-63).
Ides of March, Haymarket (6-8-63).
Boys Syracuse, Drury Lane (11-7-63).

Helen Bonfils

Continued from page 77

the theatre most of her life, having produced, appeared in and/or financed various Broadway and off-Broadway plays. When the Denver Post discontinued its financial support of the popular opera several years ago, Miss Bonfils, rather than see it discontinued, assumed full financial obligation, about $130,000 annually. The eight performances generally play to about 110,000 persons, representing the capacity of the lawn permitting a view of the stage.

Nearly 600 persons will take part in the production and presentation of this year's show. The stage is 220 feet long, 26 electricians are employed on the intricate lighting and sound systems and 28 stagehands are used. In addition to the principals, the chorus numbers 60 and there is a full orchestra.

The city administration, the city parks and recreation departments, the police and fire departments all lend additional assistance in the annual presentation, which is free to the public on a first-come, first-served basis. Many come in the early afternoon in order to secure space near the stage and bring picnic lunches, as nothing is sold in the park, not even a copy of the Denver Post.

Goulet Hot $89,363, Pitt.; Slezak $23,333, Philly; Biz Up For Bard Fests

"The Robert Goulet Revue," in which the singer's bride, Carol Lawrence, also appears, got the Civic Light Opera season in Pittsburgh off to a sock start last week. The Playhouse in the Park, Philadelphia, had another good session with Walter Slezak in "Romanoff and Juliet" and business was up substantially at Stratford Shakespeare festivals in Connecticut and Ontario.

At the Bard festival in Stratford, Conn., the weekly number of performances will be increased to nine with the addition starting July 26 of Friday matinees. Shaw's "Caesar and Cleopatra," the first non-Shakespearean work to be performed at the Connecticut spot will be given several preview showings next week. It's scheduled to open there officially July 30.

Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DALLAS

State Fair Music Hall ($4-$5; 4,120; $84,000). **Music Man** (MC) (Eddie Albert) (1st wk), $42,808 for seven performances.

Previous week, **Calamity Jane** (MC) (Carol Burnett) (2d wk), $88,602 for seven performances.

Current, **Music Man** (2d wk).

KANSAS CITY

Starlight Theatre ($4; 7,600; $110,000). **Carnival** (MC) (Al Hirt, Lee Venora, Stephen Douglass, Edward Villella) (1st wk), about $68,000.

Previous week, **Wildcat** (MC) (Martha Raye, George Wallace, Don Tomkins, Ronnie Hall), around $70,000.

Current, **Carnival** (2d wk).

PHILADELPHIA

Playhouse in the Park ($3-$3.50; 1,437; $28,529). **Romanoff and Juliet** (C) (Walter Slezak), $23,333.

Previous week, **Come Blow Your Horn** (C) (Menasha Skulnik), $23,061.

Current, **Night of the Iguana** (D) (Vickie Cummings).

PITTSBURGH

Civic Arena ($4.95; 6,009; $135,000). **Robert Goulet Revue** (R) (Robert Goulet, Carol Lawrence), $89,363.

Current, **Firefly** (OP) (Anna Maria Alberghetti).

STRATFORD, CONN.

American Shakespeare Festival ($6.25; 1,449; $56,700) (Rep) (6th wk). **Henry V-Comedy of Errors-King Lear,** $43,191.

Previous week, $31,794.

Current, same repertory.

STRATFORD, ONT.

Avon Theatre ($4; 1,123; $24,325). **Mikado** (OP) (2d wk), $20,741 for seven performances.

Previous week, $9,742 for three performances.

Current, same bill.

Festival Theatre ($5; 2,258; $67,176) (Rep) (4th wk). **Troilus and Cressida-Cyrano de Bergerac-Comedy of Errors,** $54,139.

Previous week, $46,122.

Current, same repertory.

WALLINGFORD, CONN.

Oakdale Musical Theatre ($4.50-$5.50; 2,357; $59,000). **Kiss Me, Kate** (MC) (Marguerite Piazza), about $25,600 for seven performances.

Previous week, **Unsinkable Molly Brown** (MC) (Jane Powell), around $41,500 for seven performances.

Current, **Irma La Douce** (MC) (Genevieve).

Van Heflin will star in the **Roger L. Stevens-Joel Schenker** production of **Henry Denker's** courtroom drama, "Libel," based on the first section of **Louis Nizer's** bestseller, "My Life in Court." The play, which is to open Sept. 28 at the Longacre Theatre, N. Y., will be directed by **Sam Wanamaker,** with **Donald Oenslager** as set designer.

B'way Better; 'Never' Back to SRO, 'Oliver' $59,306, 'Loves Me' $39,327, 'Tovarich' $37,066, 'Fringe' $28,710

Broadway improved last week for the first time since mid-June, when business went into a decline and hit murderous proportions the July 1-6 session. Registering the biggest gain last week was "She Loves Me" which climbed $8,539 over the previous stanza. Increased revenue at "Never Too Late" pushed that comedy back into the capacity groove with "How to Succeed in Business Without Really Trying."

The boxoffice pickup did not include "A Funny Thing Happened on the Way to the Forum," which suffered a substantial drop with Jerry Lester subbing in the starring role regularly played by the vacationing Zero Mostel. The list of shows has been reduced to 12 with the closing last Saturday (13) of "Pajama Tops" and the suspension following the evening performance last Wednesday (10) of "Dear Me, the Sky is Falling" because of the illness of its star, Gertrude Berg. The comedy is scheduled to resume performances July 29.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (38th wk; 301 p) ($7.50; 773; $34,073). Previous week, $25,711.

Last week, $28,710.

Dear Me, the Sky Is Falling, Music Box (C) (20th wk; 146 p) ($6.90-$7.50; 1,101; $40,100) (Gertrude Berg). Previous week, $19,617.

Last week, $9,072 for four performances. The comedy, which suspended activity following the evening performance last Wednesday (10) because Miss Berg was ill with a virus that has affected her back and neck, will resume July 29.

Enter Laughing, Miller's (C) (18th wk; 141 p) ($6.90-$7.50; 940; $30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $19,904.

Last week, $20,329.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (62d wk; 495 p) ($8.60-$9.40; 1,334; $65,096) (Jerry Lester). Previous week, $43,135 with Zero Mostel, who began a four-week vacation last week, in the role being played during his absence by Lester.

Last week, $32,869.

How to Succeed in Business Without Really Trying, 46th St. (MC) (92d wk; 729 p) ($9.60; 1,342; $66,615). Previous week, $68,208.

Last week, $67,472.

Mary, Mary, Hayes (C) (123d wk; 980 p) ($6.90-$7.50; 1,339; $43,380) (Biff McGuire, Patricia Smith, Michael Evans). Previous week, $16,969.

Last week, $18,707.

Never Too Late, Playhouse (C) (33d wk; 263 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $36,446.

Last week, $37,010.

No Strings, Broadhurst (MC) (70th wk; 556 p) $9.20; 1,214; $62,037). Previous week, $22,870.

Last week, $25,323. Howard Keel succeeded Richard Kiley as male lead last Monday (15). The production exits to tour Aug. 3.

Oliver, Imperial (MD) (27th wk; 217 p) ($9.30; 1,428; $69,000) (Clive Revill, Georgia Brown). Previous week, $58,259.

Last week, $59,306. Miss Brown begins a two-week vacation next Monday (22). Maura K. Wedge will sub.

She Loves Me, O'Neill (MC) (12th wk; 95 p.) ($8.60; 1,047; $53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, $30,788.

Last week, $39,327. The top price has been reduced from $9.60 to $8.60.

Stop the World—I Want to Get Off, Shubert (MC) (41st wk; 325 p) ($8.60; 1,461; $61,000). Previous week, $28,991.

Last week, $29,229. Kenneth Nelson and Joan Eastman are subbing until Aug. 3 for the vacationing leads, Anthony Newley and Anna Quayle.

Tovarich, Majestic (MC) (17th wk; 136 p) ($9.20; 1,616; $80,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, $33,223.

Last week, $37,066. Moves Oct. 7 to the Winter Garden Theatre.

Who's Afraid of Virginia Woolf? Rose (D) (40th wk; 313 p.) ($6.90-$7.50; 1,162; $46,845) (Nancy Kelly, Arthur Hill, Ben Piazza) (matinee company costars Elaine Stritch, Donald Davis). Previous week, $34,313 for nine performances with Uta Hagen, who began an eight week vacation last week, in the role being performed during her absence by Miss Kelly, and Sheppard Strudwick in the part now being played in the matinee company by Davis.

Last week, $34,497.

Closed Last Week

***Pajama Tops,** Winter Garden (C) (7th wk; 52 p) ($7.50; 1,404; $36,000) (June Wilkinson, Richard Vath). Previous week, $11,832.

Last week, $12,533. The sex-angled presentation, geared for two-for-one trade, closed Saturday (13). Although unsuccessful on Broadway, the show had done well on tour following a click Coast run of several years duration.

Other Theatres

Ambassador, ANTA, Atkinson, Barrymore, Beck, Belasco, Biltmore, Booth, Broadway, Cort, 54th St., Hellinger, Hudson, Little Theatre, Longacre, Lunt-Fontanne, Lyceum, Morosco Plymouth, Royale, St. James, Ziegfeld.

Touring Shows

(Figures cover July 14-28)

Camelot—Opera House, S.F. (July 15-27).
How to Succeed in Business Without Really Trying (2d Co.)—Curran, S.F. (July 15-27).
Man for All Seasons—Greek, L.A. (July 22-27).
Milk and Honey—Geary, S.F. (July 15-27).
My Fair Lady (bus-truck)—Greek, L.A. (July 15-20); Auditorium, Denver (July 24-27).
Sound of Music—National, Wash. (July 15-20).
Stop the World—I Want to Get Off (2d Co.)—Hartford, L.A. (July 15-27).

Off-Broadway Shows

(Figures denote opening dates)

Albee plays, Cherry Lane (5-28-63).
Best Foot, Stage 73 (4-2-63).
Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brecht, Sheridan Square (7-10-63).
Brig, Living Theatre (5-15-63).
Cages, York (6-13-63).
Desire Under Elms, Circle (1-8-63).
Fantasticks, Sullivan St. (5-3-60).
Importance Earnest, Mad. Ave (2-25-63).
Pinter Plays, Provincetown (11-26-62).
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62).
Savoyards, Jan Hus (6-4-63).
Six Characters, Martinique (3-8-63).
Typists & Tiger, Orpheum (2-4-63).
CLOSED
Importance Earnest, Mad. Ave. (2-25-63); closed last Saturday (13) after 164 performances.
SCHEDULED OPENINGS
Color Darkness, Writers Stg. (9-30-63).
Morning Sun, Phoenix (10-7-63).
Ballad Bimshire, Mayfair (10-15-33).

SCHEDULED B'WAY PREEMS

Irregular Verb, Barrymore (9-18-63).
Rehearsal, Royale (wk. 9-23-63).
Luther, St. James (9-25-63).
Libel, Longacre (9-28-63).
Student Gypsy, 54th St. (9-30-63).
Chips With, Plymouth (10-1-63).
Here's Love, Shubert (10-3-63).
Piaf, Hellinger (10-3-63).
Semi-Detached, Little (10-7-63).
Private Ear, Morosco (10-9-63).
Next Time I'll Sing, Lyceum (10-9-63).
Project Immortality, Cort (10-10-63).
Ballad of Sad Cafe, Beck (10-14-63).
Jennie, Majestic (10-17-63).
Marie Bell Co., Atkinson (10-21-63).
Rainy Day, Belasco (wk. 10-21-63).
Barefoot in Park, Biltmore (10-23-63).
110 in Shade, Broadhurst (10-24-63).
Owl and Pussycat, Booth (10-31-63).
Man and Boy, Atkinson (11-12-63).
Physicists, ANTA (11-14-63).
Marathon '33, Actors Studio (11-21-63).
Zenda, Hellinger (11-26-63).
Dylan, Plymouth (1-21-64).
Hobimah, Little Theatre (2-1-64).
Girl to Remember, Hellinger (5-26-64).

Lincoln Center Rep Will Open ANTA-Wash. Sq. Theatre Next Jan.

The red tape has been cleared for the debut here next January of the Repertory Theatre of Lincoln Center, N.Y. The company will initiate its activities in a theatre to be erected in Greenwich Village, however, rather than the Center's $8,200,000 Vivian Beaumont Theatre, which isn't expected to be ready for occupancy until 1965.

The Greenwich Village house, to be called the ANTA-Washington Square Theatre, will be built on land donated by New York Univ. The cost of constructing the 1,140-seater, figured at $400,000, will be assumed by the American National Theatre & Academy. Whether the house will be used only on a temporary basis until the Vivian Beaumont is completed, as originally planned, is a matter of speculation.

Robert Whitehead and Elia Kazan, coproducing directors of the Repertory Theatre, visualize the possibility of using the Greenwich Village spot permanently in conjunction with the Vivian Beaumont. That would naturally depend on such factors as the success of the venture, as well as the attitude of NYU and ANTA. The Repertory Theatre's present agreement for occupancy of the downtown site involves a commitment for 100 weeks of playing time there.

The Repertory Theatre is to open Jan. 21 in Greenwich Village with the preem of Arthur Miller's "After the Fall," starring Jason Robards Jr. The play will be directed by Kazan and designed by Jo Mielziner, as will a new untitled comedy by S. N. Behrman, formerly called, "But for Whom Charlie . . ." The Behrman entry will be the last of three plays to be unveiled during the initial repertory season.

The other offering will be a revival of Eugene O'Neill's "Marco Millions," which Jose Quintero will direct. The Repertory Theatre plans presenting a second play and possibly, a third, under Quintero's direction during the next three years. The three plays for the initial season are to be offered as a subscription series, with the sponsors hoping for a response large enough to guarantee keeping a play in repertory a minimum of four months.

The regular boxoffice sale for tickets will run from $2.50-$6 Mondays through Thursday and from $3.50 to $6.50 Fridays and Saturdays. For subscribers the ticket range will be $2-$5 during the week and $3-$6 over the weekend. A permanent company of 40 is to be utilized by the Repertory Theatre which will begin rehearsals for its inaugural semester in October.

Incidentally, the ANTA-Washington Square Theatre will be a steel structure with stage conditions similar to the Vivian Beaumont. Both theatres have been designed by Mielziner and Eero Saarinen & Associates.

WELLS RICHARDSON

Atten. Alex H. Cohen

A fleeting nostalgic thought: Richardson would be great as the lame fellow, Rupert Cadell, in a revival of Patrick Hamilton's 'Rope's End'.

STATE TROUPE DID WELL

Spaniards To Tour Contemporary Stage Works

Madrid, July 16.

State-subsidized Maria Guerrero Theatre officially closed its season last week with a heavy turnout attending a popularly-priced repertory and will take to the hinterland during the summer months.

Summer curtain in Madrid successfully ended this state theatre's first season of modern and contemporary legit and will tour "The Mad Woman of Chaillot," "The Cherry Garden" and "Los Caciques" to Vigo, Santander, Oviedo, Bilbao, San Sebastian, Vitoria and Valladolid. The government troupe will open in Barcelona on Oct. 3, participating in the annual Latin legit cycle.

The national company will return to open its Madrid season at the beginning of November with Durrenmatt's "The Marriage of Mr. Mississippi."

Touring the provinces under the direction of Jose Luis Alonso, will be the full complement of Maria Guerrero thesps headed by Amelia de la Torre, Margarita Garcia Ortega, Lola Cardona, Jose Bodalo, Antonio Medina, Jose Vivo, Manuel Diaz Gonzalez and Ramon Ballesteros.

John Mills Will Costar In 'Mr. Mayor' in London

London, July 16.

John Mills, who has been busy in films since 1954, will return to the stage as costar with Anthony Quayle in "Mr. Mayor," a German play by Gert Hofman. It recently clicked in Geneva.

Donald Watson has translated the work and it will be presented by Associated-Rediffusion Theatrical Productions in the fall, with a provincial tryout prior to the West End.

The play, which deals with the start of dictatorship, requires a cast of three, including an actress to be selected.

Set 'Deputy' For 20 Productions

Frankfurt, July 16.

Although it has been the object of widespread condemnation, the Rolf Hochhuth drama, "Der stellvertreter" ("The Deputy") is continuing to flourish like the proverbial green bay tree. The play offers the argument that the late Pope Pius XII failed to make the utmost effort to dissuade the Nazis from persecution of the Jews before and during World War II.

"The Deputy" is now set for 20 productions in almost as many countries, including The Hague, Helsinki, London, Paris, Oslo, Stockholm, Tel Aviv, New York, and in Aarhus and Odense, Denmark. The published text of the play has become a bestseller in West Germany.

Additional German-language productions are being prepared for Dusseldorf, Flensburg, Frankfurt, Bielefeld, Giessen, Hamburg, Hannover, as well as Vienna and Basle and Bern.

Billy Rose is planning a Broadway production of the drama for next fall.

'Daisy' Poser

Continued from page 77

Strings." The book was written by Samuel Taylor.

The cancellation of "Daisy" will presumably benefit other Broadway shows which are expected to get some of the heavy theatre party trade which had been anticipated for that musical. "Daisy" had been earmarked for a December opening at the Majestic Theatre, N. Y. That house is now scheduled to get the Mary Martin-starrer. "Jennie," which was to have been berthed at the Winter Garden Theatre, N. Y. It opens Oct. 17 on Broadway.

"Tovarich," now at the Majestic following a moveover from the Broadway Theatre, N. Y., is slated to transfer again next October to the Winter Garden.

10G Grant to Ill. Arts Council

Money Will Be Used to Survey State's Cultural Needs

Chicago, July 6.

A private foundation has giv a newly-formed Illinois arts cou cil $10,000 to survey the stat cultural needs and assets as t first step toward setting up permanent state cultural boc The money was contributed by t Graham Foundation, which w established by the late Erne Graham, a prominent Chi arcl tect.

In a meeting at the Sta Capitol, Gov. Otto Kerner told t ad hoc committee that the gro must "create an atmosphere co ducive to freedom of the imagin tion and creativity that will tract the best minds of Ameri . . ." While emphasizing that t project was at present explorato Gov. Kerner suggested that, und the program, the Chicago Sy phony and the Chicago A Institute collection could be c culated to smaller towns throug out the state.

With the formation of the co mittee, Illinois becomes the 14 state to enter the arts arena ficially. The movement was giv an added impetus a few weeks a when President Kennedy a pointed a Federal Advisory Cou cil on the Arts. In addition, Se Jacob K. Javits of New York a nine other senators have intr duced a bill to grant $100,0 annually to states that have set councils. The New York counci budget this year is $653,000.

'Lady' Closes—Finally

Continued from page 1

and Canada, an eight-week tour of Russia in 1960. The Broadway production, which made its out-of-town debut Feb. 4, 1956 in New Haven, ran in New York from March 15, 1956 to Sept. 29, 1962, establishing a longrun record for a musical of 2,717 performances.

A gross of over $21,000,000 has been registered by the touring company which has played to more than 4,000,000 people. The guaranteed revenue on the Vegas booking will bring the take on the road vehicle to over $22,000,000. The total Broadway gross for the Herman Levin presentation was $20,257,000.

London 'Ladp' Closes Oct. 15

London, July 16.

"My Fair Lady" will end a five-and-a-half-year run at the Drury Lane Theatre here next Oct. 19. It will have played 2,281 performances. The musical, already the longest-run show in Drury Lane history, it will have pulled an attendance of over 4,000,000 when it exits.

Following the termination of its lengthy West End engagement, the musical will move to the Opera House, Manchester, where it's booked for 16 weeks. The Drury Lane's next tenant will be "The Boys From Syracuse," opening Nov. 7.

Berlin 'Lady' Closing

Berlin, July 16.

"My Fair Lady," which opened at the Theatre des Westens here Oct. 25, 1961, will end its run at the house next month. The production is moving to Vienna. It'll be replaced at the Theatre des Westens by "Annie Get Your Gun," opening Sept. 5.

"Annie" is being produced locally by Lars Schmidt, Gustav Wally and Hans Woelffer, the same group which produced "Lady" here and in Munich and Hamburg. The attendance total for "Lady" at the Theatre des Westens is figured at around 900,000 thus far, with the musical having passed its 600th performance. Munich and Hamburg account for nearly 400 more performances, bringing the show's attendance tally in the three cities to a record for Germany of around 1,500,000.

The title role in "Annie" will be played here by German film-recording star, Heidi Bruehl.

The American Educational Theatre Assn. will hold its 27th annual convention Aug. 26-28 in Minneapolis.

For Immediate SALE OR RENT

By the day, week, season, or on long term lease—the nation's newest, best equipped summer proscenium theatre located on a 42 square mile lake in the foothills of the Adirondacks. On New York State Highway 30 just one half hour from the Thruway, it is within one hour's drive of the large Capital area population of Albany Troy and Schenectady.

This fireproof 1100 seat theatre is situated on grounds of approximately 5 acres including a parking lot for 200 cars. It is ready for operation having lighting, sound, and all stage equipment. There is a separate concession booth, and another building housing scene shop, costume shop drafting room, and business office. The entire plant can be adapted for conventions, meetings, or a variety of other uses.

For the person with imagination here lies a rare opportunity to make an advantageous lease or purchase.

Write to

Sacandaga Community Theatre, Box 246, Northville, New York, or call Northville WA 5-2585 or WA 5-3351

A VERY HOT (92.8°) STORY

During the last week in June and the long 4th of July weekend (average temperature 92.8°) Boston's Show of the Month Club members were circularized to purchase tickets at full box office price for the touring NO STRINGS, opening at Boston's Shubert Theatre August 5.

Members were limited to the first two weeks of the engagement. (TG-ATS has last two weeks.) At VARIETY deadline this week, members had responded with over $40,000 in orders. (Opposing NO STRINGS at the Shubert simultaneously is the Mary Martin starrer JENNIE.)

Show of the Month Club does not charge for regular circularization.

Show of the Month Club fills all of its members' orders and charges no fee for doing so.

Show of the Month Club earns a commission only on the tickets it sells (at regular box office prices).

Show of the Month Club limits its members to two tickets each, sometimes four.

SHOW OF THE MONTH CLUB, 270 Summer Street, Boston, HA 3-3400

Jerome Rosenfeld, President

The first mail response from members to the second club attraction of the new season—110 IN THE SHADE—has just arrived totaling over $15,000. Members have two more weeks to order. (The Club is offering only one week of this engagement—the remaining two are TG-ATS.)

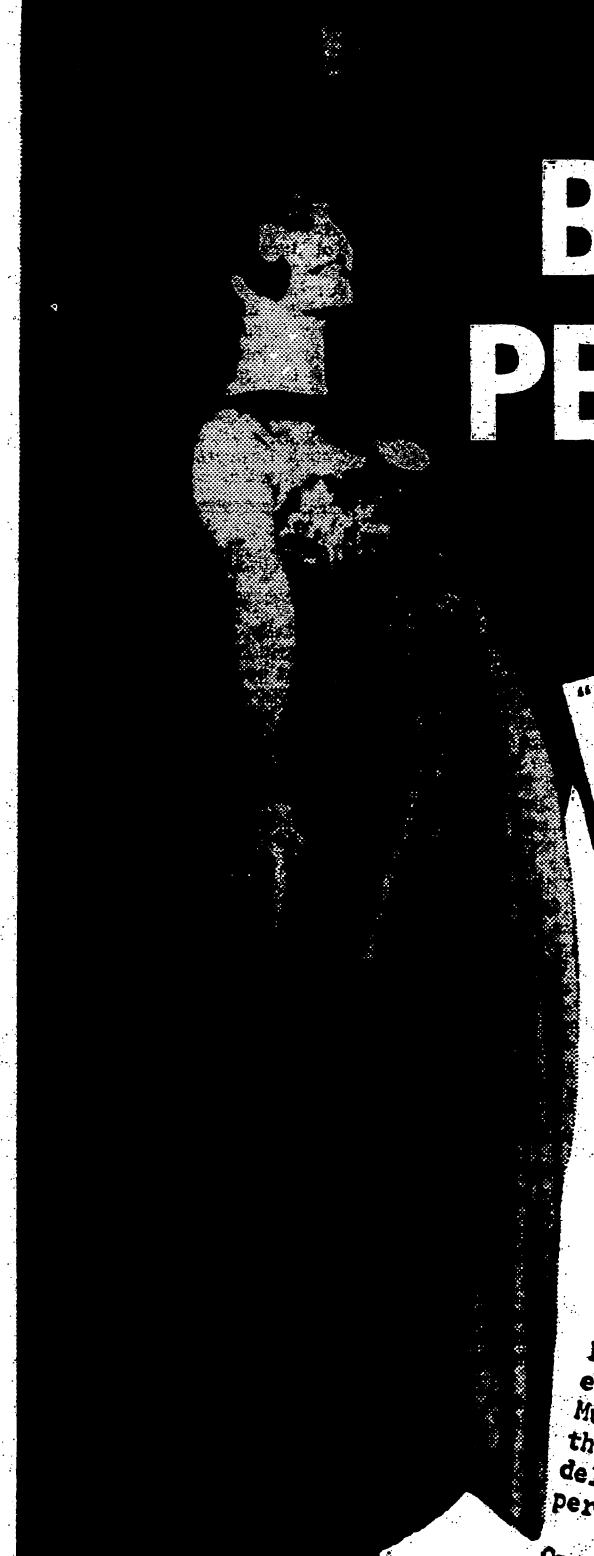
In Boston SHOW OF THE MONTH CLUB

In New York MACY'S THEATRE CLUB

In Philadelphia WANAMAKER'S THEATRE CLUB

In Chicago MARSHALL FIELD THEATRE CLUB

"OH! THE BEAUTIFUL PEOPLE OF Dallas" DENVER"



"As for Ginger Rogers, long may she wave. Her Molly has vitality and authority. Her sense of the house and its broad expanses was infallible."
—John Rosenfield, Dallas Morning News

DALLAS SUMMER MUSICALS

STATE FAIR MUSIC HALL / DALLAS 26, TEXAS / TELEPHONE TAylor 3-4116

27th June, 1963

Miss Ginger Rogers
1605 Gilcrest Drive
Beverly Hills, California

Dear Miss Rogers:

Dallas is still reeling from the impact of your unforgettable "Unsinkable Molly Brown." You must have felt from the standing, cheering ovation on opening night to the standing, cheering ovation on the closing matinee that the city was yours.

Final tabulation on box office receipts places your Dallas engagement third highest in the 22-year history of the Summer Musicals. Certainly we are overjoyed at this kind of business; the momentum you generated will help us all summer. But our delight is even greater at the consistently marvelous level of performance you maintained throughout a very rigorous two weeks.

Once again it has been proven that there is no substitute for a star -- particularly for a star such as you who enjoys the everlasting affection of the entire American public.

In Molly Brown's own words, "Ginger, we're whales over ya."

Sincerely,

Tom Hughes

"GINGER'S A HIT IN RETURN TO SCENE OF EARLY TRIUMPH."
--Fort Worth Star Telegram

"GINGER ROGERS CLICKS ONSTAGE."
--Dallas Morning News

"LOVE AT SECOND SIGHT FOR DALLAS AND GINGER."
--SMU Campus

"It was one of those nights. The audience stayed, applauded wildly and then they stood up and cheered . . the standing ovation was the first in Dallas Summer Musicals history"!
—Dallas Times Herald

"Here is no cinema luminary smiling at her public while awkwardly going through the paces of a stage role, but instead an actress of magnetic charm and skill using a seasoned talent to shape out as wallopingly lively and warmly amusing a 'Molly' as there ever has been . . . Ginger tackles the Colorado tornado with zest, making her not only saucily entertaining but someone almost as moving and endearing as Kitty Foyle . . . In Ginger Rogers, Hollywood has an ambassadress to make it proud."
—Virgil Miers, Dallas Times Herald

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Cross Purposes" (FC). Producer, K&D Productions (1639 Broadway, N.Y.; CI 5-0042 or JU 6-6385). Accepting photos and resumes c/o above address from Equity male and femme performers, all-ages, who are thoroughly experienced in farce comedy. Do not phone or visit.

"Luther" (D). Producer, David Merrick (246 W. 44th St., N.Y. LO 3-7520). Available parts: male, 45-60, stern, saintly; male 30-40, big, fat, sloppy; male, who can do long speech in first act; male singers, tenor, counter tenor, bass-baritone, trained and experienced in Gregorian chant; male, 45-50, gentle, slightly old-womanish; boys, 8-10, should sing; male, 40, very confident, dominating; male, 35, cynical, courtier; male, storyteller, physically impressive; femme, 25-30, strong, peasant girl; male, 40, tall, assured personality. All actors should speak without strong American accents. Mail photos and resumes to Neil Hartley, c/o above address. Do not phone or visit.

"Once For the Asking" (C). Producers, Jon H. Burgin and Bruno B. di Cosmi (60 Sutton Place South, N.Y.; PL 2-0299). Available parts: male, 35-40, ad agency copy writer; femme, 30-35, attractive; girl, ten years old, personable, bright; femme, 40s, maid; male, 35-40, sarcastic; femme, 30-35, glamourous, kooky; male, late 50s, Fred Clark type; femme, 50s, dowager type; femme 60s, Josephine Hull type; femme, 20 years old, pretty. Mail photos and resumes through agents only c/o above address. Do not phone or visit.

"The Passion of Josef D" (D). Producer, Arthur Cantor (234 W. 44th St., N.Y.; LO 3-4370). Available parts: male, 37, dark, short, attractive, sinister; male, 49, small, intense; femme, 17-25, very attractive, blond, Slavic type; male, 37, small, thin, a European style actor; femme, 50, heavy-faced, course; male, 60; male, 34, comic; male, 42s, rough; male, 25, short, fat-faced; femme, 53, distinguished. All actors will double on roles. Kip Cohen is accepting photos and resumes c/o above address from agents only. Actors should not visit or phone.

"The Rehearsal" (D). Producer David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Rehearsals begin in Aug. in London for a Sept. Broadway opening. Available parts: femme, 30-35, English accent, zany, very attractive; male, 27-30, very British, silly, attractive; male, lawyer, Frank Silvera type. Mail photos and resumes to Neil Hartley, c/o above address. Do not phone or visit.

TOURING

"A Funny Thing Happened On the Way to the Forum" (MC). Producer, Harold Prince (630 Fifth Ave., N.Y.; JU 2-0600). James Bronson is accepting photos and resumes c/o the Alvin Theatre, (250 W. 52nd St., N.Y.) from male and femme actors for the national company.

The National Repertory Theatre. Producers, Michael Dewell and Frances Ann Dougherty (322 E. 50th St., N. Y.; PL 2-5640) Jerry Douglas is accepting photos and resumes c/o above address from Equity male and femme dramatic performers for the 1963-64 season, which will tour the U. S. beginning Oct. Anyone who has submitted photos and resumes within the last year, need not duplicate. Interviews are being held during the next few weeks and actors will be notified by mail as to time and place. Do not phone.

Cabaret

Sinner and Saint Room. Producers, Danny Logan and Mark Malone (55 Grove St., N. Y.; UN 6-0797). Available parts in new revue; ingenue, exceptionally small, ingenue comedienne, Roz Russell type; young leading men and femme revue types with legit voices. No dancers. Mail photos and resumes to Danny Logan c/o above address.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"East Side, West Side" and **"The Bachelor Game."** Producers, Talent Associates - Paramount (444 Madison Ave., N. Y.; PL 3-1030). Seeking actors for extra work. Mail photos and resumes to Ethel Terry c/o Casting Consultants (Room 703, 444 Madison Ave., N.Y.).

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Ballet

"Radio City Music Hall Ballet." Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.; CI 6-4600). Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m., at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Miscellaneous

Casting Consultants. Michael Shurtleff and Alan Shayne are accepting photos and resumes from Italian male and femme character actors, for their files. Mail to Casting Consultants (444 Madison Ave., N.Y.).

Dell Publications. (750 Third Ave., N. Y.; YU 6-6300). Joan Fenold is accepting photos and resumes c/o above address from male and femme actors for magazine illustration work. Do not phone or visit.

'Student Gypsy' Sets Date

"The Student Gypsy" or "The Prince of Liederkranz," which Edward Padula had planned producing on Broadway last season, is now earmarked for a Sept. 30 opening at the 54th Street Theatre, N. Y., under the production auspices of Sandy Farber, an insurance broker. The musical, written by Rick Besoyan who will also stage, is capitalized at $250,000. In lieu of an out-of-town tryout there'll be a fortnight of previews at the 54th Street starting Sept. 16.

Eileen Brennan, who originated the title role off-Broadway in Besoyan's "Little Mary Sunshine," will head the cast of the new musical.

Legit Bits

William Daniels has returned to the cast of "Dear Me," The Sky Is Falling" following a leave of absence to appear in the film, "Ladybug, Ladybug." His sub in the Broadway production was **Maurice Ottinger.**

Joyce Randolph is to appear with **Russell Nype** in the planned Broadway production of "Fetch Me a Figleaf."

Bobby Dean Hooks has joined the cast of the off-Broadway production of "The Blacks."

Will Hutchins will appear with **William Bendix** and **Nancy Carroll** in the touring edition of "Never Too Late."

Carl Fisher is general manager and Solters, O'Rourke & Sabinson is the publicity firm for the producing team of **George W. George** and **Frank Granate** who plan Broadway productions of "Dylan" and "Any Wednesday."

Diana Sands in on a leave of absence this week from her off-Broadway assignment in "The Living Premise" to appear with **Viveca Lindfors** and **Luther Adler** in "Brecht on Brecht" at the John Drew Theatre, East Hampton, L. I.

Alice Nunn has succeeded **Helen Blount** in the off-Broadway production of "Riverwind."

Connie Scott and **Brian Chapin,** aged 13 and seven respectively, will make their Broadway debuts in "Jennie." Other newcomers to the cast include **Linda Donovan, Roy Fant, Rico Froelich, Jerimah Morris** and **Jay Velie.**

Frederick Worlock has been added to the cast of "Zenda," for which **Jack Cole** is choreographer.

Arthur Rubin will appear in "Here's Love."

Conrad Bain, Vernon Weddle, Harvey Solin, George Vogel and **Marjorie Nelson** will be members of the Seattle (Wash.) Repertory Theatre.

Al Jones has resumed his duties as house manager of the Alvin Theatre, N. Y., and general manager for the Mark Hellinger Theatre, N. Y., following a six-week o. o. of the European legit scene.

Donald Oenslager is designing the sets for the Broadway production of "The Irregular Verb to Love."

Jack De Lon and **Imelda de Martin** have been set for featured roles in "Jennie."

In a change of schedule, The Pioneer Playhouse, Danville, Ky., is presenting **John Green's** "Three on a Match" this week, to be followed next week by **Adele Comandini's** "April Wedding."

Don Tomkins will appear with **David Wayne** and **Nancy Dussault** in "Apollo and Miss Agnes," which preems Aug. 5-18 at the State Fair Music Hall, Dallas.

Gordon Davidson, who was resident director at the Tenthouse Theatre, Highland Park, Ill., during the 1960 summer season, will make his debut there as a musical stager with "Oklahoma," opening July 23.

The staff, operating under producer **Joseph Verner Reed** at the American Shakespeare Festival, Stratford, Conn., includes **Bernice Weiler,** production manager; **Fred Cuneo,** business manager; **David Bishop,** production stage manager; **John Seig** and **Wisner Washam** stage managers; **Nikos Cafcalis, Don Hudson** and **Meredeth Meacham,** production assistants; **Herman Chessid,** musical director; **Sol Jacobson** and **Lewis Harmon** general pressagents, and **Paul G. Anglim,** resident p.a., with **Peggy Reddy** and **Carl Samrock** assistants.

Additions to the cast of "Caesar and Cleopatra," which the American Shakespeare Festival, Stratford, Conn., will add to its repertory July 30, include **David Byrd, Frank Converse, John Devlin** and **Joel Martin.**

Equity Turndown

Continued from page 77

cidentally, he denies, Equity was also reluctant to go along with the project on the theory that it would be supporting a managerial-inspired study which might be used against it in future negotiations. Dr. Birkenhead's answer to this is that the same might apply to the management group.

Dr. Birkenhead, who's working this summer as business manager at the Cape Cod Melody Tent, Hyannis, Mass., also argues that the survey would not have created a burden for the Equity staff, but was to have been accomplished by direct questioning of performers at the tent theatres through a comprehensive questionaire concerning their economic, social and academic backgrounds, their present status and problems, as well as their future plans.

When Dr. Birkenhead informed the Cleveland Trust that he would be unable to proceed with the study he also noted that he might be able to make a study on his own with a smaller grant. However, that angle has not been pursued further by the Cleveland Trust.

YOUNG BRITISH PLAYWRIGHT

(Works produced Broadway - London) tired of frustrating delays in theatre (and English climate) invites work offers from America — movie dialogue, TV, editing, teaching. Work visa obtained. No agents please.

Box V-3484, VARIETY
154 W. 46th St., New York 36

YOUNG CO-PRODUCER WANTED for outrageous high comedy, script extravagantly praised by one of America's most eminent drama critics for "force," "vitality" and commercial possibilities on Broadway. Front money available. This is not a solicitation for funds.

Box V-3485, VARIETY
154 W. 46th St., New York 36
for further information.

THEATRE PREMISES

FOR LEASE OR SALE. Available 1964. Suitable for Summer Stock Theatre. Village of Amagansett, Eastern Long Island.

LISS, MU 7-0492

SITUATION WANTED

YOUNG WOMAN, GIRL FRIDAY, for theatrical office or production company. Typing, Steno., Booking, Contracts, Auditioning Talent. $90 to $100. wk. Have own transportation.

Write Box V-3483, VARIETY,
154 W. 46th St., New York 36

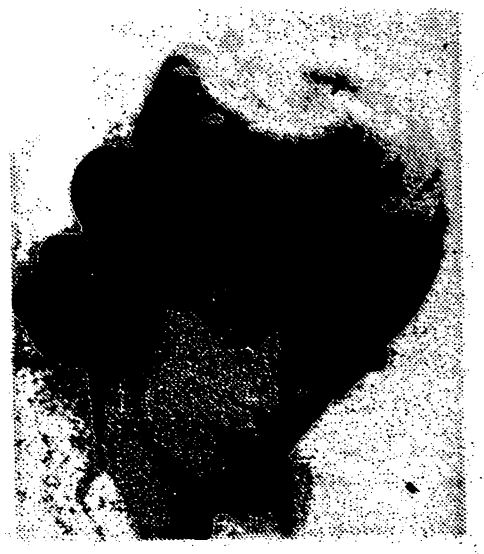
OPEN CALL

for

Negro Singer-Dancer

FRIDAY, JULY 26
11 A.M. to 3 P.M., at
N. Y. CITY CENTER, 130 W. 56 St.

"BARBARA GILBERT'S Singing Keeps 'Molly Brown' Afloat"



"Miss Gilbert, a vivacious, curvacious redhead, saves the show with her zesty portrayal of the indomitable Molly." HENRY WEFING, *Herald-News, N. J.*

"BARBARA GILBERT SHINES In 'MOLLY' at PLAYHOUSE"
By KENNETH G. WALLACE
Record, N. J.

"History tells us there really was a Molly Brown. I don't care what history says. What made her unsinkable—as in 'The Unsinkable Molly Brown' which premiered at the Playhouse on the Mall in Paramus last night—is Barbara Gilbert.

"This redheaded kook, bouncy as a Fagin check, gave a seemingly tireless performance which paced the Meredith Willson musical to a slam-bang opener at the theater in the Bergen Mall.

FINE SUPPORT

"Admittedly, there was ample and laudable support.

"But it was, in the final count, the free-wheeling, give-it-her-all Barbara Gilbert who brought the first night audience to its seven curtain-call reception.

"Just as it was Tammy Grimes who kept 'Molly' swinging along Broadway, so is it Miss Gilbert who does it for the show at the Playhouse on the Mall.

"She's lively, lovable and kooky, acting out the story of the illiterate Hannibal, Mo., gal."

JACOB SCHAAD JR.
Newark News

"Barbara Gilbert is nothing less than terrific, bringing to the role all of the bounce and brass that it requires. Miss Gilbert takes charge right from the start and with her showcase role the night is hers."

Musical at Enjoy Theater

BOUNCY BARBARA'S A WOW AS THE LIVELY MRS. BROWN

"Miss Gilbert has a wow of a stage personality, in addition to which she can sing and dance and even act."

G.F.H.

Currently (thru July 21) PLAYHOUSE ON THE MALL, Paramus, N. J.

Personal Management: FARRELL-JONAS ASSOCIATES, 20 W. 57 St., New York 19, N. Y.

Shows Abroad

Continued from page 78

Enrico

pop boxoffice success. The British like to take their Continental pleasures with the minimum mental effort.

Thin storyline concerns a simple Italian hatter born on Italy's Independence Day, 1863. At curtain rise he is celebrating his 100th birthday in Rome. Through a number of superficially linked scenes his life story is shown against a background of Italy's history. When the charade deals with simple things like love and entertainment it has much of the uninhibited gaiety associated with Italian carnivals. But, in later stages, when it purports to deal with the two wars, the rise of Fascism, the Resistance, the mood is uncomfortably flippant and distasteful.

Person responsible for staging the show is not named on the program, though two directors were involved. But, though untidy and needing some pruning, the general effect is brisk and energetic and the scenes come to swift life through the agency of a revolving stage and moving platforms. Both decor and costumes are standout and are the brain children of Italy's Coltellacci.

Renator Rascel, who wrote the click "Arrivederci Roma," is also responsible for the songs on this show. He has provided the acceptable sort of music that Italian violinists play to restaurant visitors in the sentimental glow of the evening. At that level he has produced four likely winners, "Just Round The Corner" (frequently reprised), "Com'e Bello," "Arrivederci Not Addio," and "The Song of Rome." But many of the lyrics are too slickly reminiscent of cabaret material to fit in to the general atmosphere and it is likely that hands of Bryan Blackburn, Peter Myers and Ronald Cass have had much to do with these. Some more talented warbling would help, too.

Rascel sings, mimes, acts, and plays guitar acceptably but in no department does he make the impact that a role as large as his demands. He is a small, leprechaun of a man who has charm and a sly comic sense but he never dominates the stage. The rest of the cast work as a team and are called upon to play many roles. Gloria Paul, a statesque brunet dancer, singer and comedienne, with a knowing eye is a knockout. Clelia Matania, Roger Delgado, Bryan Blackburn, Roberta D'Esti and Frank Coda perform with diligent skill rather than dazzling inspiration. But Ralph Beaumont has urged a splendid chorus to top efforts in singing and dancing and when they are around the show rarely flags.

The book needs more wit and bite to make it a pungent commentary on this peek at a fateful 100 years' Italian "History." But there are some very amusing situations. Rascel learning to dance, his first timorous entry into a brothel, a touching, if corny, first act finale as young men go off to war, a peppy boogie-woogie sequence and a cynical song titled "Made In Italy," about Italy's current commercial "civilization" with a punch tagline about Elizabeth Taylor are scenes which stick agreeably in the mind.

Rich.

Private Lives

London, July 4.

Michael Codron revival of a three-act comedy by Noel Coward. Staged by James Roose-Evans; decor, Christian Kurvenal. Features Sarah Harter, Edward de Souza, Roger Booth, Rosemary Martin, Janie Booth. Opened July 3, '63, at the Duke of York's Theatre, London; $3.15 top.

Sibyl Chase ..... Sarah Harter
Elyot Chase ..... Edward de Souza
Victor Prynne ..... Roger Booth
Amanda Prynne ..... Rosemary Martin
Louise ..... Janie Booth

"Private Lives," Noel Coward's oft-revived, high jinks morsel of the early 1930s, is in for another West End airing, this time by the Hampstead Theatre Club. The comedy updated with references here and there to Onassis and so on, but the script doesn't need such modifications. Coward's period sophistication, expertly expressed in the witty dialog, makes the play a perennial.

Despite a tendency to be a little stagey in his posturing at the outset, Edward de Souza, in the male lead originally played by the author, is more flexible in the later scenes. Matching his overall slick and suave performance, Rosemary Martin, as the former wife, is warm and delightful, with attractive spice and kittenish appearance and mannerisms.

Sterling portrayals come from Roger Booth as the blustering bore and Sarah Harter as the squeaking, simpering newlywed. Janie Booth clicks as the French maid.

Watt.

Windfall

London, July 3.

John Gale Productions & Packard Productions presentation of three-act comedy, by Michael Gilbert. Staged by Alastair Sim; decor, Hutchinson Scott. Stars Alastair Sim; features Hugh Latimer, Garry Marsh, Ronald Adam, Merlith Sim, Margaret Wedlake, Kerry Gardner, Douglas Muir, Peter Furnell. Opened July 2, '63, at the Lyric Theatre, London; $2.15 top.

Alexander Lindsay ..... Alastair Sim
Maj. Gunn ..... Douglas Muir
Margaret Lindsay ..... Margaret Wedlake
Brian Cleeve ..... Kerry Gardner
Bernard Mailler ..... Peter Furnell
Jean Lindsay ..... Merlith Sim
Hubert Palling ..... Hugh Latimer
Henniker ..... Ronald Adam
Sir Henry Lamphrey ..... Garry Marsh

"Windfall" illustrates the age-old phenomenon of how obviously inferior plays sometimes get produced. Its chief interest, however, is the skillful but futile performances of Alastair Sim as star and such players as Hugh Latimer, Garry Marsh, Ronald Adam, Douglas Muir, Margaret Wedlake, Merlith Sim, Kerry Gardner and Peter Furnell in supporting roles.

The slight plot of the Michael Gilbert comedy involves a struggle over proposed methods of saving an insolvent school, and how a brilliant junior scholar's stock market cleanup provides the necessary funds. Sim, who also staged the piece, gives another of his expertly synthetic performances as winningly crochety pedagogue, with solid assists by the others.

Hutchinson Scott has provided a routine set that's probably an authentic replica of an English boarding school.

Commitments Force 'Sail' to Exit Melbourne Despite Profitable B.O.

Melbourne, July 16.

Although Noel Coward's "Sail Away" is doing excellent business at Her Majesty's, it closed here last Saturday (13) and moved on to Sydney, where it's figured likely to stay until October, when "Camelot" opens. "Sail Away" then goes to Brisbane and Adelaide.

Curtailing the profitable run in Melbourne was necessitated by the fact that J. C. Williamson Theatres, the producer of the show, operates houses in most capital cities here and New Zealand, and John McCallum, the firm's joint managing director, has to arrange the schedule well in advance. In this way, long before a show is even fully cast, length of runs have to be estimated, and frequently theatres are leased to other managements for seasons (currently, Her Majesty's, which is in Adelaide, is occupied by Garnet H. Carroll's "The Sound of Music").

Judging from the length of runs achieved by "Sail Away" on Broadway and in the West End, Williamson was right in limiting its Melmourne engagement to seven and a half weeks. The advance sale also seemed to confirm this. Long before the opening date of "Sail Away," a four-week booking by the Russian Georgian State Dance Company was set for the theatre.

Coward's arrival on the scene to supervise final rehearsals stimulated great interest in the show, as did the return of Aussie-born Maggie Fitzgibbon in the leading role. First night notices were good, with raves for Miss Fitzgibbon, and the show is now figured a gigantic success here. But that came too late to change the length of the scheduled engagement.

In Sydney, on the other hand, "Sail Away" could perhaps flop. It is generally asserted Down Under in regard to the rivalry between Melbourne and Sydney that what one city likes the other will dislike—although in actual practice this frequently proves to be merely folklore.

In the legit field, Googie Withers remains the Williamson draw card and her "Woman in a Dressing Gown," a somewhat mediocre play, proved most popular. Following Irene Handl in "Goodnight Mrs. Puffin," and Joyce Grenfell's one-woman show, Williamson will stage "Mary, Mary" with Muriel Pavlow and Derek Farr, and probably the same two in "Signpost to Murder." Meanwhile the Aussie comedy, "Who'll Come A'Waltzing," seems to be doing steady business.

HABIMAH'S NINE WEEKS

Will Give Repertory at Little, N.Y. (In Hebrew)

Israel's Habimah Theatre will play the U.S. next year for the first time since 1948. A nine-week engagement at the Little Theatre, N.Y., starting Feb. 1, will precede another nine weeks of touring. American-Israel Cultural Foundation will sponsor the tour which will be managed by The Little Theatre, Inc., headed by Roger Euster.

The 650-seat Little Theatre in the Times Square area has been taken over by Euster's firm and legit activities are expected to be resumed there next fall with an Oct. 7 opening of David Black's production of "Semi-Detached," the British comedy by David Turner. The theatre had been in use as a television studio in recent years.

A repertory of three plays are to be performed in Hebrew by the Habimah which will employ a company of 30 for its U.S. trek. Among the offerings will be S. Ansky's "The Dybbuk," the play which brought the organization into prominence in 1922. Theatres will be equipped with earphones for simultaneous English translation of the Hebrew dialog.

The U.S. tour will be part of the cultural exchange program between Israel and the U.S. which the America-Israel foundation sponsors.

BIFF McGUIRE
is back
on Broadway
Starring
in
"MARY, MARY"
HELEN HAYES THEATRE

GLORIA SAFIER, Mgt.
667 Madison Avenue
New York

Jill Schary's Memories

Jill Schary Zimmer (husband Jon Zimmer is a tv producer) has written "With A Cast of Thousands: A Hollywood Childhood" as her teenage memoir wherein she reviews what it is like to be a "Hollywood princess"; dated by Sinatra and Walter Winchell Jr.; receive flowers from Gable, meet Brando, answer the Saturday night doorbell and there'd be Howard Hughes, Elizabeth Taylor, Gene Kelly, Van Johnson, the Moss Harts, young Senator Kennedy (now the President) who watched movies in the private projection room of the Schary's West Los Angeles residence, attend classes with Gary Cooper's daughter, Dickie Zanuck, Joan Benny, Jane Fonda, play with the children of David O. Selznick, Leland Hayward and Margaret Sullavan, etc. All this because her father, Dore Schary, was production head of Metro.

Mrs. Zimmer has a detached perspective on this now. She soon realized that all children didn't go to school by limousine, and the rest of her saga is equally more realistic. McCall's will excerpt condensation before Stein & Day publish the unexpurgated book version in October.

K. O. 'Tropic' & 'Fanny' In N.Y.

Last Thursday (11) was a bad day for the literateurs in New York which resulted in the virtual disappearance of two tomes from the shelves of New York bookstalls. N. Y. Corporation Counsel Leo A. Larkin and the district attorneys of the five counties comprising New York are pressing charges of obscenity against John Cleland's 1749 epic, "Memoirs of a Woman of Pleasure," better known as "Fanny Hill." At the same time, Henry Miller's "Tropic of Cancer" was adjudged "obscene" by the N. Y. Court of Appeals which upheld a decision to that effect in the lower courts.

"Fanny Hill" was recently the subject of a major promotion by G. P. Putnam & Sons which recently republished the book. Even before obscenity charges were pressed against the opus, a temporary injunction barring its sale was obtained by Ralph Thompson, secretary and editor of the Book of the Month Club, who claimed that his name had been used without his permission as endorsing the book. Thompson says that an introduction quoted an article he had written in 1955 which made it appear that he approved of the book. He based his injunction plea on the premise that use of a person's name for commercial purposes without his written consent is illegal.

Mrs. Patrick Dennis' Novel

Louise Tanner's second book, her first novel, "Miss Bannister's Girls" (Farrar, Straus & Cudahy), will be followed by a Dell paperback reprint next fall of her first book, "Here Today," a nonfiction study of some fading celebrities of the '30s.

Mrs. Tanner, herself educated at Miss Chapin's School and Vassar, drew on that background for "Miss Bannister's Girls." She was long with the Franklin Spier ad agency. Her husband is Patrick Dennis, author of "Auntie Mame" and "Little Me," whose other noms-de-plume include Virginia Rowans ("Love and Mrs. Sargent") and Edward Everett Tanner 3d, which happens to be his real name. However, he's Pat to his wife.

16-Year-Old Novelist

Caroline Glyn, born Aug. 27, 1947 in London, is author of "Don't Knock the Corners Off," a first novel which she began writing when she was 9 and completed last year when she was 15. It has just been published in England, where Sir Compton McKenzie hailed it as "a discovery: an astonishing, probably unique performance by a girl of 15." Coward-McCann is bringing it out in this country.

Precocious author wrote her first book, a volume of short stories, at six; published her first poem at seven; her collected poems were published when she was 14; and a year later completed this novel. At 14 her first exhibition of paintings in Bromley (Eng.) Little Theatre won her a scholarship at Farnham Art School; incidentally, all but two of the paintings were sold.

Miss Glyn is the great granddaughter of novelist Elinor Glyn, author of "Three Weeks" and "It," which were lurid bestsellers in the 1920s.

$1600 CONTEST for WRITERS
OF UNPUBLISHED MANUSCRIPTS.
Send for contest rules and free Brochure on publishing your book. In case of tie, duplicate prizes awarded.
Dept. VA
Pageant Press, 101 Fifth Ave. N. Y. 3

Dialectic Cookbooks

Bob and Ruth Grossman will followup their soon-due "Chinese-Kosher Cookbook" with an "Italian-Kosher Cookbook" and a "French Kosher Cookbook." Proceeding on the culinary premise that there is a common denominator to all nationalistic cooking, they've given it the Lindy's-style accent.

Mrs. Grossman, ex-WJBO, Baton Rouge, announcer, did theatre work in New Orleans before coming to New York after her stint in Germany as a program director in Special Services. Bob Grossman, while stationed there with the army, met his bride-to-be. Paul S. Eriksson publishing the cookbooks.

Win Fanning's Krug Spot

Win Fanning, entertainment editor of the Pittsburgh Post-Gazette, is now doing legit and film criticism on WIIC's "Luncheon at the Ones," replacing the late Karl Krug.

The show, hostessed by Alice Weston, goes off the air on July 22 and will return in the fall when Fanning will join Miss Weston, Buzz Aston, Bill Hinds, Tim Kirby and Mario & The Merrymakers three times a week as a regular. The show is on WIIC five times weekly from 1 to 2 p.m.

CHATTER

Michael Scott Werthman, with the project-planning division of Prentice-Hall, engaged to marry Erica Mann.

Ginny and Bill (Curtis Pub. Co. veep) Buckley off to Paris, Cannes and Rome; motoring to the latter from the Riviera.

Dancer-choreographer Rhoda Levine's third book to be published by Atheneum is "Three Ladies Beside the Sea," a juvenile. Author has been associated with the N.Y. City Center Opera season and the Spoleto (Italy) Festival of Two Worlds). Edward Gorey did the illustrations for Miss Levine's adolescent book.

Mark Rascovich's current best-seller, "The Bedford Incident" (Atheneum), is "affectionately dedicated to Gwenn and Ed Rigg whose kind understanding and warm friendship have gone far beyond the call of duty or ordinary inlaws!" What's unique about this is that Rigg is board chairman and dominant owner of the Holt, Rinehart & Winston firm; the author's wife is the daughter of the Riggs but Rascovich prefers not to have his books published by any firm that smacks of nepotism.

Novelist - playwright Lester Cohen's memoir of his Chi childhood being published Sept. 25 by Chilton under title of "Mom and Pop."

Book publisher William B. Ziff (Ziff-Davis) married Barbara I. Beitz in Sarasota, Fla., last week. She is the daughter of one of Europe's wealthiest industrialists; pere Berthold Beitz, of Essen, is general manager of the Krupp Works complex.

Publicist Roland Gammon who has written on religioso show biz themes for VARIETY Anniversary Number, has a new book, "Faith Is A Star," due in September via Dutton. It's an anthology of some 60 religious, philosophic achievements of a cross-section of living Americans as expressed on the CBS "Master Control" network program. Among the distinguished names included are George Romney, Adlai Stevenson, J. Edgar Hoover, Mahalia Jackson, Claire Booth Luce, Drew Pearson, Bud Collier, Conrad N. Hilton, Mrs. FDR, Billy Graham, Nelson Rockefeller et al.

Marguerite's new juvenile for Dutton, "Hear the Distant Applause!" treats with six distinguished American actresses of the 19th and 20th centuries—Charlotte Saunders Cushman, Mary Anderson, Ada Rehan, Minnie Maddern Fiske, Julia Marlowe and Maude Adams.

Russian beatnik poet Yevgeny Yevtushenko titles his memoir, "A Precocious Autobiography," since he is spokesman for the present young Russian generation. Book will be published simultaneously in France, England and U.S. (Dutton in America) and was written to be read in Western countries.

Publishing Stocks

(As of July 16, closing)

Allyn & Bacon (OC)	24¼	
American Book (AS)	44½	+ ½
Amer. Book Strat. (AS)	5	
American Heritage (OC)	5⅛	— ⅛
Book of Month (N.Y.)	20⅛	— ⅜
Conde Nast (N.Y.)	11	+ ⅝
Cowles (OC)	11	— ⅛
Crowell Collier (N.Y.)	16⅛	— ⅝
Curtis Pub. (N.Y.)	6¾	— ¼
Ginn & Co. (N.Y.)	27⅝	— ⅜
Grolier (OC)	51	— ½
Grosset & Dunlap (OC)	10½	— ¼
Harcourt Brace (N.Y.)	34¾	+ ¼
Hayden Pub. (OC)	4½	
Hearst (OC)	25	
Holt R & W (N.Y.)	31½	—1⅛
Macfadden Bartell (AS)	3¾	+ ⅛
McCall (N.Y.)	26	— ⅜
McGraw-Hill (N.Y.)	29	— ⅛
Meredith Pub. Co. (OC)	24½	+ ½
Nat'l Per. Pub. (OC)	9¼	— ¼
New Yorker (OC)	97	+1
Pocket Books (OC)	4⅞	+ ⅛
Popular Library (OC)	2½	
Prentice Hall (AS)	31⅛	
Ran'm House (N.Y.)	9⅞	— ¼
Scott Foresman (OC)	26	+ ¼
H. W. Sams (OC)	29½	
Time Inc. (OC)	79	+ ¼
Universal Pub. (OC)	4¾	— ¼
Western Pub. (OC)	19½	+ ¼
World Pub.	16⅛	+ ⅝

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Shubert Will

Continued from page 1

(claimed by Mrs. Eyerson-Shubert) and (b) the documentation by Mrs. Kerttu Helene Shubert (the first wife) and her attorneys, Gerald Schoenfeld and Bernard Jacobs, that full search had been made of all safety boxes, office, Hotel Astor room etc., and that nothing but the Dec. 8, 1960 will was found.

This is the will which leaves the bulk of an estimated $500,000-$600,000 estate to Kerttu. The second claimed will, supposedly executed June 26, 1962 (on the eve of John Shubert's departure for Europe) "disposes" of funds or makes provisions for kin that would run well over $1,000,000.

This is the will which (1) cuts out Kerttu, (2), cedes most of it to Nancy Mae Eyerson; (3), names John's mother, Catherine Mary Shubert, of 875 Fifth Ave., New York, sole executrix. This second will is called a "forgery" by Kerttu and her attorney Schoenfeld. Latter testified yesterday that he, as attorney for Shubert, would have had an awareness of any subsequent will. This latter document, incidentally, as was presented by the mother's attorney, Milton R. Weir was a carbon copy, and unsigned. The original thereof remains subject to search and formal presentation.

It was while young Shubert was enroute to visit Mrs. Eyerson-Shubert and the two children that he died on the train last Nov. 19.

Mrs. Shubert, the mother, details that the later will cut out Kerttu; set up separate trust funds for the two children from funds expected to be, realized from his book, "Shubert Alley," which publishers allegedly estimated would bring him $1,000,000. This document allegedly left the mother $500,000 cash; $5,000 each to three godchildren (not otherwise identified); left $1,000 weekly for 10 years to Lawrence Shubert Lawrence Jr., for a period of 10 years; cash for such bequests to be obtained from sundry safety boxes, "the name of these banks known to my mother." Only one $250,000 insurance poicy, naming Kerttu sole beneficiary, was conceded. New document supposedly talked of his "troubled unhappy life for approximately 18 years," and made other provisions for Nancy Mae Eyerson and the two children.

Lawrence Shubert Lawrence Jr. is a second cousin and is currently running the Shubert (Select Theatres) destinies. Schoenfeld and Jacobs are the Shubert house lawyers.

James N. Vaughan appeared specially for Jacob J. Shubert, now 87, the last surviving of the three Shubert brothers, and father of John. Weir had Monroe Goldwater as his special counsel. Mrs. Eyerson had Lowenstein, Pitcher, Hotchkiss & Parr representing her legal interests. Arthur M. Field appeared as special attorney for the infants.

Kerttu Shubert's counsel testified that on the night the mother claimed she was dining in Sardi's with John, i.e. on the eve of his European sailing, he was actually with four others, and two of them stayed on with him into the night. Handwriting expert Albert D. Osborn, for Kerttu et al., testified he is "convinced this is not a genuine document" and that the claimed second will is "not in his (John Shubert's) writing." The claimed safety box in which the carbon was found was said to be a "third party" box, i.e. belonging to the corporation, and not John's personally. Schoenfeld testified he had advertised among banks and elsewhere seeking any other John Shubert safety deposit boxes.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

This is the sweating season of the year when editors and far-seeing contributors begin worrying about Christmas, and one of them passed his Anacin bill to me.

"Dear Mr. Scully," writes Gerald Walker of New York, "is there a Christmas which stands out in your memory? An especially happy one . . . disappointing . . . deeply moving? I'd like to hear about it for two projects I'm editing!

"1) 'The Christmas We'll Never Forget' for December Good Housekeeping—Christmas stories involving married couples, told in first person by either husband or wife.

"2) 'My most Memorable Christmas,' a special, handsomely printed, larger-sized book to be published by Pocket Books in November—first person, not limited to married couples. Some contributors so far: Rev. Theodore M. Hesburgh (Pres. of Notre Dame U.), Bing Crosby, Mary Martin, Walt Disney, Taylor Caldwell, Marian Anderson, George London, Charlton Heston.

My, Autographs Even!

"Would you be good enough to send me 200 words (or more) for either or both of the above by June 20? We will need your written permission to use the story; and we may decide to use your actual signature at the end of it. For both reasons, would you please sign below and return this letter with your material?"

I looked in vain for a small honorarium but didn't find so much as a self-addressed stamped envelope. This should have been the end of it, but I am made of much softer clay and, anyway, once a thing like this enters my head I can't just forget about it and go on to something else.

I began thinking that was my most memorable Christmas and did it involve anybody like Bing Crosby, Mary Martin, Walt Disney, Marian Anderson or Charlton Heston? If it did I could of course ask their pressagents to combine our memories and give this anthologist a white Christmas without any further dreaming on my part.

Will Barry Fitzgerald Do?

But, malheureusement, I don't know these people well enough to share Christmas with them. The nearest I could come to sharing such an experience was with the late Barry Fitzgerald who once stole a picture from Bing Crosby, the one called "Going My Way."

I saw the older Sheilds' boy walking down Hollywood Blvd. alone one Christmas Eve. By then the place was a pretty sad Stem. The overstuffed and underpaid Santa Claus had ridden down the boulevard with a Hollywood personality, some bit-player labelled a "star," for the last time. Perched high on a motorized sled he had waved at the tin Christmas trees lining the boulevard and at the stragglers who were still around, more than likely with no place to call home.

Opened With Vigah, Finished Bushed

There never was a spectacle that started with such vigah and eclat as that Hollywood Santa Claus parade and never one that died so completely before the curtain fell. The opening parade began the night after Thanksgiving. Hundreds of thousands poured into Hollywood and lined the boulevard.

They were waiting for Leo Carillo, the old VARIETY cartoonist, to come prancing down the street on his silver saddled steed. Behind him school bands from everywhere split the air with their B-flats. Stars rode by in their cars. The parade was a mile long. En fin, Santa Claus arrived, perched high on a throne with a name-player at his side. They rode by, with Santa shouting "Merry Christmas, Merry Christmas!" to people who had hardly digested their Thanksgiving dinners.

Gus Plays Santa Claus For Scale

Somebody would be sure to shout back, "Hi Gus, see you're working, Good!"

This went on night-after-night for a month, except that all the bands and other bubbling props never came back after that first night. Not even Leo Carillo.

Santa rode down accompanied by a name-player each night and that was all. Traffic didn't even stop for him and his consort.

Obviously the thing was over and done with long before Dec. 25. Only the Citizen-News ("No news is Citizen-News") kept plugging the nocturnal solo ride of Santa.

By Christmas Eve the town was just about sold out of baubles. Some natives were even tossing out their Christmas trees by then because they were dried-out fire hazards.

Scully, The Goldwater of Christmas

We were reactionaires in this matter. We did not buy a Christmas tree until Christmas Eve and we did not take it down till Twelfth Night. Trees that would be offered for $12 early in the Christmas rush during the height of the parades, would be thrown at you for $1 on Christmas Eve. And these dollar pines would be fresh trees.

It was on one such Christmas Eve while out on the hunt for a fresh tree for a buck that we saw Barry Fitzgerald wandering along Hollywood Blvd. by himself. We asked him what he was doing out alone on a night like this and he said, "Oh, nothing, just window-shopping."

Up The Hill For Fitz

So we picked him up and took him to our hillside home, six blocks above the boulevard. And there on Christmas Eve he joined us and our children in trimming a Christmas tree.

For a bachelor who had known such things in Ireland but had seen no evidence in Hollywood of honoring the great feast day it was a heart-warming night.

The Tom and Jerrys were out, the fireplace was sparkling, and the tree was getting prettier by the minute. Below Hollywood was still lit up for late shoppers.

Of course, we had small children who took away as much from the lower branches of the tree as we put on, but altogether it was a lot of fun.

Tully Praises—With Regrets

Fitzgerald himself wasn't funny. He was enjoying himself in a melancholy Irish way.

I thought of the time we had a party at Jim Tully's place on Toluca Lake. Jim was stoned but well aware of what he was saying.

"There," he said pointing to Fitzgerald "is the greatest comic in Hollywood."

Fitzgerald grinned from ear to ear.

"Of course I'll regret having said this in the morning," Jim added, "but it's true."

And Jim had once been Chaplin's press agent.

I certainly pity people who *have* to write stuff like this in July. Don't you?

Broadway

The new N.Y. Hilton had its first heist—six diamond and gold watches were stolen from a display case in the lobby; the thief forced the showcase door.

Edward L. Bernays, now relocated in Cambridge, Mass., where he is acting as p.r. consultant and writing his memoirs, has sold his 26 East 64 St., four-story and basement building, where he maintained offices for over 20 years, to Bernard Bohle, beauty salon, for $225,000.

Robert Gurney Jr-B. B. Kreisler's proposed pavillion of film arts at N.Y. World's Fair next year is to be tagged "Hollywood East."

Robert W. Fenn, London literary agent, back to his British base, following a New York holiday, and actress wife Estelle Brody to Florida and the Coast to visit American kin.

Berk, Berk & Warwick is the billing of the new realty firm, which specializes in theatre deals, successor to Berk & Krumgold, established in 1913. Julius Krumgold, partner in the old brokerage was killed in a plane crash last year.

Queen Elizabeth II on Tues. (16) made prima ballerina Alice Markova (first in English history) a Dame Commander of the British Empire. She stopped dancing this year at 53, but will be active in choreography, starting with Met Opera this fall.

Theatre historian Samuel Stark points up that the late Lorain Manners Price, ex-wife of comedian-stockbroker Georgie Price, was the niece of Bert Swor, the minstrel man. Her real name was Irene Swor. Mrs. Price died suddenly in Mexico City two weeks ago.

Seymour Levien, 52-year-old brother of Francis S. Levien, w.k. in show biz (he's on the 20th-Fox board, etc.), suffered broken arm, ribs and teeth in a bad auto crack-up in Stamford and is in the General Hospital there. He heads the Levien, Greenwald & Co. brokerage firm.

Ed (and Pegeen) Fitzgerald will be wheelchaired some six weeks as result of a weekend spill at their Kent (Conn.) country home. Broke right leg in a couple of places and he's in a cast. WOR Mr. & Mrs. team doing part of their stuff, such as book reviews, via beeperphone from Kent to 1440 B'way.

John Szymanski, alias Jack Chase, a headwaiter who allegedly collected $4,000 in unemployment insurance while earning over $10,000 a year in firstclass restaurants, and who has been held in $2,500 bail for a hearing July 19, worked at one time at the Friars Club, among other w.k. spots. Alleged switching back and forth between the two names over a period of years, is part of the Criminal Court charge.

Columbia Pictures International exec veepee Mo Rothman is awaiting word from Rome on the seriousness of his former wife Yoki's accident when she was driving back with her second husband from Naples last week. Both went into a ravine to avoid an oncoming truck. They were ambulanced to a Rome hospital, from a little town some 40 minutes away from the capital, where the accident occurred. Both had just gone to Naples to o.o. a new yacht which they planned sailing into the Aegean Sea and the Greek Islands for their summer holiday.

Paris

By Gene Moskowitz

(80 *Ave. Neuilly; SAB* 0712)

Leo Joannon says he will make a pic on the life of the late Pope John, XXIII.

Miles Davis and Bill Doggett will take part in the Antibes International Jazz Fest beginning July 26.

Yank modern dance group, Eric Hawkins Ballet, got mixed reviews as an entry at the Theatre of Nations.

A Spanish theatre group doing Federico Garcia Lorca's "Blood Wedding" for a week at Theatre Athenee for good reviews and okay biz.

Singer Colette Renard (the original "Irma La Douce") back to legit next season at the Gramont in a topical revue by Robert Rocca, "Vive La Libe."

According to statistics, the currently winding legit season will have about 250,000 fewer patrons than last year with a 5.8% hike in take caused by raised admission prices.

Paul Anka to do the Olympia in person next September and will do French songs this time. Frank Sinatra also announced in for an Olympia date as well as Sammy Davis Jr.

"The VIP's" (MGM) set for a three-house firstrun release in Paris Sept. 4. Richard Burton-Elizabeth Taylor starrer will precede "Cleopatra" (20th) which is not due till October, "VIP" local title is "Hotel International."

Enghien prizes for best first plays went to Jean Baulard for "Le Coup De Piston" (The Swindle) and Andre Thalassis-Lombard for "Droit D'Asile" (Right of Asylum). Both may get mounted professionally next season.

More than 35,000 attended the drama and music Festival Du Marais to save a historical part of Paris that has been allowed to run down. The money and a Culture Ministry handout, due to the interest focused on the fest, will help save the section.

The Hamptons

By Dorothy Ross

(*East Hampton* 4-1888)

Morton Da Costa doing the Bridgehampton scene as guest of Betty Lee Hunt.

Nannette Fabray and family have taken up residene West Hampton Beach.

Sammy Chase, ABC-TV producer, houseguesting with Peter Witt in East Hampton.

Arthur Lipper Jr. hosting the cast party for "Wake Up, Darling" opening July 29 at the John Drew Theatre.

Theatrical attorney Raymond Sacks treating client Virginia Gilmore to steaks at Dick Ridgely's in Southampton.

Burton Lane, accompanied by the new Mrs. Lane, seemed pleased with the John Drew Theatre's production of his "Finian's Rainbow."

Mal Braveman drumbeating the two-day Bridgehampton Champion Auto Races July 20-21 for benefit of the Daily Mirror Youth Welfare Program.

Leonard Lyons and Adolph Green truly made East Hampton's Main Beach live up to its Nickname of the Sardi Beach as they sandhopped from group to group.

Looked like an ATPAM meeting on the Sardi Beach at East Hampton with theatre press agents Seymour Krawitz, Harvey Sabinson, Arthur Cantor, Bob Ullman, et al., settling the fate of the world.

Choreographer Dania Krupska and actor-husband Ted Thurston deserting East Hampton to do "Apollo and Mrs. Agnes" for Bob Banner in Dallas. He's set for the forthcoming Broadway production of "Luther."

Eddie Blum of the Rodgers & Hammerstein office and Lillian Stein of the Kermit Bloomgarden atelier being driven out in style to the opening of "Carnival" at the John Drew Theatre by Alfred Zager whose client, Gail Johnson, is being starred. Zager not only furnished an airconditioned limousine but a shakerful of dry martinis. Also at the opening was Anita Gillette who played the role on Broadway. Latter will be making her London debut in "Pocahontas" this coming season.

Cape Cod

By Evelyn Lawson

Stan Kenton made the scene at the Tent on July 14.

Spring Byington arrived in John Patrick's play, "The Curious Savage," at Falmouth.

John Whelan, of Greenwich, cuts Cape vacation short to fly to Rome on an antique-buying spree for his shops.

Top Hyannis and Provincetown's top niteries have been trying to meet Hildegarde's time and charges, but so far no go.

Catherine Huntington, leading light of Provincetown Playhouse, has secured the rights to produce "Twilight Crane." Show goes on Aug. 12.

Tent's flack, Pete Johnson has withdrawn the word "Jazz" from all releases to cooperate with the Cape fuzz and local citizens who fear Newport-like jazz riots.

All the Kennedys hit the Cape last weekend. Compound in Hyannis Port houses 32 youngsters. Theatre buffs all of them, some of the clan shows at almost every legit performance.

Ann Sothern, starring in "God Bless Our Bank," kicked off the opening of Sidney Gordon's Falmouth Playhouse. Thirty minutes have been cut from the legit offering since it opened several weeks ago in Detroit.

London

(*HYde Park* 4561/2/3)

Peter Sellers to Holywood to film "The World of Henry Orient."

Liza Page, songstress, doing a current season at the Allegro and Quaglino's.

Bandleader and club owner Edmundo Ros announces his intention of putting up for Parliament.

John Burke, writer of novel form versions of several pix, named story editor for 20th-Fox by Elmo Williams.

Lenny Bruce invited to appear at an international drama conference at Edinburgh Festival in September.

Gerald Frow, playwright and ex-publicity man for the Mermaid Theatre, is finishing a play about Al Capone.

Comediene Hylda Baker returning to tele on Saturday (20) after three year absence. She is in ABC's "Big Night Out."

Cinerama held a reception last week to show the "new" London Coliseum which opened Monday (15) with "Brothers Grimm."

A stock actress from Bromley New, Adrienne Hill, has been signed as a new understudy to Maggie Smith in "Mary Mary."

Derek Partridge has had to drop out of the cast of "Six Characters In Search of An Author" at the May Fair, because of a foot injury.

Special season of Garbo reissues skedded to open at the Empire Theatre Aug. 1. "Ninotchka" and "Marie Walewaska" tee off the fest.

Current farce at the Whitehall, "One For The Pot," has reached its 800th performance and looks set to join the previous "over-the-1,000" Whitehall presentations.

Polynesian lunch thrown at May Fair Hotel's Beachcomber eaterie yesterday (Tues.) following press showing of "Tamahine," which obviously deals with the South Sea Islands.

Peter Brook's production of a musical, "The Perils of Scobie Prilt," is expected in town shortly after being taken off on tour because of a disk slippage mishap to leading lady Nyree Dawn Porter.

Danny Kaye in for a swift visit from Moscow. Other arrivals include Laurence Harvey, Ed Sullivan, Radie Harris, Dan Duryea, Jack Wrather, Daniel Frankel, Diane Todd, Joan Diener and her producer-husband Alfred Marre; Nadia Nerina, after her U.S. trip with the Royal Ballet and Nat King Cole.

Rome

By Robert F. Hawkins

(*Via Sardegna* 43; *Tel.* 479316)

Yale Glee Club here for concert, as part of annual European swing.

Elsa Daniel here from Argentina for "The Longest Moment," which Piero Vivarelli directs.

Merrill Mueller of NBC back in Rome after several years absence; here to cover Pope's coronation.

Gaetano Pulvirenti, RCA Italiana sales manager, off to N.Y. and South America for biz confabs.

Rosanna Schiaffino wound "Long Ships" (Col) stint in Yugoslavia; now goes into "Corruption" (Arco) here.

Sandra Milo, still accepting praise for her stint in "8½," named most cordial actress of year by the press group.

Claire Bloom and Rod Steiger to Spoleto where Michael Cacoyannis directs them in Festival of Two Worlds production of Euripides' "Troades."

In-and-out: Eva Garbar; Connie Stevens vacationing in Italy before heading for London; Leslie Felecky of Chez Vito in town; Gianna Maria Canale in from Venice and pic work; Sophie Desmarets to Paris after film here; Benay Venuta back in town; James Stacy to Greece; Katina Raynieri in from U.S.

Las Vegas

By Forrest Duke

(*DUdley* 4-4141)

Desert Inn negotiating with Keely Smith to star in lounge.

Thunderbird entertainment director Dave Victorson at Scripps Clinic, La Jolla, Calif., for a check-up.

Mickey Alan, protege of Floyd Patterson, signed by Dunes exec veepee Charles Rich to do a singing gig in the lounge.

Sen. Barry Goldwater opening a branch of his Phoenix department store at Wilbur Clark's Desert Inn, a hotbed of Democrats.

Coral Records' Bud Dante in to set up Riviera star Liberace's first Vegas recording session, to be done at the new United Recording Studio.

Arlene Fontana's parents, Mr. & Mrs. Marty Fontana, in from Miami Beach to see her co-starring in the Thunderbird's "Flower Drum Song."

Harry James and Betty Grable celebrated their 20th wedding anni on July 5. Residents of Las Vegas today, she's now co-starring in "Guys and Dolls" at the Dunes; he's toplining the Flamingo lounge.

Philadelphia

By Jerry Gaghan

(319 *North 18th St.; Locust* 4-4848)

The Troc, town's sole burley house, showing burlesque films for summer season.

Film publicity man Hank Howard exited the local Paramount exchange.

Ben Hollander, former operator of the Cotton Club, Atlantic City, now owner of an apartment house here.

Alice Playten, 15, given leave of absence from cast of "Oliver" to appear in the Eleanor and Frank Perry film, "Ladybug, Ladybug," now on location in Delaware County, Pa.

Dorothy Collins cancelled out of the "The Unsinkable Molly Brown" because of a sore throat. Gloria de Haven takes over the title role in current two-week stand at Camden Music Fair.

Boston

By Guy Livingston

(508 *Little Bldg.*; 338-7560)

George Kraska planed to Moscow Film Fest representing Joseph E. Levine.

Dinah Washington at the Frolic in sellout, a repeat for her at the Revere club.

New England Theatres building two new houses, one in Chelsea, and the other in Newton.

Caesar Tamagno enlarging his Monticello in Framingham for next season. Club now seats 1,350.

Ben Washer in to bally new Mary Martin musical, "Jennie," opening in world preem at the Colonial July 29.

Mills Bros. circus inked for 30 day tour of New England with 60 performances under sponsorship of H. P. Hood & Sons dairy firms.

Gilded Cage and Tic Toc Lounge had their licenses lifted for two weeks starting Monday (15) by the Boston Licensing Board for alleged "B" girl activities.

Harry Rice came in from N.Y. and John Lee from London to the Columbia film branch here to work on exploitation while John Markle recuperates from operation.

Dallas

By Bill Barker

(423 *Nimitz St.; FR* 4-7971)

Eddie Albert starring in "Music Man" for a fortnight at Summer Musicals.

Dallas Theatre Centre will stage "Under the Yum-Yum Tree," July 12-Aug. 3, as season's final production.

Starlight Concerts being offered each Tuesday night in Fair Park bandshell, with band provided by AFM local.

Theatre Three, downtown arena legiter, will resume July 25 with managing director Norma Young's staging of "The Drunkard."

Johnny Crawford and Jay Silverheels before the cameras as the indie feature, "Indian Paint," started last summer, resumed filming at nearby Grand-Prairie, Tex., with Norman Foster directing.

Portland, Maine

By Mickey Wiesenthal

Julia Meade at opening night of Ogonquit Playhouse with husband and mother.

Team of Harrison and Fisher signed for the Brunswick Summer Playhouse presentation of "Carnival."

Director Phil Barry Jr. planed to Lakewood to visit with wife Patricia White who was starring "King Sir" with John Forsythe.

Ogunquit and Lakewood have new press agents this summer. Feederica Hart promotes Ogonquit while Jennings holds forth at Lakewood.

Vaughn Meader signed to do lead in "The Tender Trap" at Lakewood Theatre during the week of Aug. 26. Meader is a native of Waterville, a city 40 miles from Lakewood.

Hollywood

Elsa Lanchester visiting family in England.

Aaron Kincaid on six-month hitch with U.S. Coast Guard.

Harry Bernsen touring Europe on Continental Management client biz.

David Niven planed to Switzerland on holiday after winding "King of Mountain."

Sandra Jo Crosby won uncontested divorce from Phillip Crosby, one of Bing's twins.

Irene Ryan formed Renay Enterprises to handle fair, rodeo nitery and other personal appearances.

Maurice Dallimore, British actor appearing on "Fair Exchange" teleshow, took out American citizenship papers.

Johnny Morgan, former Hawaiian Star Bulletin columnist, joined Nina Blanchard Agency to head new moppet dept.

Bobby Darin inked singer-songwriter Debbie Stanley, 15-year-old daughter of publicist Florence Stanley, to exclusive pact with his T. M. Music record and music publishing firm.

Gene Murphy, chief p.r. rep of the Desert Inn and Stardust hotels, Las Vegas, entered the Cottage Hospital, Santa Barbara, for minor surgery Monday (15).

Chicago

(*DElaware* 7-4984)

Will Mercer returned from a nitery tour to cut a folk album on Veejay label here.

Marshall Migatz is doing the advance for Robert Goulet opening Aug. 5 at Opera House.

Herb Kraus is handling ad-pub chores for "The Blacks," currently at Studebaker Theatre.

Richard Tyler signed to direct "Pal Joey" at the Dorchester Music Hall, with Carol Bruce starring.

Effie (one name only) will be the first keyboarder in the lounge of new Sheraton-O'Hare Motor Lodge.

Warner Theatres' midwest branch manager Herb Wheeler recouping at South Shore Hospital after major surgery.

Michael Todd Theatre, which has shown only hardticket pictures to date, switches to grind on July 21 with "Women of World."

Joe Shea and Nate Schenker in ahead of "My Fair Lady," which comes in for its third Chi engagement July 31 at the Shubert.

Friends of Phyllis Diller hosted a birthday party for her at Ambassador East on Monday. She's appearing in "Happy Birthday" at Drury Lane Theatre.

The just concluded International Trade Fair at McCormick Place registered dimly at wickets, with only about 340,000 attending compared with 650,000 last year.

Forrest Tucker, who starred in "The Music Man" for 56 weeks at Shubert Theatre, opened Monday (15) in the same role for two weeks stay at the Melody Top Theatre.

Mpls.-St. Paul

By Bob Rees

(2208 *Kenwood Parkway*; 374-4015)

Radio station KDWB co-sponsoring Ferrante & Teicher concert at Metropolitan Stadium, July 23.

Al Sheehan's annual "Aqua Follies," staged in conjunction with Minneapolis Aquatennial, opens 12-day stand night of July.

Minneapolis Jaycees' second "Music Under the Stars" one-nighter brings in Al Hirt's jazz group and the Schmitz Sisters on July 29.

Duluth Symphony batoner Hermann Herz repeating as music director for 27th season of St. Paul's combined pop concerts and ice revues.

Mann Theatres lineup switch has Jim Eshelman taking over managership of the downtown Orpheum and Leo Vetter replacing Eshelman as manager of the St. Louis Park, nabe firstrun.

Geordie Hormel Quartet, a biz blockbuster at White House nitery, held over for second threeweek period. Sharing billing this round is Rosa Lee Brown, sports promoter Abe Saperstein's protege.

Tyrone Guthrie, vacationing in Ireland, returns here Aug. 17 to begin prepping Guthrie Theatre's second season. Final entry of rep playhouse's initial season, Arthur Miller's "Death of a Salesman," preems tonight (16).

Fair's Industrial Showmanship

Continued from page 2

Seldes, and his firm produced and designed the theme show for the Seattle Worl's Fair).

General Motors Futurama Bldg., covering nearly three acres, 10 stories high with 70,000-a-day capacity for its rides and other "adventures into the future in science and research," is an extension of GM's 1939-40 Futurama, one of the "hits" of pre-World War II expo. The entire GM site will embrace seven acres, alongside the Grand Central Parkway in the Transportation Section of the 1964-65 Fair, and is only a short distance from GM site in 1939-40.

Disney's Triple Threat

Disney is involved not only with GE (not GM, as was indicated last week), but with Ford and also a Pepsi-Cola showmanship display.

The affirmative "show business" displays as promulgated by the Big Business exhibitors is a continuation of recent industrial showmanship.

This has been accented by Fair prexy Moses as being more than sufficient to appeal to the masses, and that a midway ("and its sordid components") are not needed.

The industrialists point to the ultramodern skills manifested in audio animated and electronically controlled figures, shows and displays as being the "new showmanship," but are quite frank in the hope that the public will not be sated by too much of this sort of thing.

There is recognition that the traditional "amusement area" must have some zing to it keep the masses on the Fairgrounds.

"If there isn't enough doing at night, and this becomes dominantly a daytime fair, with its educational values dominant," as one Big Business exec put it, then he fears for that 23,000,000 mass attendance. That's where the "fun-less" part of it could be a problem.

Exhibit technique has changed so radically, it is pointed out, that the applied show business values may well take the place of the other elements.

Showmen Back of the Scenes

Jo Mielziner is designing the AT&T show, for example. Borden's "All About Elsie" (or "Little Moo") will be in the nature of an industrial musical. The 7-Up Pavilion, with adman-showman John Krimsky at the helm, will feature intimate musical combos. More elaborate will be the "Best of Broadway" proposal by George Schaefer and Angus G. Wynne Jr. in their musicomedy theatre as part of the Texas Pavilions and Frontier Palace development. Morton Da Costa will create and direct the extravaganza (100 years of American musical comedy is the theme) at the Wynne-Schaefer Music Hall.

But not even the "industrial fat cats," as one of the self-styled Big Business underwriters, could afford the theatrical craft unions and their overheads with their three shifts-per-day, seven days a week. This is why showmen, craftsmen, creators et al. of the calibre of Disney, Robert Russell Bennett, Miles White, Mielziner, George Schaefer, Kay Swift, Leon Leonidoff, Meyer Davis et al. find their talents mated to "electronically controlled reproductions and automated, animated lifesize figures uttering" the action.

Admittedly, a "new showmanship" will probably emerge from this 1964-65 mating of sound and automation, with back-of-the-scenes creative writers, producers, composers and designers, and yet it still bothers all concerned that if they don't turn out en masse, what price electronic glory?

All agree with Moses' antipathy to vulgarity and sleaziness, yet many recall the realities of any fair or exposition.

1939 Nudity Recalled

By coincidence, on the same Wednesday that the VARIETY "funless fair" alert story appeared, Norton Mockridge's column in the N.Y. World-Telegram & Sun recalled "The Naked Truth About the Fair Game." His column teed off with this quote:

"The N.Y. World's Fair will have ample amusements to satisfy every taste, without ever emphasizing any branch of attraction; such as fan dancing. There will be no shows where the nude bodies of young women are exploited".

Mockridge went on, "These words sound familiar? I read them the other day to several people and asked who said them. They all replied, 'Bob Moses' . . .-But Bob Moses is not the man who uttered the above words. They were intoned most solemnly to me and to other reporters in the summer of 1938 by the late Grover Whalen, president of the 1939-40 World's Fair. Whalen went on to pledge that there would be big, artistic shows and historical pageants, but no unwholesome attractions, no stripping, no bubble dancing, no nudies, no peep shows. No, sir!

"These words dutifully were published," Mockdidge continued, "and soon Whalen and other Fair officials were being goaded by investors, exhibitors and concessionaires who reminded them that it was s-e-x that had put over other fairs . . ."

NTG, Faith Bacon, Rosita Royce

When Billy Rose's "extravaganza of shapely mermaids," including the charms of Eleanor Holm in a bathing suit became part of the new thinking, "that was the crack in the dam," continued Mockridge. "Girlie shows poured into New York like a tidal wave. Exhibitors fought bitterly with agents and with each others to get the most enticing shows. Whalen defended his stand by saying that shows at the Fair would be no more daring than shows current in Broadway night clubs . . . And so the Fair booked every nudie show it could get. There were such things as the Congress of Beauty, a combined stageshow and nude ranch, produced by that nabbob of nudity, (the late) NTG; the Crystal Lassies, dreamed up by Norman Bel Geddes; the Crystal Palace, featuring Rosita Royce, who was attired only in doves; the Dream of Venus, in which voluptuous mermaids, tutored by Salvador Dali, wriggled about in a glass-enclosed water tank; Frozen Alive, a nude girl in a cake of ice; Garden of Allah, 'spicy scenes from Cleopatra's life'; and Living Magazine Covers, in which uninhibited girls posed for the kind of magazine covers you've never seen. Overnight, New York was inundated with naked females. In April 1939, Faith Bacon, who danced in a dress of leaves which a fawn obligingly ate, was arrested for promenading up Park Ave., nearly leafless, dragging a fawn on a string . . . Yvette Dare, a dancer at the Congress of Beauty, begged for arrest by strolling the midway while a trained parrot systematically pulled off her clothes . She got a bad sunburn, but no arrest. Reform groups and church officials angrily complained, and Mayor LaGuardia, Police Commissioner Valentine, License Commissioner Moss and Investigations Commr. Herlands spent more of their time worrying about unbedecked lasses than they did about running the city. Nudity was there to stay, and there was so much of it in the waning days of the Fair that a woman with clothes on drew a crowd."

That 'International' Flavor

In a jet age where global distances are minimal, the paucity of international glamor is not the least of the normally expected appeal of a world's fair. A New York World's Fair, with many major European powers conspicuous by their lack of participation, is an obvious disappointment to all concerned.

The realists recognize full well that The Bureau of International Fairs which "officially recognized" only Seattle last year is merely an escape hatch. There apparently just wasn't enough want-to-participate by the holdout nations.

The class dining pavilions did much to generate that "after-dark" spark to the 1939-40 Fair, despite the alarms of global warfare. Today, in a world seemingly dedicated to coexistence despite the sundry global irritations, "nobody can get very excited about a pavilion extolling the virtues of Lower Uganda," as one exec put it. In short, he too worries about the absence of the plush nationalistic pavilions and their culinary appeal, be they French, Italian, British and even Russian—none of these is represented for reasons indicated before.

"If it's going to be a cafeteria type of dining-out," said another, "they'll leave early."

(This is not so, technically, because there are several plusheries in work under Knott, Restaurant Associates, and kindred auspices, but they may prove to be dominantly for the "inside" exec mob.)

'The Shrinking Dollar'

Pointing to costs, starting with the 75c admish fee in '39 to the $2 in '64, and the trebled costs for exhibit building, another executive observed that the most fitting theme for Bob Moses' show would be "The Shrinking Dollar."

Statistically, the 1962 Seattle Expo with its 74 acres is dwarfed by the 650-acre Flushing Meadows undertaking. Seattle clocked 9,600,000 admissions; New York aims for 23,000,000. (Another exec observed, "American Express could be a good barometer on the pace of advance sales as to the b.o. success of the 1964 Exposition.")

There have been some Big Business refutations to the concern expressed by midtown Manhattan hoteliers, niteries, clubs, pubs, etc. on business, by citing the special trains they will be bringing in from other cities "to see the fair and see our own exhibits." One exec mentioned tieing up 1,000 rooms in several, admittedly lesser hotels—save for the big brass—to accommodate this influx. The Manhattan bonifaces still contend these will be a captive audience, in the main, probably eating at the company's cafeteria or accommodations on the Fairgrounds. This is refuted because any such influx must swell business peripherally.

GE's Theme Song

GE's Steven C. Van Voorhis, citing the "Just A Dream Away" theme song written by two of vet songsmith Al Sherman's sons, for the Disney-"General Electric Progressland," thinks "people will be whistling when they leave the building." This, in refutation of the VARIETY reference to *"whistling a turbine."*

One thing appears certain—as the Fair's premiere draws closer it is becoming a hotter subject of conversation and concern for New Yorkers. These advance alerts are for the ultimate welfare, in the hope of doing something now before it's too late next year.

Monorail

Next Monday (22) at a N. Y. Hilton Hotel luncheon, at which Fair prexy Robert Moses will attend, Carter L. Burgess, chairman of the American Machine & Foundry Co., will detail plans for building a Monorail at the N. Y. World's Fair. Lucien Chadenson, of Paris, president and chairman of SAFEGE-Transport, and Major-General L. J. Sverdrup (ret.), of Sverdrup & Parcel, consulting engineers, will also attend. AMF plans to build all types Monorails, not just for the Fair. The Monorail was an important contribution to the success of the Seattle's Century 21 Exposition two years ago, and proved one of its prime b.o. appeals.

Intra-Fair, the N. Y. expo has a deal with Greyhound bus for transportation and commutation.

Double-Ringling Circus

It should be clarified that while John Ringling North will have a one-ring circus at the Fair, the regular March 27-May 12, 1964 engagement of the Ringling Bros.-Barnum & Bailey "greatest show on earth" will play Madison Square Garden, as it has for generations, for its kickoff spring season of six or seven weeks in New York. Russia's Moscow State Circus plays New York's Madison Square Garden early this fall, and not next spring, as erratumed.

In actuality, under cultural exchange, with the Morris Chalfen Circus now in Moscow, and the Moscow Circus to tour the U.S., North for the first time will tour a Ringling show on the Continent. It opens Sept. 17 in Paris. RB&B general manager Arthur Concello is due back from Europe this week with the details.

The Ringling Circus at the Fair will be housed in its own building, adjoining the Amphitheatre and the Florida exhibits, and across from the International Exhibit.

Opera

A peripheral '64 World's Fair entertainment adjunct will be the 16 performances, post-season and non-subscription, which the Metropolitan Opera will present April 27-May 10 at its Opera House (not at the Flushing Meadows fairgrounds) in collaboration with American Express which will act as exclusive agents for tickets. Rudolph Bing's program will include the cream of the crop of the Met roster of singers and musicians.

"Hollywood East" is another entertainment feature pointed to; this the Robert J. Gurney Jr. exhibit of a simulated Hollywood motion picture studio in which Bernie B. Kreisler will be associated. It is not yet fully financed.

Time's Trailer

Time Inc., which will publish the Official Guide Book for the Fair, as well as the official map and souvenir book, has just put on display at the Time & Life Exhibition Center in the Time-Life Bldg. a "New York World's Fair: Preview." This features 40 architectural models, renderings and special displays including U.S. Steel's Unisphere, which is the symbol of the fair.

Other displays include models of buildings and displays by American Gas Assn., Bell Telephone, Coca-Cola, DuPont, Eastman Kodak, Electric Power & Light, Equitable Life, Formica, General Cigar, General Electric, General Motors, Johnson's Wax, National Cash Register, Philippines Pavilion, RCA, 7-Up, F&M Schaefer Brewing, Sinclair Refining, SKF, Transportation & Travel Pavilion, Travelers Insurance, Westinghouse and the World's Fair Corp. (special map showing all exhibitors at the Fair).

Other architectural renderings to be shown: Continental Insurance, Ford, IBM, Irish Pavilion, Liebman Breweries (Rheingold's Little Old New York), Lincoln Center, Marina of the Future, Museum of Science & Technology, Scott Paper, Simmons Beautyrest and the Texas Pavilion Music Hall (George Schafer musicomedy theatre).

Also a model of the Vatican Pavilion as well as renderings of the Protestant Center, Christian Science, Mormon and Billy Graham Pavilions.

Time-Life's packaging of the guide book, with three combinations of adult and children's tickets, will afford a 33% saving and is going on sale pronto.

Czechs' Magic Lantern

Continued from page 2

the result is quite unusual. With this process, opera is given the full scope of the motion picture screen, and in turn, motion pictures are afforded all the best aspects of live opera.

Like A 3-Ring Circus

In the presentation of "Tales of Hoffman," the three screens are filled with three pictures — each one a different shooting angle of the same action slowly unfolding the plot of "Tales of Hoffman." While this is going on, live opera singers and ballet dancers, recruited from the Czechoslovakian National Opera, sing their arias and dance their ballets simultaneously and on cue with the action and sound on the screen. It almost takes on the aspect of a three-ring circus, because the viewer finds his eyes traveling among the three screens and the various live performers on stage.

In "Tales of Hoffman," 16 live performers are used. Spotlights point up the actors while the motion picture relies on its size to hold the attention of the viewer.

The live performers are outstanding in their field.

The motion picture uses new and bizarre techniques, such as jumbo closeups with the picture bleeding off the screen, low-angle shooting and floor-to-ceiling photography using immense mirrors on the ceiling to reflect the scene of a grand ball in progress.

In addition, the process reverts to rear projection so that the live actors on stage are not hit with a beam of light from the projection booth. In this manner, a performer sings the Barcarole while standing in front of a huge screen showing gondolas going up and down the Grand Canal in Venice.

Stunning Effects

In certain instances, the live performance is magnificently welded with the motion picture and the effect is stunning. A treadmill is also employed on stage to allow the opera singers to walk in front of the motion picture screen, thus simulating a promenade deftly merged with the screen action.

Another unusual technique is the manner in which the actors appear behind the theatre screen while a picture is playing on it, and by means of ingenious backlighting, they become superimposed on, and integrated with, the screen action.

Lanterna Magica is a superb and fantastic medium because it is a true marriage of motion pictures and opera. It is under the direction of Vaclav Kaslik, who is also director of the Czechoslovakian National Theatre. It is the brainchild of Alfred Radok, inventor of the process, who first demonstrated the medium five years ago at the Brussels World's Fair. The top price of admission is only 20 Czech koruna or $1.40, but it is quite evident that the process, the actual motion picture, the live performers and the physical theatre, have all got to add up to an expensive production. However, under the Communist policy, Czechoslovakians are offered inexpensive entertainment as the government subsidizes all forms of culture.

New Concept

Lanterna Magica is definitely a new artistic conception. It is a combination of stage and films, constituting a uniform synthesis, together with the musical, artistic, literary and ballet form of expression. The spoken word, music, songs, experiments with sound, light and color, pantomimes, dances, as well as creative stage-setting, are all basic factors of the resulting image.

The film plays different roles in the performance: it creates the proper environment, and affords the actors with a monumentous background. The film supports the actors' performance on stage, determines the rhythm of the act, and can rapidly combine figures, environment and time.

Lanterna Magica is not just a technical innovation, but a form which offers the creative artist a new mode of expression, a new language. In the idiom of this language, statistics can be used side by side with poetry, static pictures, live dances and recorded music. The new poetic vigor of the process stems from its ability to see reality from several angles, on several time levels, and to connect facts which, in reality, are not joined at all. Lanterna Magica is capable of showing the modern world in its entire dynamic force and interdependent relations. The combination of the stage and screen, tricks, montage, free handling of time and space — all this is characteristic of a most unusual process.

Castro's Press Pitch

Continued from page 2

Negro magazine writer Louis E. Lomax, who recently talked to the State Dept. about the junket, saying his taking the trip would be based on an article for Harper's magazine. Reports are that Negro novelist John O. Killens might also make the trip.

Definite rejections have been registered by WLIB news director Charles Herndon; WWRL news commentator Leon Lewis; and Richard M. Elman, WBAI-FM director for drama and literature.

Other invitations went to Negro magazine and newspaper personnel, including staffers on the N.Y. Amsterdam News; N.Y. Courier; and the Afro-American edition published in Newark. Indications are that all will refuse the invite.

Institute director Giraldo Mazola Collazo's invitation was written in large script type and preceded by individual cabled advisories that alerted the potential guests that the full tab would be picked up. Trip would be from New York to Havana via Mexico City with a full 20 days in the Cuban capital and return. Acceptances were to be filed by collect cable.

Invite indicated a mistrust of the U.S. mails. It said in part, "We have sent to you, and I suppose that you received it already, a cable about this matter, we don't wish to rely only in the possibility that this letter was received for you." Cable also was uniquely worded, reading in part: "We can resolve your stay here and your travel to Cuba from Mexico and we to attend it with many pleasure during 20 days."

Plan called for the Negro newsmen to leave New York July 23 for the 10th anni of Castro's initiating of his revolt against the Batiste government.

OBITUARIES

HERBERT T. KALMUS

Herbert T. Kalmus, 81, founder of the Technicolor Corp. and its president for 48 years, died July 11 of a heart attack at his home in Bel Air, Calif. His second wife and two married daughters by his first wife survive.

Detailed summary of Kalmus' colorful career in color appears in Film section.

F. J. A. McCARTHY

Frank John Adrian (F. J. A.) McCarthy, 74, assistant general sales manager of Universal Pictures, died July 15 in New York. He was a vet of more than 45 years in the distribution end of the picture biz, having started as a student manager for the old Film Corp. in 1918.

From 1920 to 1922 he was affiliated with Paramount, and in 1922 he joined the old First National company, moving to Warners in 1931 when the two firms were combined. He shifted to Universal in 1931 as Boston branch manager and was upped to eastern sales manager in 1932. In 1941, he became southern and Canadian sales manager for U. He was promoted assistant general sales manager in 1956.

Surviving are his wife, son and daughter.

RUSSELL JANNEY

Russell Janney, 79, author, playwright and producer, died July 14 in New York. He wrote the novel, "Miracle of the Bells" in 1946, which became a bestseller and was co-author of 'The Vagabond King" in which he was associated with Prof. Brian Hooker of Yale and composer Rudolf Friml. "King" was presented on Broadway in 1925 where it ran for 508 performances and had seven road companies playing simultaneously.

Janney also produced "Marjolaine," an adaptation of Louis N. Parker's "Pomander Walk"; "White Eagle," "June Love," and "Ballyhoo." His most successful effort was "Miracle of the Bells," which sold 275,000 copies; a novel with religious overtones in which he patterned his characters after people he knew. He cast himself as the pressagent in this tome. After writing "Bells," he lectured on tolerance under auspices of the National Conferences of Christians and Jews.

In real life, Janney was cast as one of the jurors in the 1949 trial of 11 top Communists before Federal Judge Harold R. Medina in New York. He was charged by the Communist Daily Worker with "publicly voicing violent prejudice." However Judge Medina refused to discharge him and declare a mistrial.

Janney was born in Wilmington, O., and graduated from Yale in 1906. He wrote magazine stories and did publicity for a time for Sir Herbert Beerbohm Tree and producer George Edwardes. Returning to the U.S., he presented the Russell Janney Players and did various writing chores.

He was a pressagent for Fox Films and helped publicize Theda Bara as films' first glamor girl.

He was also advance man for George Arliss, was associated with the Portmanteau Theatre, managed Otis Skinner and worked as a playdoctor on various scripts.

FRANK MAYO

Frank Mayo, 74, early-day film star who launched his theatrical career on the London stage in "The Squaw Man" before returning to his native country for a long screen career, died of a heart attack July 9 in Laguna Beach, Cal. He had been active in pix roles until his retirement last September.

Prior to making his first films about 1913 for the World Film Co., of New Jersey, Mayo toured in vaudeville for two years after returning from England. In 1915, he went to California to join the American Film Co. in Santa Barbara, where he played opposite Mary Miles Minter and appeared with Ruth Roland in one of the first serials, "The Red Circle."

The late Carl Laemmle wooed him to Hollywood under contract at Universal, where he become a star and also directed occasionally. Moving to MGM, where he starred in such films as "Wild Oranges," he remained there until the advent of sound, whereupon he swung over to Warner Bros. for a long series of films. During the '40s he was in such pictures as "Flowing Gold," "The Male Animal," "Gentleman Jim, and more recently, "The Devil's Mask" and "Her Husband's Affair."

His wife and stepbrother survive.

HANS LEDERER

Hans Lederer, 71, one of the top outdoor bookers, died July 15 in Kew Gardens, L.I., of a heart attack. He was with General Artists Corp. Lederer was stricken two weeks ago in Paris while on a business trip and vacation. He returned to New York and entered the Kew Gardens General Hospital, where he died.

Lederer was well-known in European talent circles before World War II. He operated out of Vienna pre-Hitler.

Lederer started a new career in the offices of the late Clifford C. Fischer, and later shifted to the New York office of Lew & Leslie Grade. When GAC absorbed that operation, he went over to the latter firm.

Survived by wife.

ARTHUR W. STEBBINS

Arthur W. Stebbins, 72, an insurance broker who wrote bizarre policies often required by the film industry, died July 12 in Hollywood. He issued policies on Jimmy Durante's nose and Al Jolson's voice and many films, including "Cleopatra."

Stebbins, who was a nephew of Nicholas M. Schenck and the late Joseph M. Schenck, was a founder of the Friars Club.

His wife and daughter survive.

BYRON C. HALSTEAD

Byron C. Halstead, 62, actor and singer, died July 13 in Pound Ridge, N.Y. Some of the shows in which he appeared on Broadway included "Detective Story," "Mexican Hayride" and "As the Girls Go."

Halstead broke into vaudeville at the age of 14 with the late Gus Edwards' "Schooldays" revue and later appeared in "See-Saw." He toured with Lane & Byron as a straight man on the Keith, Orpheum and Pantages circuits. He later appeared opposite Grace Moore in "Town Gossip," and with Marie Dressler in "Cinderella on Broadway." At one time he was the tenor singer with Vincent Lopez Orch at the St. Regis Roof.

Survived by wife, father, brother, stepson and stepdaughter.

JUDY DEANE

Judy Deane, 65, San Francisco nitery singer who conducted her own shows on radio and television, died of cancer July 8 in that city. She had her own daily show on KNBC (now KNBR) in the 1950s with "A Good Man is Hard to Find" as her identification.

Miss Deane, whose real name was Helen M. Cather, started her career in 1922 by winning a contest in her hometown of Birmingham, Ala. She followed with vaudeville tours and later appeared in network dramatic programs. In those days, she worked under the name of Dixie Marsh.

When she went to work for NBC, the net suggested she change her name to Judy Deane and concentrate on singing. She supplied her own piano accompaniment. Her last regular teleshow was over KGO-TV San Francisco, three times weekly.

Survived by a daughter.

OLIVE SLOANE

Olive Sloane, 67, actress who appeared in legit and films, died June 28 in London. She went on the stage when she was eight and later specialized in clog dancing in vaude. She toured with Jeff's Juggling Girls and then turned to legit.

Her first West End appearance was in 1912. Miss Sloane scored her initial big success in "The Last Warning" at Wyndham's, London, in 1924. Though she specialized largely in comedy, she also made important appearances in drama. She toured South Africa, Australia and New Zealand but never played Broadway. She appeared in many films as a character actress.

MAURICE B. SELTZER

Maurice B. ("Bromo") Seltzer, 68, Atlanta businessman who almost singlehanded built Atlanta's Municipal Theatre-Under-the-Stars into one of the top outdoor show spots in the country, died July 5 in Atlanta after a lingering illness brought on by a series of heart attacks.

Seltzer, a native of St. Louis, came to Atlanta in the early 1930s. Struggling through the depression, he organized the Southeast Wholesale Furniture Co., which prospered. This made him feel that he owed Atlanta a debt. Ten years ago, when he was elected president of the nonprofit outdoor theatre organization, he set out to pay off the debt by building the theatre up to the point where it would rank with the best.

Seltzer, a bachelor, is survived by a sister, two nieces and a nephew.

JEAN HANDZLIK

Jean Handzlik, 41, a contralto who sang in opera and in Broadway musicals, died July 9 in New York.

Born in Portland, Ore., she performed there with the New Savoy Co. She also appeared with the N. Y. City Center Opera and with companies in San Francisco, Los Angeles and St. Louis. In concert, she sang under the batons of Arturo Toscanini, Leopold Stokowski and Thomas Beecham. Her Broadway musicals included "The Duchess Misbehaves," "Sleepy Hollow," "Touch and Go," "Music in My Heart," "The Liar," "New Girl in Town," "Carousel," and most recently "How to Succeed In Business Without Really Trying."

Her son and parents survive.

WILLIAM J. SCANNELL

William J. Scannell, 51, actor, died of a heart attack July 8 in Hollywood. Starting in vaudeville 30 years ago in his native Boston, he did a four-a-day single for years.

Upon demise of vaude, Scannell went to Hollywood 10 years ago and did character parts in many pix and more recently in telefilms. Last film part, completed only a few days before his death, was in George Stevens' "Greatest Story Ever Told."

Surviving are a brother, Frank, also an actor, and a sister.

RICHARD EHRT

Richard Ehrt, 57, chief of West Germany's Pallas Film Distributors, died June 14 in an auto accident. Based in Frankfurt-Main, he was one of the leaders of the German film distribution, bringing in many French imports.

Beginning his career with UFA in Berlin in 1927, Ehrt was later the director of UFA in France. After World War II, he directed the Merkur Film Co. and 12 years ago founded his own Pallas Film Distributors.

Sole survivors is his wife, who was also injured in the accident.

DONALD E. ALLEN

Donald E. Allen, 50, NBC promotional services manager in Hollywood, died of a sudden heart attack in Burbank, Cal., July 15, after being stricken at home and expiring one hour later.

In public relations work most of his adult life, Allen first joined NBC as publicity director of KOA, Denver. After a navy hitch, he joined NBC press in Hollywood, for last five years in charge of web's coast promotion dept. his widow, two daughters and a brother survive.

REGINA CREWE

Regina Crewe, whose show business column, Broadway Ballyhoo, was syndicated throughout the Hearst network, died in her sleep in her Manhattan apartment July 11, Miss Crewe, who was in her late fifties, also functioned as pressagent for many film stars. For the past 13 years she was motion picture editor of Scholastic Roto, a college magazine.

She was the widow of publicist Herbert Cruikshank.

ALBERT STEFFEN

Albert Steffen, 78, poet, dramatist and novelist, died July 13 in Dornach, Switzerland. He authored 16 plays, the most notable of which was "Peace Tragedy" based on the life of Woodrow Wilson. It was produced in Basel in 1936. He was head of the Goetheanum near his home in Dornach, where plays by Goethe, Rudolf Steiner and himself were produced.

Steffen was the author of more than 70 works, beginning in 1907.

TOM GLENNAN

Tom Glennan, entertainments promoter, died recently in Broadstairs, Eng. He was a dancing instructor and ballroom owner in Dundee, Scotland, running the Locarno dancery there for 17 years before going south to operate a ballroom, swim pool, etc. at Broadstairs.

At one time he was chairman of the Scot branch of the National Assn. of Teachers of Dancing.

DIXIE HENDERSON

Dixie Henderson, 33, former American vaude and nitery performer, died of a believed overdose of drugs July 10 in London. She was the wife of comedian Dickie Henderson.

Mrs. Henderson originally was a member of the Ross Sisters song and dance act, which appeared in West End shows and at a Royal Variety Performance.

Survived by husband and two children.

HENNY NADELL

Henny Nadell, 45, veteran vaude and cafe comic, died of a heart attack July 10 in New York. He reached his peak during World War II with his depiction of a man about to be drafted. It was one of the most effective comedy scenes of that era. However, he found nothing as striking as that bit for the postwar era.

In recent years, Nadell generally worked club dates.

DANIEL W. DURKIN

Daniel Warren Durkin, 60, puppeteer, died July 9 in Philadelphia. With his three-foot puppets, Bozo, the tramp; the hula dancer and Mimi, the stripper, he played nightclubs, children's shows and Christmas parties. He had also performed on the Ed Sullivan tv show.

Wife survives.

JOHN FAURE

John Faure, 48, veteran film editor and for past several years on the "Perry Mason Show," died of a heart attack July 7 while on vacation near Lake Tahoe. He had worked in many studios and was a charter member of Film Editors Local 776, formed in 1937.

His wife and son survive.

ALBERT BATEMAN

Albert Bateman, production accountant of the Special Features Division of the Rank Organization, died July 1 in Sanderstead, Eng. He had been with Gaumont-British and the Rank Organization for 40 years.

Survived by wife and son.

Father, 77, of theatrical writer Maurice Zolotow died July 12 in Brooklyn, N.Y. Zolotow, since retirement, had become a notable self-taught artist and his paintings have been acquired by galleries and museums including the N.Y. Museum of Modern Art.

Louis R. (Lou) Lombardi, 38, a salesman for radio station WOKO, Albany, was found dead July 1 in the garage of his Voorheesville, N. Y., home. The garage was filled with exhaust fumes according to State police. His wife, three sons, parents and a sister survive.

Timothy Wadman, 31, director for WGAN-TV, Portland, Me., died of cancer July 5 after a long illness. Surviving, besides his parents, is a brother William G. Wadman, program manager for WGAN-TV.

Jacob L. Holtzmann, 75, attorney, who died July 11 in New York, was the brother of theatrical attorneys Fanny Holtzmann and David Marshall Holtzmann, latter also a musictent impresario.

Father, 91, of playwright Sam Spewack, died July 3 in the Bronx, N.Y. Son is his only survivor.

Widow, 77, of Joseph H. Santly, ASCAP member, died July 1 in Jersey City. Three sisters survive.

Charles E. Howe, 92, a former Rumford, Me., theatre owner, died July 6 in Bristol, Conn.

Mother, 70, of actress Iva Withers, died June 27 in St. Petersburg, Fla.

MARRIAGES

Barbara Wolfe to Abe Stern, Summit, N.J., June 25. Bride is with the Agency of the Performing Arts.

Carole Lee Guy to John H. Doyle, Statesville, N.C., June 25. He is with WTVD-TV, Durham, N.C.

Brenda Rothwell to Derek Jones, London, July 13. Bride is secretary to Col. James Carreras, chief of Hammer Films.

Maureen E. Magee to Clifton F. Korradi, Kenne, N. H., recently. He's an announcer at radio station WOKO, Albany, N. Y.

Mrs. Gloria Buzzell Hecht to Franklin M. Demer, June 12, New York. Bride is the daughter of theatrical attorney Samuel Jesse Buzzell (who is also secretary of Mills Music Corp.) and the divorced wife of film producer Harold Hecht.

Jane Seidner to Clarence Mitchell, Chicago, July 3. Both are with the Second City cabaret theatre there.

BIRTHS

Mr. and Mrs. Paul Alderman, daughter, Brooklyn, July 8. Father is newspaper and syndicate contact on Paramount's N.Y. publicity staff.

Mr. and Mrs. Hal Warren, son, New York, July 3. Mother is the former Norma Dickey, an editor recently with the Macmillan Co.; father is a stage manager, currently with the Louisville (Ky.) Theatrical Assn.

Mr. and Mrs. Louis C. Harbsmeier Jr., son, Louisville, June 25. Father is chief news cameraman for WHAS-TV there.

Mr. and Mrs. Joseph Adelman, daughter, Hollywood, July 11. Father is United Artists west coast attorney.

Mr. and Mrs. C. Wyatt Dickerson, son, Washington, July 11. Mother, Nancy Hanschman Dickerson, is an NBC News correspondent in Washington (and formerly held the same post with CBS); father is a former film actor.

Mr. and Mrs. Mike Stein, son, New York, July 8. Father is a WNEW Radio reporter.

Mr. and Mrs. John Sumner, son, New York, July 9. Father is news associate with Walter Cronkite news show on CBS-TV.

Mr. and Mrs. Russ Bensley, daughter, Chicago, July 10. Father is producer-director of CBS-TV's "Eyewitness" series.

Mr. and Mrs. Clifton Gillock Jr. son, Houston, recently. Mother is house manager for Theatre Inc. there.

Mr. and Mrs. Harold Rand, daughter, July 12, New York. Father is the global publicity director of 20th Century-Fox Films.

JACK PULASKI

(Ibee)

1883-1948

Always in my thoughts. LILLION

In Fond Memory of a Beloved Friend and Colleague

JACK ECOFF

July 2, 1963

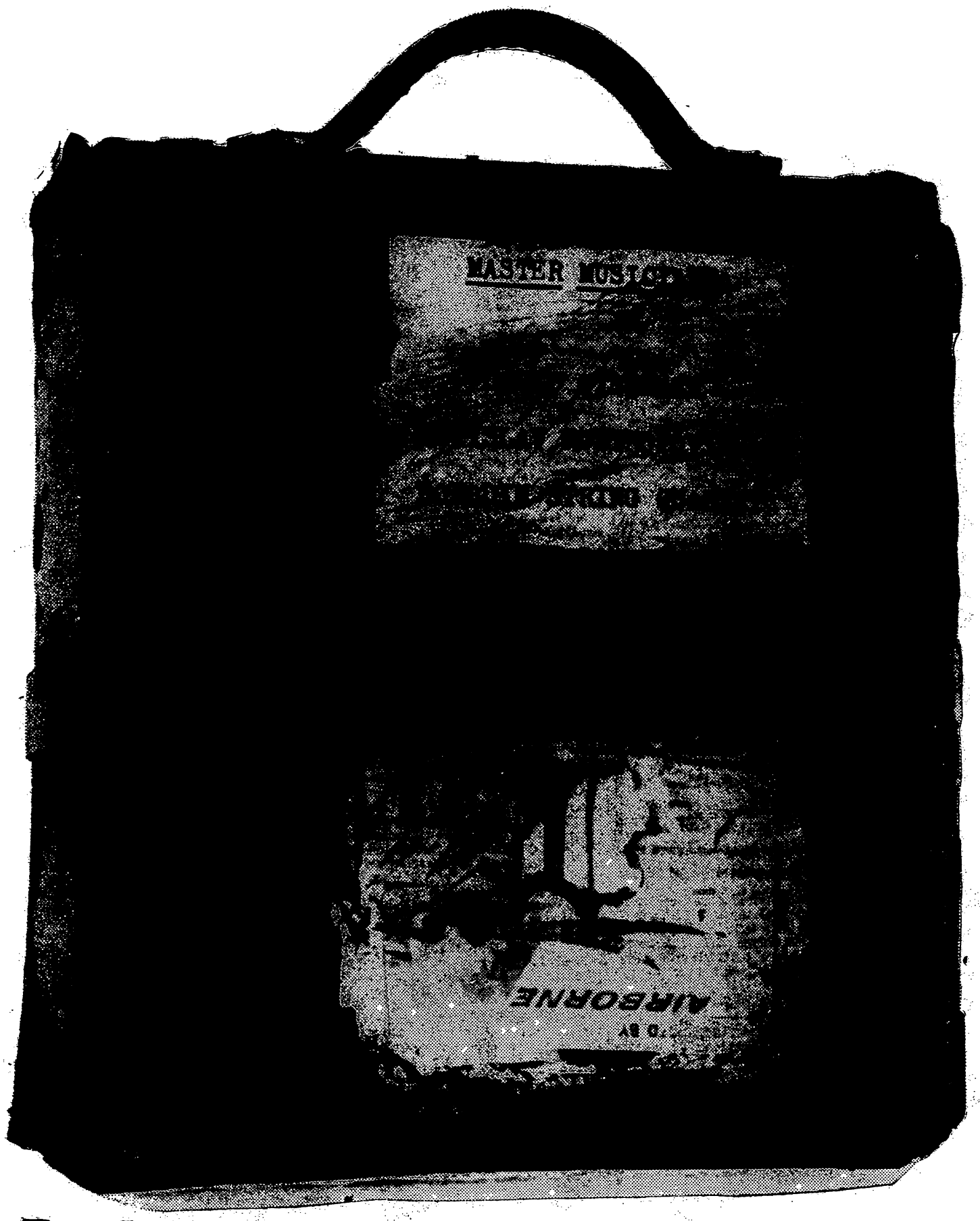
Employees of MILLS MUSIC, INC.

His Love, Devotion and Service Will Always Be Remembered

JACK ECOFF

July 2, 1963

Jack Mills Irving Mills S. J. Buzzell



Red Tape

Six of Russia's greatest concert artistes (violinist David Oistrakh, cellist Mstislav Rostropovich, and the Borodin String Quartet) in England for the Edinburgh Festival met recently at Granada's TV Center in Manchester and video-taped Shostakovich, Corelli, Borodin and Bach, generally for posterity and specifically for Granada's musical anthology **MASTER MUSICIANS.** For thirty glorious minutes the iron curtain turned to plush velvet.

This universal performance is now available to stations the world over. Interested?
Contact Granada's Kay Campbell, MU 8-1126 (509 Madison Avenue) or write Paddy Crookshank at

GRANADA TV NETWORK, ENGLAND

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

JUL 24 1963

VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.
© COPYRIGHT 1963 BY VARIETY, INC. ALL RIGHTS RESERVED
Vol. 231 No. 9 NEW YORK, WEDNESDAY, JULY 24, 1963 72 PAGES

HILL, HAGEN: B'WAY 'BESTS'

Theatres and Eating Places Targets Of Incessant Picketing In Georgia

Atlanta, July 23.

Just when Georgians believe they are going to get a respite from erupting racial problems, a disturbance pops up in another area and one more ugly situation develops. Quiet had come to Savannah and Albany, two hotbeds, last week and the whole state was looking to a breather over the weekend, when trouble broke out in an unexpected area, Americus, a thriving little city in South Georgia.

Involved were a number of Negroes who Friday (19) made repeated attempts to be admitted to the Martin Theatre. They were refused admission and arrests followed. A spokesman for the integrationist group said 11 adults were arrested at the theatre and later "more than 30" were taken to jail following a street march toward the police station.

Meanwhile, in Atlanta, door guards shoved, kicked and struck some of the 12 youthful racial demonstrators who blocked the entrance to Leb's Restaurant in downtown Atlanta Friday (19) during the noon rush hour. An employee of Leb's asked each demonstrator to leave and when they refused they were arrested on charges of violating Georgia's anti-trespass law. Bond was set at $200 for four who had been arrested previously. Other eight were placed under $100 bonds.

When paddy wagons pulled away from scene, the demonstrators from the Committee on Appeal for Human Rights, burst into song.

Arrests followed attempts of demonstrators to enter restaurant and were roughed up for their pains. They then sat down, joined arms in front of restaurant's front

(Continued on page 70)

Controlled Integration Leading to Open Door Starts In Durham, N.C.

Durham, N.C., July 23.

Following two months of negotiations between local theatre owners and the mayor's bi-racial interim committee, all but one of Durham's theatres have agreed to a plan of "controlled integration." Under the plan, which went into effect last week, each of the theatres will admit four Negroes each day the first week, a larger number the second week, until, after a month, the theatres will be totally desegregated.

The theatres participating in the plan include the Center, Carolina, Northgate and Criterion. Only the Uptown, which specializes in exploitation pix, has refused to go along with the tide. Previously fully integrated was the art policy Rialto, which has had no problems with its open-door policy.

Michael Wilding Gives Up Thesping for 10%ing

Hollywood, July 23.

Michael Wilding is giving up acting to become a talent agent. He is taking an exec spot with Hugh French Agency Inc. and will concentrate on developing package properties for motion pictures and tv series.

Wilding will be a director of the agency along with Hugh French, Robin French and John Heyman, agency's London head.

Wilding will work principally in Hollywood but also will spend time in London working on properties for the firm's stars in Europe.

Shapiro-Bernstein Branches Into Act Management Field

Shapiro-Bernstein, old line music publishing firm, is branching into the managerial field. The SB Talent Corp. was set up last week for the firm's entry into artist management.

The move into management stems from SB's belief that the music industry today is turning more toward the delivering of a complete package—song, artist and master. With this in mind, the company is on an all-out effort to step up the overall productivity of the organization.

During the past few months, SB and Painted Desert Music, its BMI subsid, have signed a number of writers to exclusive contracts, and a number of recording artists, including Joyce Paul, Denny Randell, Ted Cooper and Eddie Martin.

Emil La Viola, SB's professional manager, is in Nashville this week to assist Gary Walker, manager of the firm's operation there, in producing several Joyce Paul masters.

Linda Hope, 20, Student At Ogunquit Strawhat

Ogunquit, Me., July 23.

Linda Hope, 20-year-old daughter of Bob Hope, is a student actress at the Colony Players school here. The project is conducted by John Lane, operator of the Ogunquit Playhouse.

The comedian's daughter is among 18 students from all sections of the country studying theatre in the eight-week course. She had a small part in the Colony's first presentation. Last week she worked on lighting.

CRIX CITE CAESAR; LEIGH, COOK TIE

"Who's Afraid of Virginia Woolf?" has added to its collection of citations by making a clean sweep of the principal straight play categories in this year's annual VARIETY poll of a representative group of the New York drama critics. In the musical division, the standout entry is "She Loves Me."

Uta Hagen and Arthur Hill were chosen by the first-string drama critics for their lead performances in "Woolf." Alan Schneider got the nod from the reviewers for his direction of the controversial offering and Edward Albee, the author, was the choice as most promising playwright.

The 12 critics participating in the poll were in greater agreement in their choice of Hill, who got nine ballots, than in any other selection. Miss Hagen, who was tied with Maureen Stapleton as the best femme lead for her performance in "The Country Girl" during the 1950-51 season, was this year's winner by a margin of one vote over the four received by Hermione Baddeley ("The Milk Train Doesn't Stop Here Anymore"). Schneider was the choice of half the critics and Albee got eight votes.

Recognition of "She Loves Me" by the aislesitters does not include the category of best performance by a male lead in a musical. The winner in this division, beating four other contenders, is Sid Caesar who nabbed a total of five votes for his assorted roles in "Little Me."

However, Barbara Cook, of "She Loves Me," is tied with Vivien Leigh, of "Tovarich," for the best performance by a female lead in

(Continued on page 62)

Britain Envisions Own Satellite

London, July 23.

Plans to build Britain's own communications satellite gained impetus this week with the decision of the British Aircraft Corp. and Marconi to pool their resources for research and development in this field.

Working on the theory that the British Government will soon want a space communication system under its control, the two companies are cementing themselves in a strong position to get a franchise to build the satellites.

BAC equipment has already been used in the two American built satellites which Britain sponsored and Marconi, with vast technical experience in communications have been involved in the ground side of the project.

Talent Agencies Using Tastes of Kids To Analyze New Performer Trends

The talent agencies are now studying the tastes of youngsters as forerunners of new developments in the performer field. The range of tastes important to agency thinkers extends from the early teens to the college level and runs from rock 'n' roll to folk. The youngsters in the last decade provided the signposts which gave the entertainment firmament some of its most solid of the newer names in the live performance fields.

The major area of experimentation lies in the folk movement today. The coffeehouses, the summer theatre festivals, the folk joints all have been the showcases which produced such headliners as the Kingston Trio, Limeliters, Peter, Paul & Mary, Tommy Makem & Clancy Bros., Joan Baez. The field has even extended itself into video with the presentation of ABC-TV's "Hootenanny."

A talent agency is not even regarded as modern unless it takes interest in the avant garde outlets. The colleges, incidentally, have become the most important facet of one-night bookings in the majors. Their buying habits are closely studied.

The rock 'n' roll movement has dwindled considerably during the past few years. To some extent, it has been replaced by gospel. However, there is little doubt that it is still going strong in many areas around the world. During its run, r'n'r provided a slew of solid names which include Bobby Darin, Connie Francis, Bobby Rydell, and

(Continued on page 61)

American Lad Clicks As Hindu Temple Dancer

Nalan Najan, the Hindu temple dancer born in the United States of Spanish-Russian parentage, returned to India this year for further study. Previously as a boy, under a grant from the Theosophical Society, he had studied for four years in remote villages there.

His recent studies were at the invitation of the Maharaja, Adita Pratep Singh Deo at the Palace of Seraikella where he tackled Chhau, a form of dance relatively unknown today even in India. Resultantly he made an appearance in Madras early in July, drawing strong reviews despite his American origin. Madras is to a Hindu temple dancers what Madrid and Seville are to Spanish dancers—the acid audience test.

USSR Opens Film Archives to Help Jewish Docum.

Moscow, July 23.

Official approval has been given by the Soviet authorities to an Israeli producer for a documentary film tracing the history of the Jews in Russia.

Margot Klausner, the producer who operates her own studios just outside Tel Aviv, was told by the Film Dept. of the Ministry of Culture, that her request for such a project, first made some six months ago in writing, has now been granted, and the Russians will give her access to all filmed material available in the Soviet archives.

Later in the year, Mrs. Klausner

(Continued on page 71)

Int'l Peace Film Fest's Los Alamos 'Location'

All the recent anti-bombing and peace agitation around the world and in the U.S. has prompted the setting up of plans for an international Peace Film Festival. Present notions call for it to take place in Los Alamos, New Mexico, the testing ground which first gave birth to U.S. experiments which developed the atomic bomb.

Proposed dates for the fest are Nov. 9-11. Awards are to be offered in most of the usual film fest categories with a special award to the feature or short subject that best furthers the cause of peace. Robert W. Kunce of Los Alamos is handling the details.

Skouras Retains Nizer To Sue Wanger Because Of 'Life With Cleo' Book

Twentieth-Fox chairman Spyros P. Skouras yesterday (Tues.) announced in New York that he plans to institute legal proceedings against "Cleopatra" producer Walter Wanger for the latter's remarks re Skouras in the book, "My Life with Cleopatra."

Skouras' libel action is to be included in a counterclaim to be filed in a suit brought by Wanger last month against 20th-Fox, Darryl F. Zanuck, Skouras and N. Y. Post columnist Earl Wilson.

Skouras, in an official statement released by 20th, says that Wanger's book, written in collaboration with Joe Hyams, is "filled with inaccuracies, falsehoods and distortions, flatly contradicted by the record and contrary to Wanger's own statements in correspondence written during the production of 'Cleopatra'," Bantam Books published it as a paperback.

Said Skouras further: "Wanger's book contains a malicious and wholly groundless attack upon me as a film executive, and also as to

(Continued on page 70)

Publicist Compares 1939 N.Y. Fair Shows & Ticket Techniques with '64

By BILL DOLL

Publicist worked with the late Mike Todd at the N.Y. World's Fair 1939 and now reps several key "show biz" exhibits at the '64 Fair. He also had the aborted "French Pavilion", which was an American promotion with French ideas, that collapsed aborning, although Doll observes "don't be surprised if it doesn't come to life again". He's typical of more optimistic showmen who see beaucoup "fun" and a "midway"—under other guise—booming the '64 show to its anticipated 70,000,000 admissions (not 23,000,000 gross sales, as erratumed last week) via blockbooked tickets, industrial, educational, civic and kindred tieups. Doll is also typifies all Gotham hopefuls that the 1964-65 N.Y. Fair is a smash; civic pride chiefly figures in being captious "now, before it's too late for Bob Moses to do anything". There also have been rumbles that the N.Y. Fair Corp. prexy may "relent" a little on some of his hidebound amusement standards. Publicist Doll points up—as did a followup story last week—that there will be plenty of showmanship on both sides of the '64 Fair—from the Industrial Area and the Amusement Area.—Ed.)

Concensus of those downbeat crix on "a fun-less '64 fair" mentioned what the Fair *doesn't* have so I'd like to switch to what the 1964 N.Y. World's Fair *does* have. We all know that outdoor show business has been easy prey for beefs and grumbles ever since the first bumpkin had his pocket picked on a carnival midway.

In rebuttal to the "you can't whistle a turbine" nifty, four of our most famous ASCAPers are tuning up the Leon Leonidoff-Meyer Davis Amphitheatre show and Dick Buttons' "Magical Ice-Travaganza."

Maybe "midway" is a dirty carnival word so call it The Lake Amusement Area, or whatever you please but, it's still a midway in my book. Furthermore, it's right on that some curving finger of

(Continued on page 70)

WRONG SHIPMENT

'Weekend With Lulu' Not Intended For Kids

Zionsville, Ind., July 23.

A comedy-mystery, said to be suitable for children, was scheduled to be shown at the Zionsville Theatre recently. When Jim McMahon, the projectionist, opened the film can, he found an opus titled "Weekend With Lulu."

This was not the film expected, but Eva Harm, theatre owner, announced the change to the kid-filled house. The film began to roll. Lulu appeared—in a bikini. Things were just getting interesting for the adults when Mrs. Harm decided to give Lulu the hook. She gave the members of the audience passes for a future show.

Lincoln Center Culture Offset to '64 Fair Midway

New York.

Editor, VARIETY:

While I certainly found your article "Fun-less '64 Fair Worries N. Y." interesting, there are many factors which I feel mitigate your conclusions—or at least those of the "Gotham bonifaces, hoteliers, restaurateurs and showmen" who are afraid that the lack of a midway at the Fair will hurt their businesses.

Just the reverse. The philosophy of the New York World's Fair appears to be one of spreading the Fair through the entire city. An example of this is designating Lincoln Center here in Manhattan as the performing-arts branch of the exposition. Special performances of ballet, opera and concert music are already scheduled to be performed in connection with the Fair. Special programs which, in effect, will bring the N. Y. World's Fair into Manhattan are being worked on now at Lincoln Center.

Whereas a midway on the fairgrounds might keep many Fair visitors from coming into New York at all, the Lincoln Center tie-in with Philharmonic Hall, the Metropolitan Opera and the N. Y. State Ballet Theater will serve to draw these people into New York hotels, restaurants and nightclubs

(Continued on page 71)

Barcelona Critics' 48-Hour Clemency

Barcelona, July 23.

In a novel experiment and with a single exception, Barcelona drama critics have agreed to withhold their theatre reviews for 48 hours during Spanish classic repertory programming of the national Teatro Espanol company.

Under the direction of Cayetano Luca de Tena, the government-sponsored theatre company is making its inaugural tour of the major provincial capitals and is presenting a series of classic Spanish plays from the pens of Lope de Vega, Calderon and others with a highly-touted cast. Starring Armando Calvo, Miguel Angel, Carmen Bernardos and Maite Blasco. Setting for the troupe is the open-air Greek Theatre at Montjuich Park.

Forty-eight hour delay in reviewing plays comes on the heels of a plea from impresarios urging critics to withhold opinions until a production has been launched via ads and word-of-mouth. Sole exception among crix here was Montsalvatge who writes in leading a.m. daily, La Vanguardia.

JACK ENTRATTER

President and Producer The Sands, Las Vegas, says:

"Tonight, **PAUL ANKA**, concludes an exceedingly successful engagement. Successful, because business was great, successful because **PAUL** is a universal crowd-pleaser.

PAUL ANKA is one of the Sands family of great stars and we'll continue playing him again and again."

Grove Press' Pix Prod. Year; Also 4-Star TV Tieup

Grove Press, pioneer in publication of modern drama works, has formed Evergreen Theatre, Inc. as a production group which will originate and produce motion pictures by leading contemporary European writers and playwrights. Barney Rosset is prez of Grove, and Milton Perlman, executive v.p.

Samuel Backett, Harold Pinter, Marguerite Duras, Alain Robbe-Grillet and Eugene Ionesco will write original shooting pix scripts for Evergreen Theatres which is headed by Rosset, exec veep Perlman (who has produced a number of motion pictures, including the prizewinning "The Medium" and "The Goddess") and will also include Alan Schneider, director of "Virginia Woolf," Richard Seaver and Fred Jordan, both Grove Press editors, as well as Edward De Grazia, counsel.

Four Star Television (Tom McDermott, prez) has joined forces with Evergreen in script development of projects now under contract.

Harrison: On 'MFL' Filming and Actors' Political Wisdom

Hollywood, July 23.

"I have always believed that actors should keep out of politics and should not participate in political rallies. With things here and in England so extraordinary, it might be argued that today we should participate. However, I still believe that it is not our place to interfere in world affairs. We are here to entertain," said Rex Harrison, in response to a question of Ivy Wilson's at a recent foreign

(Continued on page 70)

The Real Spiel

Hollywood, July 23.

A commercial spieler in tv may suffer the agonies of ailments prescribed by the advertised product but it's paying off—not in cure but what it takes to pay the medic. Jill Jackson was up for an arthritis remedy last week but lost the job because she isn't afflicted with it.

Miss Jackson's agent, Dale Garrick, insisted that she sign an affidavit to the effect that she must use the remedy prescribed. It's an FCC ruling, he told her. One spieler who didn't have dandruff was ruled out because his thatch was free of the stuff. Another couldn't qualify for a denture plug because he didn't have any store teeth.

One "medicine man," afflicted with splitting headaches and acid stomach, chortled, "at last there's some justice." He's the busiest guy in town.

Soldier Network (AFN) Marks 20th Anni; Now Has 50,000,000 Listeners

Frankfurt, July 23.

American Forces Network, headquartered in the suburb of Hoechst near here, marked its 20th birthday party on July 4—and on hand to help celebrate at a giant party at the AFN centre in an old castle were some of the people who came to fame through the soldier network.

Bill Ramsey, Cincinnati-born singer who is now one of the top record stars in Germany, popped up for the event since he was once an airman working at the station as a producer. Likewise Caterina Valente, whose records were popularized over the station for the last decade, came to sing at the fest.

The soldier network was started in 1943 in a cellar room of the BBC in London, and now besides in centre in Hoechst, it has studios in Berlin, Munich, Kaiserslautern, Nuernberg, Bremerhaven and Stuttgart, plus three additional stations in France.

With the help of 70 relay stations, it now reaches over 50,000,000 listeners throughout Europe and North Africa—making it the biggest international station in the world.

Last year, for instance, it received over 160,000 letters from listeners in more than 20 lands.

Since the Paris Convention in 1954, the station has had the right to provide information and entertainment for the American troops and their families stationed in Europe, and the accent continues to be on both these fields. During its 19-hour operating day, for instance, it sends out 19 news shows, one every hour on the hour.

About 55% of the broadcast time is devoted to music — and since it has the latest popular records and follows the dance fads of twist and bossa nova, its influence has been felt behind the Iron Curtain as thousands of listeners tune in the "forbidden" western station to hear what is going on

(Continued on page 61)

Nils Asther Back Acting In His Native Denmark

Copenhagen, July 23.

Nils Asther, the Swedish-American actor, who used to make love to Garbo in the silent movies, is back in business—this time in a Danish film. He has switched to character parts and plays a British auto tycoon in "Gudrun," based on the novel of that name by Danish Nobel prizewinner Johannes V. Jensen. The shooting is taking place here and in London and is expected to take a couple of months.

Asther, now is in his 50s. Although known as a Swedish-American, with more than 60 films behind him, he was born in Denmark, where he is now living.

He was hired for the part by 26-year-old producer Morten Schyberg, who is making the film on a $100,000 budget.

Asther arrived in Hollywood in the early '30s after United Artists had given him a five-year contract. "I was having a good deal of success in German movies at the time," recalled Asther. "At first they gave me the star build-up, but by the time I reached Hollywood, I was already, at 19, a forgotten man."

He had no work for months until director Herbert Brenon came to his aid with a script called "Sorrell and Son."

Garbo had arrived at that point also. "She came to Hollywood only because Moritz Stiller, the Swedish director who had discovered her, insisted on having her along if he

(Continued on page 70)

Laurel Zanuck As 'Pioneer of Year'

Twentieth-Fox prez Darryl F. Zanuck will be the Motion Picture Pioneer of the Year for 1963. Producer will be honored at the annual M.P. Pioneers dinner in New York in November.

Zanuck, a three-time Oscar winner, first earned industry recognition as production chief at Warner Brothers in the late 1920s and early 1930s. He resigned from WB in 1933 to form 20th Century Productions with the late Joe Schenck and in 1935 became vicepresident in charge of production when 20th Century merged with Fox Films.

At the time Zanuck was elected prez of 20th last year, he had been an indie producer for the company since 1956. His last personal production for his own DFZ Productions is the current blockbuster, "The Longest Day."

NO NEPOTISM

J. C. Stein's Son-In-Law Joins Justice Dept. With K.O.'d Agency

Washington, July 23.

Newest special assistant to Attorney General Robert F. Kennedy is William vanden Heuvel, son-in-law of Jules C. Stein, board chairman of Music Corp. of America. Mrs. vanden Heuvel is Stein's daughter, Jean.

Although vanden Heuvel has been doing his first work at Justice in the civil rights area, his job will involve assisting Kennedy in all phases of Department activity.

MCA was the victim of a civil antitrust suit in the Kennedy regime, but it was settled months ago with a consent decree in which the corporation had to give up its talent representation.

7/24

VARIETY

Subscription Order Form

Enclosed find check for $.....

Please send VARIETY for ☐ One Year ☐ Two Years ☐ Three Years

To .....
(Please Print Name)

Street .....

City..... Zone.... State.....

Regular Subscription Rates

One Year—$15.00 Two Years—$28.00

Three Years—$39.00

Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.

Syd Silverman, President

154 West 46th St., New York 36, N. Y. JUdson 2-2700

Hollywood 28

6404 Sunset Boulevard, HOllywood 9-1141

Washington 4

784 National Press Building, STerling 3-5445

Chicago 11

400 No. Michigan Ave., DElaware 7-4984

London, S.W.1

49 St. James's Street, Piccadilly, HYde Park 4561-2-3

SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 231 (120) Number 9

INDEX

Bills	61	Music	50
Casting	68	New Acts	60
Chatter	69	Night Club Reviews	59
Film Reviews	6	Obituaries	61
House Reviews	60	Pictures	3
Inside Legit	67	Radio	26
Inside Music	53	Record Reviews	50
Inside Pictures	8	Television	26
Inside Radio-TV	46	TV Film	32
International	24	Television Reviews	35
Legitimate	62	Unit Reviews	60
Literati	68	Vaudeville	55
		Wall Street	22

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$20 a year. $25 Foreign.

GOAL: A NEGRO IN EVERY CREW

Four Current German Releases Loom As Restoring Nation's Overseas Chance

After several years on the slump side, things are looking up for the German film industry. In silent days, Germany was one of the world leaders in filmaking. Now its upzooming with four pix of solid quality which are doing good biz in Europe and look to be imported for Yank distribution. All of this is quite heartening to German film people who now foresee a breakthrough in the U.S.

One of the current German successes is "Die Bekenntnisse eines Moeblierten" (Confessions of a Boarder) and Continental Distributing is planning to bring it to the States. Allied Artists is interested in a western called "Der Schatz im Silbersee" (The Treasure in Silver Lake) and a comedy called "Ich Bin Auch nur Eine Frau" (I'm Also Just a Woman) is being dickered for. And there's another comedy, "Das Schwarz-Weiss-Rote Himmelbett," (The Black-White-Red Four-poster) which has been drawing attention.

Plans expressed have been to bring these pix to the U.S. as subtitled and dubbed features for art house and general release, according to Munio Podhorzer, himself a Yank distrib of German films. One of the problems with the German film industry in recent years has been over-production of mediocre fare of no, or little, exportability, Podhorzer says. From an earlier and indigestible 120 or so pix a year, around 60 are now turned out in Germany. From this total comes the promising four.

Germany has had such a boom in nearly all forms of industry that the recovery of prestige by German films is overdue. It must be stressed that the Germans were timid as to films, after years of control by the Hitler crowd. Also there was after 1946 a desire to indulge in "escapism," a type of schmaltzy film which did well enough at the German boxoffice but was old hat elsewhere. Between the royal princess type of romance and the earlier Nazi propaganda a long break in the world habit of attending German features ensued.

In 1949, 62 pix were produced, mostly by talent recruited from the war. Year by year production increased until, in 1955, 122 pix were made in Germany. Although production reached a new high, quality sank to a low," the importer states. Coproduction deals were made with countries like Italy, France, Belgium and the Netherlands but "audiences rebelled and the advent of tv dealt blow," Podhorzer comments.

"The situation became acute this past year when only 69 films were made and German theatres were finding it more profitable to show American and other foreign films," he emphasizes. Meanwhile German stars Romy Schneider, Curt Jergens, Maximilian Schell, Maria Schell, Horst Buchholz and others began making pix for Italians, French and Americans, while German producers were going broke, Podhorzer says.

However, the four pictures mentioned here have not only drawn sock critical acclaim but have also attracted lines outside German theatres, something that hasn't happened for local pix for years. Distrib firms from all over are dickering for the pix and plans for subsidization from Bonn are being considered. There are still many problems, Podhorzer points out, "but the industry is looking up."

Stanley Pays 30c

Stanley Warner Corp. has declared a dividend of 30c per share on its common stock.

It's payable Aug. 23 to stockholders of record Aug. 9.

Son-and-Mother Ozoner

Irving, Tex., July 23.

Jerry Meagher reports that the city commission has approved a rezoning to permit the construction of a new drive-in.

The ozoner will have a capacity of 750 cars and will be built by Meagher and his mother, Helen Fisher.

Wometco, Miami, Net on Ascent

Wometco Enterprises, Miami-based theatre circuit and radio and television station operator, had net income of $1,043,459 for the first 24 weeks of 1963, equal to 72c per share, compared with a net of $916,197, or 64c per share, for the corresponding period of 1962. Company stated the new period's profit set an all-time high.

Board declared the regular quarterly dividend of 15c on the Class A and 5½c on the Class B stock.

Wometco, whose shares are traded over the counter, also is engaged in vending, operates Miami's Seaquarium and holds the Pepsi Cola and Canada Dry franchises in the Bahamas.

Cinerama-Commerce Dept. Exhibit at N.Y. '64 Expo; Ray Bradbury Writing

Hollywood, July 23.

Ray Bradbury has been signed to write and assist in creative development of a new joint Cinerama-U.S. Dept. of Commerce film exhibit tagged "Tomorrow Morning" for the 1964 N.Y. World's Fair.

Jeremy Lepard will produce the exhibit, showing the evolution of the American character and pioneer spirit. Entire top floor of the U.S. Pavillion will house the exhibit, consisting of several motion picture screens, tri-dimensional screens and numerous tri-dimensional exhibits. Film will run 15 minutes and is slated for January completion.

Unusual deal was set by Malcolm Stuart, veepee of the GAC Literary Dept. Lepard stressed exhibit will in no way spotlight science-fiction, area in which Bradbury has been well known.

Writer recently sold "The Martian Chronicles" to Alan Pakula and Robert Mulligan and "Fahrenheit 451", is now being filmed in Europe by Francois Truffaut.

TEJAS PRODUCTIONS GOING ON TEXAS COIN

Hollywood, July 23.

Tejas Productions Inc. has been formed by a group of Texas businessmen for the production of motion pictures, and is now shooting "Indian Paint," starring Johnny Crawford and Jay Silverheels in Texas.

Writers' agent Jay Richards helped form the group, and is assistant to producer Robert L. Callahan. W. Goree, mayor of Grand Prairie, Tex., is prexy of TPI. Idea of group is to promote the theatrical feature and vidfilm industry in Texas, and it plans to build a sound stage for pix at Grand Prairie, also to acquire a 400-acre site for locationing.

"Paint" is from a book by Glenn Balch. Norman Foster, who is directing, wrote the screenplay. Film has all-Indian characters. Budget for the picture is $218,000. Crew was imported from Hollywood. No release has been set.

PRESSURES IF IATSE RESISTS

By MICHAEL FESSIER JR.

Hollywood, July 23.

Campaign being waged on behalf of the Negro in Hollywood by the National Assn. for the Advancement of Colored People stepped up here when demands for inclusion of Negroes in "virtually every television and motion picture production" and implementation of "fully entegrated technical crews" were presented some 100 industry reps at a meeting held under auspices of Assn. of Motion Picture Producers.

After two hour conference at AMPP headquarters, AMPP exec V.P. Charles Boren stated that while no agreement was reached on existence of alleged discrimination within the industry, that an "area of agreeableness" was established.

Herbert Hill, NAACP national labor secretary, however, declared that industry reps had expressed a "tacit admission" of existence of discrimination; that they had acknowledged that they had been "remiss" in area of civil rights.

General tone of conference postmortems was that many such meetings were likely to be held. The session was merely a preliminary.

Hill stressed that NAACP would not stage any of the nationwide demonstrations or sponsor boycotts they had threatened until a "reasonable time" had passed during which no "substantive gains" were made. He would not further elaborate on "reasonable time" although he did several times acknowledge that meetings might well go on for "several years."

An agreement was reached the following day, however, which if implemented could see NAACP gaining substantial portion of its demands almost immediately. Following a two hour huddle between NAACP reps and 22 IATSE business agents a joint statement was issued which disclosed that IA veepee George Flaherty had advised the biz agents to take the NAACP's "one Negro in every crew" proposition back to memberships for a "favorable recommendation."

IA union toppers, it might be noted, have contended right along that no discrimination exists within their shops though most will acknowledge that no Negroes are now members of their unions.

After huddle, Hill declared that "we are gratified that Mr. Flaherty as IATSE veepee, has urged an affirmative response by the IA locals to our request. We regard it as a good beginning and plan further meetings in the future."

Hill and the others of the NAACP negotiating team which includes attorneys Thomas Neusom and James Tolbert, earlier held a press conference. Launching into specifies for the first time. Hill named "Hazel," a Screen Gems teleseries, as initial target for crew integration demands. He said that show was selected randomly and only because its crew "has reportedly not as yet been selected. (According to SG, 13 segs of show have been completed for fall telecasting and the crew will not be reassembled for "two or three months."

If integration is not effected by Hazel's fall production start, the NAACP is prepared to hit Ford, who sponsors program, with a nationwide "consumers boycott," according to Hill. (Integration was later defined by Tolbert as "at least one Negro per crew.")

It was stressed that the NAACP has no bias against Ford. General Motors or Chrysler could as easily have been selected as target. (Tolbert stated that he was "well aware" that Ford has spent a considerable amount of money in behalf of the Negro.)

Any other teleseries or features that go into production after start of "Hazel" must also have integrated crews, NAACP reps further insisted.

64,200 Shares Change Hands as UA Third Most Active Stock on Street

United Artists was the third most active issue on the New York Stock Exchange last Thursday (18) when 64,200 shares of common exchanged hands. It was surprisingly heavy activity resulting in a drop of an eighth of a point, closing price being $24.37½, new low which compared with a high of $32.

Fred Anschel, researcher for Shearson, Hammill & Co., said he guesses a mutual fund interest was behind two exchange distributions of 30,000 shares each.

This brokerage outfit also told clients to expect second quarter earnings considerably below last year's 62c per share but an improvement in the second half of 1963 is likely, what with "Irma La Douce" and "Great Escape" going well currently. Estimated earnings for all of 1963: $1.80 to $2 per share.

Anschel comments that UA's $1.60 annual dividend rate is not entirely secure but nonetheless guesses it will continue because of an improved outlook for 1964.

Lean for 'Doc Zhivago'

David Lean is set to direct and Robert Bolte to script Carlo Ponti's production of "Dr. Zhivago," Russian novel by late Boris Pasternak who won the Nobel Prize, but was denied USSR permission to accept it.

Lean and Bolte similarly worked together on Sam Spiegel's "Lawrence of Arabia."

20 Creators Work On U Features

Things are perking at Universal. The company presently has 20 writers at work on 17 different projects. Nine producers are handling this output. Already in a sturdy inventory position, U now shapes to have the largest production schedule and number of properties in the past six years.

The 20 writers make up the largest complement of scribes the studio has had working at once since 1957 and that was before the company switched from old mass production method which turned out 32-34 features a year. Now the company concentrates on fewer pix, with an emphasis on star power and big b.o. potential. Another aspect of the current surge is that 10 of the 17 properties in

(Continued on page 22)

2 N.Y. Theatres Sue SportsVision & Loew's For 'Monopolizing' Bout

S. H. Equities Inc., operator of the Jefferson Theatre in Manhattan, and 490 Theatre Corp., management of a Puerto Rican house in the Bronx, have filed an anti-trust suit in N. Y. Federal Court against SportsVision, its prez, Robert Rosenkrantz, and Loew's Theatres, alleging "conspiracy" and "illegal monopoly" in the distribution of the closed circuit telefilm of Monday's (22) Liston-Patterson championship fight. Suit seeks $300,000 in treble damages.

Plaintiff exhibs charge that SportsVision discriminated against them in its licensing of the film to Loew's for showing at the National Theatre in the Bronx and the Sheraton in Manhattan. It's charged hat SportsVision refused plaintiffs the rights because of "illegal monopoly and conspiracy."

Plaintiffs claim that they applied to SportsVision, producers of the fight telecast, and that they were told that it had been licensed to Loew's and that the circuit would have to give its permission for the bookings. It's then alleged that Loew's turned down the request, despite the fact that its pact with SportsVision was not exclusive. Plaintiffs claim injury to their business as a result of this refusal.

ONE FROM SPAIN SET FOR VENICE FESTIVAL

Madrid, July 23.

Venice Film Festival chief Luigi Chiarini selected Luis Berlanga's "El Verdugo" (The Executioner) as the official entry there next month, after a visit here to screen possibilities "Verdugo" stars Nino Manfredi, Emma Penella and Jose Isbert under the direction of Berlanga, who collaborated with Rafael Azcona on the original script.

The second Spanish entry in official competition for the Golden Lion will be picked by a Uniespana selection team. Favorites are Juan Antonio Bardem's "Nothing Ever Happens" and "Los Tarantos," the latter a gypsy version of the Romeo and Juliet yarn, starring flamenco terp Carmen Amaya.

'Tarzan' in Hammock For While as Sy Weintraub Corrals 'Last Elephant'

Sy Weintraub was in New York recently talking it up for his production of "Tarzan's Three Challenges." It's the 37th Tarzan picture, has Jock Mahoney as the tree man and was made in Thailand.

Weintraub has the Tarzan cinematic franchise, having bought out Sol Lesser for $3,000,000. This amount covered other Lesser properties. Interesting angle is that Weintraub started out in radio and television some years ago with $1,500 he had borrowed and parlayed this to the extent that he could swing the Lesser deal and, additionally, set up his own financing for his new theatrical features. "I roll the dice and if I win it's my money, and I'm rolling on my own judgment," he states.

Weintraub began with his buying on the old Flamingo Films (using that borowed money), subsequently became active in tv production and, in Minneapolis, station operation.

He plans now to give Tarzan a rest for a while, is readying to produce "Gilligan's Last Elephant," from the book by Gerald Hanley. He has been releasing through Metro but there's no distribution deal set for "Elephant" as yet.

LEVINE TO EUROPE—AGAIN

Due for London Confab on 'Zulu' —Other Projects

Joseph E. Levine, prez of Embassy Pictures, left New York for Europe last Monday (22) for London and Rome. He'll be checking the progress of various features in production under his co-aegis, as well as dickering fresh productions.

In London, Levine will meet with Stanley Baker whose Diamond Films is coproducing "Zulu" with Embassy and Paramount. Location shooting was recently completed in Natal, South Africa, and final photography on the $3,000,000 adventure pic is currently winding in London. In Rome, Levine will see his and Carlo Ponti's "Ghost at Noon," which finished recently starring Brigitte Bardot and Jack Palance. He'll also visit the sets of "Yesterday, Today and Tomorrow" and "Empty Canvas," both also Ponti-Levine productions.

He'll be in London through tomorrow (Thurs.) and in Rome from Friday (26) through next Monday (29). Joining him in the former city will be George Weltner and Charles Boasberg, Par world sales v.p and domestic sales manager, respectively.

Rude Managers, That's Routine; But Ask 'Who Directed the Picture?' And You're Eyed Like Litigant

New York.

Editor, VARIETY:

It becomes increasingly obvious that Show Biz is the one industry where "The customer is always right" and "Courtesy Pays" are *not* the bywords. Just let a customer complain in a movie theatre about poor projection or a seat with bare springs and he is given a smug, "Well, you don't know anything about it," by the manager, who adds, "That's the way it is, take it or leave it." Chances are the customer will leave it, leave the theatre never to come back again, or maybe decide to leave movie-going out of his life.

Does the theatre man care? In a city of 8,000,000 people he should care? While I've met this disregard for patrons all over the country, I've never seen it as bad as in New York. Why does the industry constantly go out of its way on all levels to alienate customers and then complain about poor box-office?

But brushoffs on service complaints are as nothing compared to the suspicion you arouse if you seek "trade" information.

For instance, I happened into a Bijou showing one "Hercules and the Captive Women," actually paid 90c (believe it or not), and really enjoyed the picture (having gone in to see the co-feature, I expected little of this one). I was curious about it, not having paid attention to the credits: who was the producer; the director? To find this out I would need a press book. To get a press book I would have to find the distributor. Who is the distributor? Woolner Bros. But they are in New Orleans . . . somebody locally handles it, but who? Just try to find out.

The theatre frankly didn't know. Ah, but their booker would. And know he did — but he wouldn't tell. Neither would National Screen Service. Who was I? *Why* did I want to know? It became very suspicious. Why wouldn't they tell? Were they all doing something illegal? Was a crook distributing it without a license to do so? Nobody would let on. Not only that, but they all became insulting, suspecting me of planning to sue them—FOR WHAT?? Pray tell, what have they been sued for in the past that I, a customer (paid 90c), could sue them for again? They told me to go away, that it was none of my business.

Even the distributor, George Waldman, long on Film Row, when confronted by me in person after a long search, was defensive. "If you're not in the business you don't need to know." His whole office stared while I, a gross intruder, not wearing the badge that identified me as "In," asked a simple question. "Now goodbye." Why so brusque? One simple question —who directed the picture—was not to be answered.

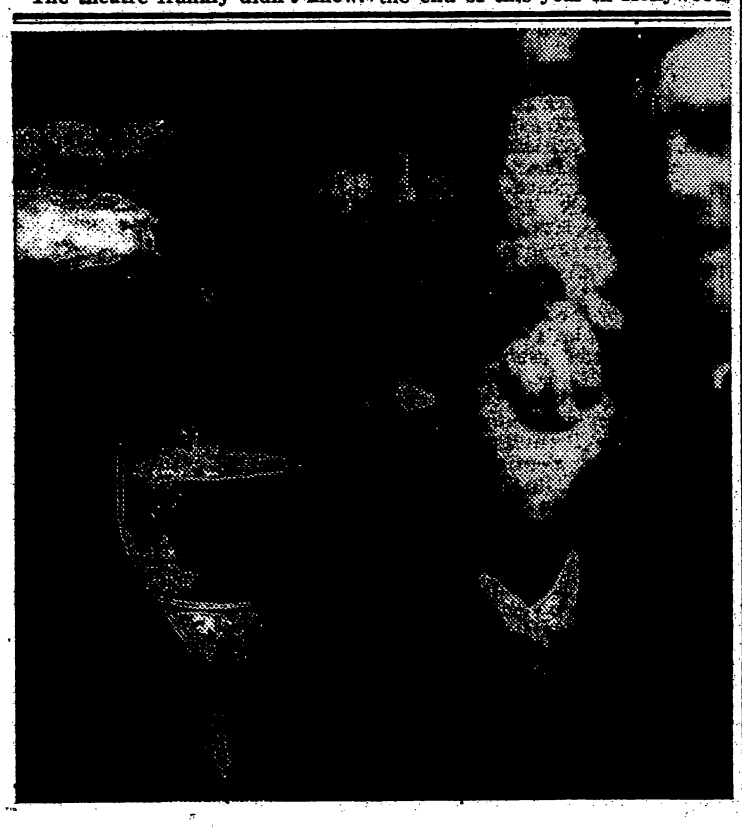
No wonder "Saturday Night at the Movies" is so popular.

Fred von Bernewitz.

SERGE BOURGUIGNON'S FIRST AMERICAN FILM

French director Serge Bourguignon, who won an Oscar this year for his "Sundays and Cybele," has been signed by Four Star, Martin Manulis Productions and Rona Inc. to direct Natalie Wood in "Cassandra at The Wedding." It will be his first American film.

Manulis will produce the picture, based on the Dorothy Baker novel, with shooting set to start at the end of this year in Hollywood.



Non-stop luxury between New York and Los Angeles

Wonders never cease when you're a TWA First Class Royal Ambassador. From that compact little kitchen up front comes a trayful of gourmet delights... preceded by your favorite cocktail, complemented by fine wines sparkling through beautiful crystal.

Convenient morning, afternoon and evening departures in both directions on TWA's sleek StarStream* jet. Call your TWA office or your travel agent today.

*StarStream is a service mark owned exclusively by Trans World Airlines, Inc.

Nationwide Worldwide depend on TWA

ROONEY MEMOIR LITIGATION

Ghoster Kahn Peeved at Actor and Putnam's at Both

Mickey Rooney has been slapped with a suit in N.Y. Supreme Court by freelance writer Roger Kahn who wants $75,000 from the actor claiming that Rooney reneged on a contract for the "ghosting" of his autobiography.

Kahn claims to have submitted a manuscript to Rooney in July, 1962. The actor, who has filed a general denial of the charges, claims that "the manuscript submitted to me was in all respects unsatisfactory." Meanwhile, last February, G. P. Putnam's Sons, who were to have published the tome, sought the return from Rooney and Kahn of $9,000 allegedly paid as an advance against royalties on the book.

Ferrer Yens 'Greco,' Rivals Jumps Gun

Madrid, July 23.

Recent statement by Mel Ferrer that he plans to star in and coproduce "El Greco" with Impala Films of Madrid early next year has stirred at least two other producers into feverish preparation to get their Grecos on the screen first.

Ferrer, now in Hollywood, picked up the rights to "Greco and Toledo," penned by the late Gregorio Maranon—one of Spain's eminent modern author-philosophers. The Hollywood actor also found time to survey Toledo exteriors during his long costarring assignment on "Fall of the Roman Empire." He is dickering with Serge ("Sunday and Cybeles") Bourguinon to take the directional spot. Ferrer will play the title role.

A Spanish production company, headed by Gonzalez and Carballo, have meanwhile announced an early shooting start for "Lady in Ermine," based on the Elizabeth Szel novel of the same name, dealing with the amorous side of Greco's career. The producer-partners have selected Miguel Madrid to play Greco and Maria Cuadra as Jeronima de las Cuevas, the alleged femme in Greco's life.

A third project dealing with El Greco is being rushed by Spanish director Jose Luis Merino, but no details are yet available on producer or cast.

N.Y. to L.A.

Joan S. Black
Bobby Chodoff
Henry Denker
Lou Frizzell
Philip Gerard
George W. George
L. Wolfe Gilbert
David Horne
Euan Lloyd
Warren McClane
George Simmons
Michael Stewart
Jack Wexler

L.A. to N.Y.

Cindy Carol
John van Dreelen
Dominick Dunne
Edward S. Feldman
Nat Gold
Howard Harris
Jay Lewis
Benny Rubin
Karen Steele
Charles H. Stern
Norman Weiser

Europe to U. S.

Robert Ardrey
Robert S. Ferguson
Milton Goldman
Herbert J. Siegel
Sam Wanamaker
Shelley Winters

U.S. to Europe

Julian T. Abeles
Barbara Bel Geddes
Charles Boasberg
Alexander H. Cohen
Rod Colbin
Roger Corman
Yvonne DeCarlo
Benedict Gimbel Jr.
Berney Golden
Sherman Grinberg
Windsor Lewis
Vaughn Meader
Mort Nasatir
Louis Nizer
Jan Peerce
Isaiah Sheffer
William Smithers
George Weltner
Art Woodstone

New York Sound Track

Simon & Schuster's "Cleopatra Papers" by ex-20th-Fox touters **Jack Brodsky** and **Nat Weiss** is the cover feature of the current (Aug.) Esquire. They reveal some cogent inside stuff on the back-of-the-camera (and back at 444 W. 56 St.) headaches while Liz and Dickie were playing their own real-life triangle. The publicists obviously kept a running "dear diary," person-to-person report (one was the location man, the other the homeoffice publicist, and then they later swapped spots when Brodsky's wife had to return to the U.S. because of impending motherhood). The intimate closeups on the dramatic personae re Mankiewicz, Wanger & Co. make for revealing stuff. A previous paperback on the same subject was published by **Walter Wanger** in collaboration with **Joe Hyams.** Esquire's editors gave themselves a retake or three on actual language of the stars. But which is paraphrased in an earthy term that crops up repeatedly in the dialog.

Authors Brodsky and Weiss are reportedly miffed at Esquire for having "hidden" a promised Esky plug for the Simon & Schuster book, due to be published next week. In the opening paragraphs of the original galleys of the Esquire piece, the reader's attention was called to the fact that the article was only a portion of an upcoming tome. As it finally ran, this reminder appeared on page 110 of Esquire. The authors fear, of course, that Esky readers will think they've read "it all" and won't bother to buy the book. Latter goes into much greater detail on the entire 20th corporate upheavel than is indicated in the Esquire condensation.

Under a Damascus, Syria, dateline, AP reported that **Joanne Woodward** and **Juliette Greco** "made" the Arab blacklist, no reason given, adding that latter's platters would also be boycotted. Previous Arab world frown, presumably because of Israeli sympathies and-or bookings, included **Elizabeth Taylor, Frank Sinatra, Sammy Davis Jr., Danny Kaye** and **Paul Newman** (husband of **Miss Woodward**).

Harry Saltzman in Gotham for huddles with UA brass re his currently lensing "From Russia With Love" coproduction with **Albert R. Broccoli,** their second of 10 **Ian Fleming** Bond-the-sleuth mysteries for the distrib . . . **Mike Lipscomb** summer jobbing in Embassy publicity department . . . **James Garner** in New York for a week of promotion for Universal's "Thrill of It All" which opens shortly at Radio City Music Hall . . . **Charles M. Powell, Roy S. Duckworth, Bernard E. Youngstein, Tony Silver, Blanche Livingston** and **Ted Arnow** on **Ruth Pologe's** AMPA Awards committee.

Hisashi Fukuzawa named UA's sales manager for Japan, having been with the company since 1954 and in the film biz for over 20 years . . . **Claude Gersene,** moppet legit-film actor, inked for **Rex Arlington's** "Twilight in Paris," to roll on location in September . . . "Irma La Douce" has added Friday and Saturday midnight showings at the Baronet Theatre, N. Y. . . . **Frank London,** dialog director for "Carpetbaggers," will also be an actor in the film—but sans dialog of his own.

"The Leopard," 20th-Fox, is like the festival pic of the year, having played (and won in) Cannes, Moscow and Locarno and is now set to open the Montreal fest Aug. 2 . . . **Elmo Williams,** 20th's production head, looking for addition stars for "Third Secret." Signed so far are **Margaret Leighton, Stephen Boyd** and **Pamela Franklin.** This is one of the properties the now-defunct Entertainment Corp. of America started out to make.

Franklin Schaffner added **John Starr's** film treatment, "The Whistle Blows for Victory," to his Gilchrist Productions program . . . **William Bowers** to script Metro's "Too Big for Texas" . . . **Rochelle Hudson** returns to screen for first time in 20 years in **William Castle's** "Straitjacket" at Columbia Pictures . . . **Gene Taft** and **Stephen Bernhardt,** prepping "No Kisses for My President" for Warner Bros., added four properties to their indie slate, including "Me and My Brother," "Henrietta," "No Dice, Warden" . . . **Jeffrey Hunter** forced out of star role in **John Ford's** "The Long Flight" at WB, due to Warners preempting him for its "Temple Houston" teleseries, which goes into immediate production.

Negotiaitions on for **Cary Grant's** indie outfit to join forces with **Henry Saperstein** in coproduction of "Two Hours to Darkness," Grant to star and **Reuben Bercovitch** to produce. . . . **Glenn Ford** bought **William Saroyan's** novella, "The Oldest Story," for production under his Newton banner. . . . **James B. Harris** put back start of "I Want My Mother," **Rita Hayworth-Sue Lyon** starrer, until early 1964 to launch "Bedford Incident" first. . . **Robert L. Lippert** switched skedded French filming of "Les Cinq Soldats" (The Five Soldiers) to Hollywood. . . . Warner Bros. and Metro reported both romancing Joel Grey, currently starring in "Stop the World—I Want to Get Off" at Huntington Hartford Theatre here, with film and tv deals.

Donald Duck's eccentric English has been translated into fractured French in all but the earliest Walt Disney pictures starring the feathered Cyrano for distribution in French Canada, France and latter's colonies. La voix francais de Donald Duck is supplied by **Rollie Hammond,** the same who emceed the **Jayne Mansfield** show at Brant Inn (Burlington, Ont.) Sky Club last week, which the local top cop censored.

Phil Gerard and **Herman Kass** on the Coast huddling with **David Lipton** as to ad-pub-promotion plans for forthcoming Universal releases Brazilian producer-director **J. B. Tanko** and **Chris D. Nebe** have purchased the rights to **Nelson Rodriguez's** local bestseller "Asfalto Selvagem" (Savage Asphalt), to be lensed in Rio de Janeiro this fall in English with Yank actors in the cast . . . **Angela Lansbury** in New York for the filming of "The World of Henry Orient," which rolls in Gotham July 29 starring **Peter Sellers** under **George Roy Hill's** direction.

Congress of Racial Equality (CORE) has expressed considerable interest in the upcoming filmization of **Ossie Davis'** Broadway comedy "Purlie Victorious," which will be tagged "Gone Are the Days" on film, and has promised to supply lines of patrons, numbering as many as 10,000 in New York, for engagements of the comedy which satirizes the racial situation in the south. So far no distrib deal has been set for the pic which stars Davis and wife **Ruby Dee** and includes other members of the original Broadway cast. The final print is completed and talks are in progress.

Arthur L. Mayer named chairman of the Associated Motion Picture Advertisers (AMPA) showmanship fund committee and will direct fund-raising activities for the organization's campaign to put more showmanship into distribution and exhibition . . . **Bert Solomon,** Embassy Pictures pub department staffer, recently completed a novel which is being peddled . . . **Leslie Martinson** will direct "For Those Who Think Young" for Sinatra Enterprises and UA release, rolling Aug. 14 . . . **Chris Noel** and **Jacqueline White** into "Soldier in the Rain," **Blake Edwards** production for Allied Artists.

Vacationing **Army Archerd** (DAILY VARIETY) caught up with **Darryl F. Zanuck** in Paris. He put his intentions this way: he would not vamoose the 20th-Fox presidency before the new Malibu Studios were open and operating. He now foresees Malibu complex as containing 60 to 80 stages, a veritable super-studio on the 2,500-acre tract, to which additional acreage may be added. 20th must vacate its present plants in three years. Among economies following the move to Malibu will be some $1,250,000 spent annually at present to keep ancient walls of present studio in repair. Transportation items of $2,500,000 annually will also be avoided. **Zanuck** detailed new system at company whereby vote on every issue coming before board is of record, also a weekly budget diary on every production is now of record. Legal standbys in London, Paris and Rome now protect the operations.

Walter Reade Jr. in Moscow for the film fest there and to further

(Continued on page 8)

GEO. SKOURAS FACES BATTLE

National Boxoffice Survey

Trade Holds Strong; 'Cleo' Still Champ, 'Horn' 2d, 'West' 3d, 'Irma' 4th; 'Birdie,' 'Arabia' Next

Relief from hot weather in several sections of the country is proving a stimulus to the cinema boxoffice this round, but most of all it is the stimulating product which is proving the biggest booster.

"Cleopatra" (20th) (5th wk) will be champ again, just as it has been for the previous four weeks. **"Come Blow Your Horn"** (Par) (7th wk) again is finishing second, same as last round.

"How West Was Won" (MGM) (22d wk) is moving back to third spot, after dipping to fourth last session. **"Irma La Douce"** (UA) (7th wk) is capturing fourth position, with indications it may go higher with added playdates.

"Bye, Bye Birdie" (Col) (5th wk) is winding up fifth, same as a week ago. **"Lawrence of Arabia,"** also from Columbia, is holding in sixth position although out in release 28 weeks.

"Summer Magic" (BV) (2d wk) is moving into seventh place, the first week out to any extent. **"Great Escape"** (UA) (4th wk) is finishing eighth. **"L-Shaped Room"** (Col) (4th wk), will take ninth position, new high for this pic in weekly ratings.

"Gathering of Eagles" (U) (4th wk) is taking 10th place. **"Women of World"** (Embassy) (3d wk) is capturing 11th spot first time it's made the weekly ratings. **"PT 109"** (WB) (4th wk) round out the Top 12. "Spencer's Mountain" (WB), "Mutiny on Bounty" (MGM) and "Mouse on Moon" (Lope) are the runnerup films.

"This Sporting Life" (Cont) shows promise among the newcomers, with a great gross opening stanza in two arty New York theatres. "Donovan's Reef" (Par), due at N.Y. Paramount this week, hints potential this round. It is hep in Minneapolis, sock in Washington, hotsy in L.A. and big in Frisco.

"Thrill of It All" (U), due next week at N.Y. Music Hall, is rated smash on its initial playdate in Louisville. "Sparrows Can't Sing" (Janus), fairly new, shapes stout in N. Y. and Washington and okay in Cincy and Boston. "Heavens Above," from same distrib, also looks promising this week.

"Flipper" (MGM) looms big in Chi and stout in Boston. "King Kong Vs. Godzilla" (U), big in Cincy, looms hotsy in L.A.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on Pages 11-13-15).

Liston Again Hooks Theatre Fans & Patterson; SportsVision's 125G Net

By EDDIE KALISH

Calling it "a disgrace to the fight game," ranking challenger Cassius Clay about summed up the attitude of many theatre patrons after last Monday's (22) championship fight which saw champ Sonny Liston k.o. challenger Floyd Patterson in a fast 2:10 of the first round in Las Vegas. But SportsVision, theatrevision producer of the bout, ended up in the winner's corner, grossing an estimated $700,000 on its total ancillary package, of which around $500,000-$600,000 was taken in at boxoffices around the country.

SportsVision piped the quickie into 143 locations, including theatres, auditoriums, arenas and such, in 109 cities. In all, about 450,000 seats were available, at prices ranging from $3.50 to $10 but averaging in the mid-$4 range. Also included in the producer's $700,000 gross was $50,000 from ABC radio and about $50,000-$60,000 from community antenna systems around the country, as well as the take from a deal with the BBC.

Of the gross, SportsVision is figured to have netted around $125,000. Championship Sports, promoters of the fight, reported an SRO take of $286,180 at the 7,500-seat Convention Hall site. Of this, the fighters will each get about $78,000. Their cut of the ancillary take will give Patterson 35% and Liston 30%, as established in a return bout agreement set before the first fight in which Liston took the title from Patterson in an even faster knockout—2:06 of the first round.

Allied Artists has the film rights to the bout and has prepared an 11-minute pic, with slow motion segs and the Clay bits. In all, theatre viewers saw a 35-minute show from air time till the final ring interview following the contest which saw the challenger hit the canvas a total of three times in the 2:10. Picture was clear and efficiently photographed and Jack McCarthy handled ring announcements and blow-by-blow effectively.

However, Steve Ellis, who handled the surrounding palaver, drew many unintended chuckles from the audience. He was a wealth of useless info and a master of banality and inaccuracy. He made up for this in part with an interview right after the k.o. with Liston during which he showed the champ a play-back of the knockdowns. But his constantly asking Liston "what are you doing now Sonny," which mostly drew pregnant pauses, marred this segment. There was no chat with Floyd. But brassius Cassius stepped in for a few words.

Clay, in fact, spent more time on camera than the actual combatants and was far more colorful than their contest. Before the fight he pulled off a funny bit by shaking hands with Patterson and recoiling in mock terror when he looked across at the champ. Afterwards, however, he carried on pretty good, calling Liston a "bum" and demanding a chance at him, tearing up advance headlines proclaiming the victory—once for the tv cameras and once for news photogs.

Around the country there were the usual ups and downs. In Minneapolis, where promoter Tommy Anderson was expecting b.o. trouble, the fight attracted 3,022 patrons to the 9,000-seat Municipal auditorium, with tickets scaled from $3.50-$5, for an okay gross of $12,390. He was willing to take the gamble when promised the Clay-Liston fight, which has now been tentatively set for Philadelphia, Sept. 23 or 30. In the Bronx, hundreds of $5 ticket-holders demanded and got their money back after a power failure at 10:45 knocked out the fight.

Biz was generally brisk around Gotham, although observers after the contest were heard to comment that a few more of these quickies and there won't be much of a theatre biz in the future. It was the second time that many of the patrons had spent roughly $2 a minute to see Liston and Patterson collide and they weren't happy.

L.A. Pays $126,500

Los Angeles, July 23.

Los Angeles fight fans paid approximately $126,500 in 11 situations to watch brief Liston-Patterson closed-circuit scrap. Houses were scaled from $10 top down to $3.50. Orpheum and Wiltern were sold out. Balance of sites about 70%.

Others included Hillstreet, Village, Warner, Huntington, L.A. Olympic Aud., Pasadena Academy, Glendale Alex, Long Beach Aud., Fox Wilshire.

ASK UA CIRCUIT, 'WHERE'S DIVVY?'

By WHITNEY WILLIAMS

Hollywood, July 23.

A proxy fight looms over management of United Artists Theatre Circuit, one of the largest chains in the country. Group of important investors in circuit, including theatremen, business leaders, realtors and film production figures, are dissatisfied with operation of circuit. They have formed a combine and reportedly control around 350,000 shares of the 1,140,466 outstanding.

Syndicate is working under the name of Better Management for UA Circuit. Members include Samuel Goldwyn, Walter Reade Jr., who also heads his own distribution and theatre circuit; Mary Pickford; Jerry Ohrbach, David May, Al Bloomingdale, bizmen; and Maxwell Cummings, Montreal real estate operator.

Group for past year has been quietly buying up UATC stock, to add to previous holdings. First move has already been made toward obtaining control of company, of which George P. Skouras, brother of 20th board chairman Spyros Skouras and late Charles Skouras, is president.

Proxies were mailed to UA stockholders last Monday, Tuesday and Wednesday (15-17) bearing names of Cummings, Ohrbach (who resigned July 1 as prexy of Ohrbach's Inc.) and Reade, with a view to calling a special meeting, permitted under laws of Maryland, where UATC is incorporated. Session probably would be held in N. Y., where circuit is headquartered.

Dissident faction was formed because of concern over the circuit's present status and its future, according to one of the group, who asked not to be identified. "We felt," he said, "that any company which hasn't paid any dividends since 1952 isn't doing well for its stockholders."

Joseph H. Flom, attorney for the group, said this week that the company's holdings "are inherently valuable and can be made to produce an adequate profit for stockholders." He stressed that the dissidents are disturbed by the "lack of dividends."

Chain had net income of $301,473 for the fiscal year ended Aug. 31, 1962 on gross revenues of

(Continued on page 22)

Can't Expect Quality From Video; Dave Picker Contends Hope For Film Biz With Experimentors

It is the "definite responsibility" of the major picture companies to help in the development of the younger, more experimental filmmakers who have been arriving on the scene. Such is the opinion of David Picker, UA v.p. and dealmaker, who points to his own company's dealings with people like Frank & Eleanor Perry and Ralph Nelson as examples of how this can benefit both a company and the industry.

Nelson's "Lillies of the Field" was a big success at the recent Berlin Film Festival where it won for its star, Sidney Poitier, the best actor award. Perry's indie "David & Lisa," for which UA naturally is not taking any bows, has been a strong factor in the confidence of other new filmakers to try their luck and UA is currently making a pic with Perry in Pennsylvania called "Ladybug, Ladybug."

"Where are these guys to get their experience?" Picker asks. "There's no real quality on tv. They have to be given a certain amount of opportunity and it is the definite responsibility of the majors to see that they get this opportunity. We have to give the creators their chance. Don't give 'em carte blanche, but it must be done," he states.

UA is presently talking with Nelson about more pix and of course Perry is already working on one, with others to follow. Although Tony Richardson is not exactly a film newcomer, his production company is currently lensing a low-budgetter in Ireland called "Take Love Easy" and there will be others. They're not all successful, he clearly points out, but they can mean things for their participants as in Perry's case and that of director Dennis Saunders who directed a low-budget pic for UA called "War Hunt" which itself was a bomb but which led to other megging assignments.

"You have to do a certain number of 'Lillies' and 'Ladybugs'," he says. "If you don't you stagnate. It's just not being done enough. It used to be the studios that built talent but most don't do it anymore." Universal currently has a plan to go into operation whereby it will produce some low-budget films under a separate production scheme than that used for its major productions, with the intention of building young creative picture talent.

It's not just a matter of giving the creators an opportunity either, Picker points out. "It gives a company a chance to get special subject matter. The results aren't necessarily commercial but they're very important because without them where are these people going to come from? Also, if we didn't make some of the pictures we have made in the past, we wouldn't have had some of our winners," he notes.

Picker feels that not enough companies are trying to develop this type of picturemaking talent and that, in ignoring these folks, they are not fulfilling their responsibility to either themselves or the industry. He feels that this is unfortunate because the industry needs constant creative stimulation and this is one of the major sources of such inspiration. He says that he is constantly talking with young filmakers about projects and feels that more picture company execs should spend more time with these makers. After all, "for the cost of one 'Taras Bulba' you can make a hundred of these," he comments.

Shepperton On the Hum

Robert S. Ferguson, Columbia v.p., back in Manhattan after the transAtlantic bit, related that the Shepperton Studio in Middlesex was going in high gear. American filmmakers have the lot well occupied.

Hal Wallis is going with "Becket," Otto Preminger is editing "The Cardinal," Carl Foreman is finishing "The Victors," Stanley Kubrick is editing "Dr. Strangelove" and Irving Allen is shooting the interiors for "Long Ships."

DFZ on Average Film Costs: From $2-To-$6-Million

Paris, July 23.

Twentieth-Fox isn't anticipating any more pix in the budget category of "Cleopatra" ($30,000,000-plus). Prez Darryl F. Zanuck reported here that in view of today's production costs, 20th will make "a few pictures" in the $2,000,000 range, but that most will average about $3,000,000.

However, he added, "The Sand Pebbles" will cost in the neighborhood of $6,000,000, and "The Sound of Music" will be about the same. That's still a far cry from the "Cleo" expenditures.

The prez anticipates making 10 to 12 films in Hollywood and six in Europe in the next year.

WELTNER, BOASBERG SEE BRONSTON IN MADRID

George Weltner and Charles Boasberg, big men at Paramount, left New York Monday (22) for Madrid conferences with Samuel Bronston concerning the latter's production of "The Circus," which is to be a Par release.

Indications are that further Par-Bronston coproductions (or some other kind of affiliation) are in the offing.

Prescott's Two Cartoon Features

Readying For Market — 'Oz' Carrying Name — Voice Cast—Animated Overseas

Boston, July 23.

Norman Prescott, Boston-based film producer, is back from Europe with the first rushes of his new indie production, a full-length animated color feature, "Return to the Land of Oz."

Judy Garland's daughter, Liza Minnelli, plays the voice of Dorothy. (Publicity angle: mother played Dorothy 23 years ago in "Wizard of Oz"). Ethel Merman is the wicked witch voice; Danny Thomas, the tin man; Peter Lawford, the scarecrow; Milton Berle, the cowardly lion; Rise Stevens, the good witch; Jack E. Leonard, the signpost; Paul Ford, Uncle Henry; Paul Lynde, pumpkinhead; Herschel Bernardi, the wooden horse; Mel Blanc, the crow; Margaret Hamilton, Aunt Em. (Miss Hamilton played the witch in the Judy Garland starrer 23 years ago).

The animated film version, Prescott said, is all new from top to bottom "taking 'Dorothy' back to Oz for a second visit with an entirely new score of 15 orig songs written by Sammy Cahn and Jimmy Van Heusen. Theme song is: "Faraway Land." Others: "If You're Gonna Be a Witch. Be a Witch," "B-R-A-N-E Spells Brain," "An Elephant Never Forgets," "Horse on the Carousel," "You Have Only You," "That Feeling for Home."

Walter Scharf did the scoring for the picture and has completed the entire cast album with the "Oz Symphony Orch," comprising 85 tooters. The film, Prescott stated, runs two hours with an overture in Broadway musical style during which audiences will see abstract colors, shapes and forms on the screen. The end titles show the animated characters taking curtain calls with their cartoon faces dissolving into the actual faces of the name personalities who play each role.

"Return to the Land of Oz" is skedded for winter release, Prescott, former Boston and New York radio and tv personality, and executive vice president of Pleasure Island, $4,000,000 Wakefield, Mass. amusement park, said. It is planned as a roadshow picture in widescreen and color, at present.

"Oz" is Prescott's second animated film. His first, made in Europe, "Pinocchio's Adventure in Outer Space," is completed and is currently being scored.

Prescott is mapping his own promotional campaign for the "Oz" film and has already worked out a number of interesting gimmicks.

Johnston Still Critical

Washington, July 23.

Eric Johnston remains in critical condition at George Washington Univ. Hospital here.

Motion Picture Assn. of America prexy's condition is about the same, an aide reported.

Final Moscow Festival Reviews

Meet Balujev
(RUSSIAN)

Moscow, July 16.

A Lenfilm Studio production. Directed by V. Komissarzhevsky. Screenplay, V. Kozhevnikov and Komissarzhevsky; camera, V. Levitin, D. Meschiev; music, V. Christjakov. At Moscow Film Fest. Running time, 120 MINS.

Balujev ..... J. Pereverzev
Dusja ..... N. Urgant
Zaitsev ..... S. Sololov
Zina Penochkina ..... S. Dick
Marchenko ..... P. Morozenka
Kapa Podgornaja ..... Z. Kirienko
Shpakovsky ..... A. Romashin
Isolda Besuglova ..... N. Korneva
Fokin ..... A. Pankov
Bubnov ..... S. Plotnikov
Firsov ..... S. Blinnikov
Petukhov ..... P. Krimov
Krochalev ..... J. Kosuchin

Balujev is a senior engineer working on a pipe laying project carrying natural gas through a remote part of the country. At first, it looks as though the problems of construction will provide the film with its drama. But the difficulties of going through a bog are dropped, and the narrative concerns itself instead with the problems of other individuals at the camp. These incidents are of little point or interest, and the characters artificial. The film meanders along talking all the time, and uncertain of what it is supposed to be saying or doing.

Film is timidly modern in that the rights of a worker as an individual are stressed, an affair is suggested, an abortion hinted and official attitudes held to be restrictive. But it's all very dull.

J. Pereverzev makes a hearty Balujev, the girls are certainly not camp workers, the score is inappropriate, the direction labored. How unfortunate that one of the few Russian films dealing with the present rather than the last war should be so confined in outlook and lacking even the elementary principles of cinema art. *Prat.*

Each Day I Cry
(Hiko Shojo)
(JAPANESE)

Moscow, July 16.

Nikkatsu Corp. production. Directed by Kei Urayama. Screenplay, Grayama & Yoshio Ishido from original story by Kei Moriyama; camera, Kurataro Takamura; music, Toshiro Mayuzumi. At Moscow Film Fest. Running time, 114 MINS.

Saburo Sawata ..... Mitsuo Hamada
Taro ..... Asao Koike
Yumiko ..... Minako Kazuki
Chikako ..... Fukuko Sayo
Wakae Kita ..... Masako Izumi
Chokichi ..... Jun Hamamura

This is a sympathetic, well-acted study of a wilful, high-spirited young slum girl neglected by her drunken parents, who finds a companion in a boy her own age. He leaves her because she cannot seem to avoid misadventures which cast her in a dubious light and eventually take her to a reform school. Boy and girl are finally reunited and here the film should end with the hope of a better life.

Unfortunately, the director drags on to reach the same conclusion after introducing other issues of little consequence and which are under-developed.

The main part of the narrative takes a realistic view of life, in a fire in which a chicken house is burned down and the birds fly around in agony against the night sky with their feathers aflame. *Prat.*

Lupeni 29
(RUMANIAN)

Moscow, July 16.

Romfilm (Bucharest) production and release. Stars Lica Gheorghiu, Colea Rautu. Directed by Mircea Dragan. Screenplay, Nicolael Tic, Eugen Mandric, Dragan; camera, Aurel Samson; music, Theodor Grigoriu. At Moscow Film Fest. Running time, 118 MINS.

Iona ..... Lica Gheorghiu
Petre Letean ..... Colea Rautu
Todor Baci ..... George Calboreanu
Varga ..... Stefan Ciobotarasu
Matelanu ..... Costel Constantinescu

Dupeni is a mining town in Rumania which was hit by industrial unrest in the '20s, and this film spotlights the culminating struggles of 1929 when workers were mown down by the military before their strikes succeeded. The subject is probably more inspiring than the resultant film, which has been directed with a heavy hand. An unlikely starter for Western territories.

At the beginning, the subject is treated as a personalized story, showing a young husband going off to work, leaving his wife and child behind at home. But there's a mine disaster that day, and he never returns. Some years later the wife gets work at the pit, but at that point, the individual narrative is submerged. And the focus is on the mass movement struggling for existence.

There are some impressive crowd scenes, but these are often too loosely edited. However, a negative nightmare sequence of a mine disaster comes across with stark realism. Much of the dialog sounds as if it come straight out of the text book. The subject provides few chances for individual performances. An overpowering score in stereophonic sound is no help, but other credits are up to average. *Myro.*

Toha-Hero of Southern Bandung
(INDONESIAN)

Moscow, July 16.

Perfini Film Studio (Usmar Ismail) production. Directed and written by Ismail. Camera, Max Tera Kusnen; music, Saiful Bachri. At Moscow Film Fest. Running time, 160 MINS.

This Indonesian film is a worthy and sincere try by a nation that has had little experience in production. The lack of professional know-how is all too evident. Pic can only be rated a possibility for the Asian market.

It's a story of the country's war of liberation against the Dutch, culminating in an exploit of individual heroism when a soldier sacrifices his own life to blow up an enemy ammunition dump. Running through the yarn is a charming and tender romantic theme, though the treatment is always on the naive side. Despite its deficiencies, the film shows promise of technical skill, and the acting is sincere. *Myro.*

Cold Tracks
(NORWEGIAN)

Moscow, July 16.

Directed by Arne Skouen. Screenplay, Skouen and Johan Borgen; camera, Ragnar Sorenson; editor, Byern Breigutul; music, Gunnar Sonstevold. At Moscow Film Fest. Running time, 91 MINS.

Odmund ..... Toralv Maurstad
Ragnhild ..... Henni Moan
Tormod ..... Alf Mailand

Norway is in the minor league among the European filmmaking countries, and that is all to clearly reflected in this festival entry. It is a slow, mainly dull wartime story, with little prospects outside the Scandinavian territories.

Twelve fugitives from Fascism are crossing the mountains towards the sea and, they hope freedom. But their departure is delayed when the guide decides to pick up his sweetheart. Bad weather interrupts the journey, and the fugitives are buried in the snow. Fifteen years later, the guide returns to the scene, only to find that his former sweetheart is now married to someone else on the expedition.

The trek across the snowy mountains lacks excitement, and the direction and action is on the heavyhanded side. *Myro.*

Naked Among The Wolves
(EAST GERMAN)

Moscow, July 16.

DEFA (East Berlin) production and release. Features Erwin Geschonnek, Fred Delmare, Armin Muller-Stahl, Gerry Wolf, Eric S. Klein. Directed by Frank Beye. Screenplay, Bruno Apitz, based on his own novel; camera, Guenther Marczinkowsky. At Moscow Film Fest. Running time, 121 MINS.

Although there has been an abundance of films from the Eastern European bloc on the subject of concentration camps, there are few to match this East German production for sincerity and production quality. It is a powerful narrative of the last weeks at Buchenwald, before its liberation by the Yanks, and it is a moving experience. As always, this type of yarn is hard going for Western audiences, but it merits some playing time in the West.

The author had the misfortune to have had first hand experience of Buchenwald, so presumably there is an authentic background. And apart from the fact that the camp guards and the Gestapo are shown as bullies and thugs, there is little of the conventional propaganda tract in the story.

As a novel approach to the plot, the main incident revolves around a young Jewish boy, rescued from the Polish ghetto, who is secreted into the camp by a Pole. The commandant gets word that the boy is there, and starts a reign of terror, but the camp underground gets to work, moving the child from one hiding place to another, outwitting the guards until the end. By the time the boy is found, it is too late as the noise of American artillery penetrates the camp, and the guards prefer to run for it.

The climatic scenes in which the thousands of inmates realize that they are free at last is magnificently photographed. They are caught running towards the camera lens, gradually filling the screen and showing natural signs of joy and hysteria. There are, on the other hand, some incidents which strain credibility somewhat, but they are of relatively minor significance.

As it is always easier to portray heavies on the screen, it is the camp guards and the gestapo bullies who emerge as clearcut characters. But there is a high all-round standard of acting by a cast unknown in the West. Technically, the pic measures up to present day standards. *Myro.*

The Dear Family
(DANISH)

Moscow, July 16.

A/S Nordisk Films Kompagni Production. Directed by Erik Balling. Screenplay, Arvid Muller based on play by Gustav Esmann; camera (Eastmancolor), Jorgen Skov; music, Kai Normann Andersen. At Moscow Film Fest. Running time, 100 MINS.

Friis ..... Gunnar Lauring
Elise ..... Lise Ringheim
Emily ..... Belle Virkner
Ida ..... Ghita Norby
Jacob ..... Ole Soltoft
William Randall ..... Bjorn Watt Boolsen
Claes of Lejonstam ..... Jarl Kulle
Valdemar Nystrom ..... Ebbe Langberg
Count Maagenhjelm ..... Henning Moritzen
Von Schidpadde ..... Keld Markuslund
Ludwig ..... Buster Larsen
Julie Hansen ..... Lily Broberg
Irmelin ..... Susse Wold

The scene is Copenhagen at the turn of the Century, and against a rich background. Story covers the misadventures of a wealthy widower, his three lovely daughters, their husbands and suitors. There are the usual incidents with early cars, lively dances, amorous dallyings and family scandals.

Dialog is occasionally witty, but the events are stagebound if nicely photographed. Acting generally is deft.

Most of this is however, of no consequence. One of the best scenes involves an Englishman who is delegated to tell a neice of "the birds and the bees." *Prat.*

Marriage Circle
(INDIAN)

Moscow, July 16.

R. D. B. production, Calcutta. With Suchitra Sen, and Soumittra Chatterjee. Directed by Ajoy Kar. Screenplay, Nripendra Krishna Chatterjee; story Ashutosh Mukherjee; camera, Bisu Chakravarty; editor, Baidyanath, Chatterjee; music, Hemanta Mukherjee. At Moscow Film Fest. Running time, 120 MINS.

The theme of racial inequality is the purpose of this drab Indian film. Unfortunately, in telling the story of a rich man's daughter who marries a poor professor, it trails off into a tedious collection of silly misunderstandings. The couple part, and when the wife later finds a new significance in the holy words from the Veda (spoken at the Hindu marriage ceremony), she goes back to her husband only to find he has disappeared.

The conflicts are slight and hardly justified, reality is barely suggested, and the emotions seldom touched by this slow film. *Prat.*

Saladin
(EGYPTIAN)

Moscow, July 16.

A Lotus Film production for the Egyptian State Cinema Commission. Directed by Youssef Chanine. Screenplay, Youssef Al Sebai; camera, Eastmancolor), Wadid Serry; music Francesco Lavagnino. At Moscow Film Fest. Running time, 180 MINS.

Saladin ..... Ahmed Mazhar
Virginia ..... Nadia Loufti
Richard of England ..... Salah Zulficar

Here we see the Crusades from the Arab point of view. They are the heroes—the English, French and Spanish are the villains—and they justify this attitude. This three-hour, costly Egyptian epic is a revealing production in many ways. Judged on the same level as the average Hollywood and Italian "spear and sandal" epic, it's superior in technique, story, authenticity and vigorous acting. Its makers, having learned from Hollywood, naturally follow a melodramatic and often absurd course. But their firm belief in the power of love, the uselessness of war and the dignity of the Arab people cannot be denied.

The narrative forcefully reminds Christians of the horrors they have committed in the name of Jesus Christ, who himself preached

(Continued on page 8)

First Sci-Fi Fest at Trieste

"X"-The Man With X-Ray Eyes
(COLOR)

Slick programmer with science fiction mixed with chase scenes; treats too many aspects skimpily but has exploitation handles.

Trieste, July 16.

American International release of James H. Nicholson-Samuel Z. Arkoff production. Stars Ray Milland; features Diana Van Der Vlis, Don Rickles, Harold J. Stone, John Hoyt. Directed by Roger Corman. Screenplay by Robert Dillon from original screenplay by Ray Russell; camera (Eastmancolor), Floyd Crosby; editor, Anthony Carras. At Trieste Science-Fiction Film Fest. Running time, 80 MINS.

Dr. Xavier ..... Ray Milland
Diane ..... Diana Van De Vlis
Sam ..... Harold J. Stone
Crane ..... Don Rickles
Dr. Benson ..... John Hoyt

American International has enough exploitation handles in this sci-fi thriller, with some philosophic aspects and more suggestive and justified nudy-comico scenes to have this shaping a good programmer. Film has fine technical assets, color and Ray Milland as a name.

Basically its the plot where the scientist tampers with the unknown and is severely punished in the end. Ray Milland is a doctor who has devised a drug that he thinks will allow men's eyes to see infinitely more.

He tries it on himself when he is refused a grant to continue experiments on animals. He at first is put out of commission by a blinding light but then can see inside human tissue and through clothes. This permits him to visit a party where the women are nude to him (but this is kept to bare limbs and shoulders). But it also has enough suggestiveness for those wanting kicks rather than story.

Things get worse as he kills a friend inadvertently, forcing the doctor to hide out in a carnival as a mindreader. A girl who believes in him tries to help and they go off to work on some antidote. But winning money via seeing through cards at Las Vegas has a well-done police chase and his ending up at a revivalist meeting.

There are many interesting comic, dramatic and philosopical ideas are touched on but treated only on the surface. However, director Roger Corman keeps this moving and Ray Milland is competent as the doomed man while others are adequate if only stereotype figures. Special effects on his prism-eye world, called Spectarama, are good if sometimes repetitive.

In short, an above average sci-fi thriller with a better technical envelope to pay off commensurately. *Mosk.*

The Amphibious Man
(RUSSIAN-COLOR)

Trieste, July 16.

Sovexport release of Lenfilm production. With K. Korieniev, M. Virzinskaya. Directed by Y. Kasancki. Screenplay, A. Blajaev, Kasancki from book by Blajaev; music, Tirentev. At Trieste Film Fest. Running time, 100 MINS.

Sea Devil ..... K. Korieniev
Alicia ..... M. Virzinskaya

Legend, romaitic love, melodrama, adventure, folklore and science fiction are adroitly mixed in this Russo Sovcolor opus. It's naivite is okay via its folksy feeling. This could well be a specialized dualer abroad if its deceptive simplicity may make it more difficult for arty houses.

In some mythical Latino country, a scientist has turned his only son into an amphibious man who lurks in the waters near a little town and frightens pearl divers who dub him the Sea Devil. One day, he saves the comely daughter of an old fisherman from a shark and falls in love. But she is promised to an evil overseer of the divers by the father. And she marries the evil one. It seems the amphibious man also can walk about on land as a seemingly ordinary mortal.

Direction has a romantic flair and displays fine work with the cavorting scenes under the sea, and the Devil's trip into town which is strange and new to him. This basically is good moppet item, too, as well as entertaining for adults.

The scientist had hoped to found a brace of new people who would be completely free but realizes that the world is not ready for this yet.

Color is good, the underwater scenes are expertly done and the story fine except for too much forced plotting at the end. A successful adventure opus is the tag for this. *Mosk.*

The Celestial Brothers
(RUSSIAN-COLOR)

Trieste, July 16.

Mosfilm production and release. Direction, editing, lensing and compilation by A. Gostiev in Sovcolor. At Trieste Sci-Fi Film Fest. Running time, 70 MINS.

Documentary depicts the training, space flights and reception of the two Soviet cosmonauts, Nikolaiev and Popivic, who orbited together in space last year. It is of interest in its look at the preparation and the footing within the capsules in the space conscious age.

But this needs shearing of its excess propaganda aspects and the repetitive footage of the two men at play. In this form, it could be an okay supporting film for special use abroad as well as possibly for tele.

Both are shown under the severe duress of space tests of noisy lights and sounds, weightlessness, parachute jumps and physical training. Then the blast off, with rockets concealed for military purposes, shots of them in the capsule and the mighty welcome of the Russo people and Premier Khrushchev's kisses. Color is good and the men come over well in their simplicity and dedication.

Shots of Lenin worked in for extra patriotic note, their visit to his mausoleum, and some speeches can be cut. It is technically good in spite of the mixture of news footage, handheld camera work and improvised aspects. *Mosk.*

Ikarie XB 1
(CZECHOSLOVAKIAN)

Trieste, July 16.

Czech State Film production and release. With Zdenek Stepanek, Radovan Lukavsky, Dana Medricka, Miroslav Machacek, Frantisek Smolik, Jiri Vrstala, Marcella Martinkova. Directed by Jindrich Polak. Screenplay, Pavel Juracek, Polak; camera, Jan Kalis; editor, Josef Dobrichovsky. At Trieste Sci-Fi Film Fest. Running time, 90 MINS.

Vladimir ..... Zdenek Stepanek
Mac Donald ..... Radovan Lukavsky
Nina ..... Dana Medricka
Marcel ..... Miroslav Machacek
Anthony ..... Frantisek Smolik
Erik ..... Jiri Vrstala

This rates as a finely made futuristic look at space travel. If it has a few shafts of propaganda, this Eastern Bloc pic is otherwise refreshingly free of dogma. In these days of space travel it bodes something of dualer or specialized use abroad. Its close quarter work and solid special effects and theme also make this loom a video bet in foreign spots.

A space ship is on its way to explore a new planet in some future time when there is evidently a one-world government judging from the many differing nationality names on board. But all, of course, speaks only Czech. There is space fatigue and adventures as a radiating star induces sleep in the crew and a discovered derelict space ship is found to have live atom bombs on board.

This last is explored by two men on the space ship and it is revealed as probably American, due to dice and money clasped in the hands of a dead man. Talk has it that the 20th Century had the Hiroshima bombing but also some great men and things.

But the main appeal is the inventive interiors of the ship, Ikarie XBI, the method of eating, a comical robot and the one man who goes mad from space claustrophobia. Direction keeps the human relations on a simple almost schemate plane and the mixed female and male crew do not have any jealousy trouble.

But aside from this, the impeccable ship interiors, the space efforts on leaving the ship to examine the derelict and the gleaming workings keep this interesting despite the shallow personages. It is technically firstrate. Acting is good within its conventionally geared people. A grain more of inventiveness would have made this one of the better sci-fi pix. *Mosk.*

Nicolas Reisini, Cinerama's chairman-prez, now conducting his business from bedside. Sprained a ligament when in London last week, will be locally hospitalized for the next few days.

NOVEL NEW FILM FEST: SCI-FI

Footnotes To Moscow Fest

Moscow, July 23.

By the end of the first week 481 journalists had been accredited to the Moscow festival, more than half of them coming from overseas . . . In theory, housing all fest guests in one huge hotel should make for ease of communication. In theory. But the huge Moskva Hotel, like all the others in the Soviet Union, dispenses with the facility of a telephone switchboard, but there's a do-it-yourself dialing service, which can only function when one knows the room number of the person to be contacted. Otherwise, meetings are a chancy affair, usually in the vast dining hall at meal times. . . . United Artists set the social ball rolling with an intimate supper party after the screening of "The Great Escape." **Ilya Lopert,** who has a fluent command of the Russian lingo, organized a lavish caviar-cum-vodka meal in the House of Journalists. . . . The Hungarians followed the next night, after the showing of "The Song of Iron," with a midnight buffet at the Moskva. There was no shortage of caviar or vodka at this shindig, either. . . . With the ruble worth a dollar, fest visitors are astounded at the high cost of living, though it doesn't seem to deter the Muscovites who crowd around the stores and cheerfully stand in line to buy everything that's going—but not at bargain prices. Soft drinks in the Palace of Congress, where the fest films are unspooled, can cost up to a ruble. . . Conversely, Cuban cigars are widely on display, and despite the artificiality of the rate of exchange, are moderately priced.

One of the more frustrating aspects of the fest is the lack of adequate documentation. Trying to get a synopsis and cast list of a film in competition, particularly in English, is like asking for gold. Many reviewers found themselves spending more time searching for the credits than in actually seeing the films. . Among the many pix in the non-competitive sector was the Cannes prizewinner, "This Sporting Life," which Continental is distributing in the U.S. . . . **Edgar Anstey,** one of Britain's leading documentary directors, served on the short film jury. . . . Film fans, it seems, are the same the world over. There's a constant crowd day and night outside the Moscow Hotel to catch a glimpse of the stars, but they behave in a most orderly manner and do not make a mad scramble for autographs. Instead, they applaud anyone they recognize. . . . Among the personalities getting this treatment were **Geraldine Page, Georgia Moll, Simone Signoret** and **Yves Montand,** and a host of artists from the Eastern European bloc.

At the half way mark, the festival had a day of rest from films, and organized a day's outing along the Moscow canal. **George Stevens Jr.** fascinated the Russians on this trip with his color Polaroid camera. They were astounded at the instant print service. . . . Hitting back at Izvestia, which beefed that the lyrics of "West Side Story" had been deliberately omitted when the pic was first shown, **Stanley Kramer** read the lyrics at the second showing at the Kremlin Palace. He made it clear that they had nothing to conceal. . . . The French Embassy in Moscow invited a contingent of fest guests for the Bastille Day ceremonies. . . . Associated British Pictures, via **Robert Clark, Dr. Eric Fletcher, M.P.,** and **Macgregor Scott,** tossed a private luncheon in honor of **Madame Ekaterina Furtseva,** the Soviet Minister of Culture, and **Alexei Davidov,** the boss of Sovexport Films . . . **J. Jay Frankel** was also around the fest, but living in splendid isolation at the Sovietskaya, away from the main crowds at the Moscow. . . . The fest bulletin, Sputnik, is published daily in Russian, and in English and French on alternate days.

Francis Lederer, now director of ANTA's Academy of Performing Arts in Los Angeles still possesed of charm and presence, is here to see films and study the work of the State Institute for Theatre Arts. . . . Not only were posters advertising the festival all over town, there will be a special postage stamp issued.

Politics intruded: the Chinese delegation didn't come and its film was withdrawn. The Russians are apparently extremely worried over the Chinese issue. . . . **Sergei Bondachuk** is using the Kremlin buildings as his "backlot" for his mammoth production of "War and Peace." This should cut down his costs! . . . The Russians were, mainly, pleased with **Vidor's "War and Peace"** and think **Audrey Hepburn** made a perfect Natasha.

Thomas Guttierres Alea of Cuba didn't come after all and his place on the jury for shorts and documentaries was taken by **Octavio Cortasar.** . . . **Alexander Karaganov** (USSR) added to the jury for features and **Asrula Sani** (Indonesia) added to the shorts jury panel. . . . The Press Club is adorned with caricatures of film people and guests by painter, **Alexander Sokolov.** . . . The Russian delegation consists of 18 members of the Organizing Committee of the Assn. of Film Makers of the USSR, lead by **Sergei Gerassimov,** and another 25 delegates from the 15 "republics" . . . nothing is perfect after all: in the new Palace of Congresses the designers thought of everything—except that everytime a door opens during a performance the light from outside streams in! . . . Kuwait has now entered the festival with the short "Feast at Kuwait" making the number of participating countries 56, if we count right.

Hootenanny, Then Gospel Music Craze, Latest For Fad-Riding Sam Katzman

Hollywood, July 23.

Sam Katzman is hopping onto latest flush of excitement in the folk music field. Producer is now in the midst of filming "Hootenanny Hoot" for Metro-Goldwyn-Mayer. He has lined up The Brothers Four, Gateway Trio, Judy Henske, Sheb Wooley, Johnny Cash, Joe and Eddie and Cathy Taylor to perform some 13 songs in the picture. Folk artists collectively have record sales of 25,000,000. Additionally, Wooley and musical director Freddie Karger have composed the title song, which Wooley will sing in the picture.

"Hootenanny," consistent with Katzman's record of low cost films, will be shot on a $500,000 budget. (He's produced more than 500 pix since 1930.) Not stopping with "Hootenanny," Katzman is also prepping a film with writer Robert B. Gordon on the Gospel music craze, which he dopes as the next trend. Previously, Katzman was firster with rock 'n 'roll, calypso, twist and other momentary entertainment whirls.

Reminiscing to VARIETY, producer recalled his first film of major note 25 years ago was "His Private Secretary," made at a cost of $9,300 and sold through states rights. He got $16,000 back on one playdate alone.

Starting at William Fox as an office boy in 1916, Katzman ended up a director and, after 13 years, "I found out I didn't have a steady job." He decided then he would never work for anybody again and, although his association with Columbia has been lengthy, it has been on a fully independent status. Previously, he had been with Monogram, then Allied Artists when the name was changed. Pictures turned out during this time were bread-and-butter moneymakers, made modestly but bringing back not so modest grosses.

TRIESTE, ITALY, IN INAUGURAL

By GENE MOSKOWITZ

Trieste, Italy, July 23.

It might seem continental Europe hardly needs more "festivals," of any kind. The terrain is literally dotted with film, music, arts and mixed festivals. Indeed the festival is the only, and the end, idea of resorts anxious to promote greater tourism. With that much prelude, herewith a report of the first Science Fiction Film Festival, staged here July 6-14 without the blessing of the Federation of International Film Producer Assns.

Trieste's main value inheres in specialization. The bigger film festivals (like Venice, its Adriatic shore neighbor) are broader, more cultural and not receptive to anything so commercial as "exploitation" features.

Another novelty here was the decision of the jury to recognize no difference between a feature and a short. Hence the grand prix, the Golden Spaceship (sic), was split equally between a longie and a shortie.

Short notice given as to the Sci-Fi Fest had auspices accepting old with new product. Japan which has a notable production of sci-fi pix, was conspicuously absent. Subtitles were missing but breakin as for "celebrities," only two people involved with film production showed, and they were both American, namely, James Nicholson, head of American International, and Bill Levy his European rep.

Not being member of the Motion Picture Export Assn., belonging to FIFPA, AIP could enter this affair. Company world-preemed a new pic "X-The Man With the X-Ray Eyes," starring Ray Milland and directed by Roger Corman, as well as sending an older one "At-

(Continued on page 18)

4% Stock Divvy By Nat'l General

Los Angeles, July 23.

National General Corp. will pay a 4% stock dividend Sept. 20 to stockholders of record Aug. 20, marking first time that company has declared a dividend since 1960 and another milestone in its steadily increasing earning performance. Failure to pay any dividends has been frequently raised at some of the recent stormy NGC stockholder meetings. Firm has 3,313,363 common shares currently outstanding.

Eugene V. Klein, company prez, stated, "The stock dividend is an effort to enable our shareholders to participate in the continuation of our development." The company now, he assured, "is in a position to consider a dividend policy on a continuing basis."

Exec also stated this does not rule out the possibility of cash dividends "when practical." At present, NGC is using its cash to implement its diversification program.

National produced earnings of $1,700,000 or 53c per share on sales of $23,700,000 for first half of fiscal 1963, ended last March, according to Klein, who indicated expectations for substantial gains throughout the year.

Company is adding a nationwide system of closed-circuit theatre color entertainment and plans entry into production and distribution of motion pix in its increased diversification program.

Yanks Put Best Foot Forward; Stevens: 'Moscow Fest Very Special'; Emergent Lands' Amateur Films

By HAROLD MYERS

Moscow, July 23.

Because the Moscow film festival is an event of the greatest political importance, and because it also has considerable cinematic interest, the American film industry thought it was worth a try to play them in their own ball park—and win, That is how George Stevens Jr., of the U. S. Information Agency summed up the decision to send a delegation that was not only powerful in numerical terms, but loaded with distinguished names in all phases of Yank film making.

Recalling that at the two previous fests American participation was far less than distinguished, Stevens said the festival provided the ideal opportunity to show the Russian people the character of American films, and the thinking of American film makers. There had been many opportunities to achieve this objective, such as press and tv interviews, press conferences, and the actual presentation of films both in and out of competition.

Stevens is convinced that the United States has dominated this fest, not alone by the stature of the delegation but by the quality of the features unspooled here. Of the official entry, "The Great Escape," he is satisfied that in all the circumstances this was the best film available, and the reviews in the Moscow press had been mainly encouraging. Although Soviet Culture criticized it for being a too light-hearted treatment of war, Izvestia took that paper to task for reviewing it in that vein, while the official fest organ, "Sputnik," clearly labelled it an anti-fascist picture. And that, of course, is an accolade from the Russians.

The most successful of the non-competitive Hollywood films were undoubtedly "Some Like It Hot" and "West Side Story," and that illustrates the wide variance in the tastes of the Soviet cinemagoing public. "Judgment at Nuremberg," shown privately by Stanley Kramer to members of the jury, was immediately invited by the Russians to be shown at the Palace of Congress in the Kremlin last night (Mon.) after the close of the festival, to an audience of film workers and Muscovites.

On the basis of his first hand observations, Stevens believes there is a need for a reexamination of the type of films offered the Russians under the Cultural Exchange plan. Because of the fact that motion pictures reach the mass audience—far more so than live shows, concerts, or even books—the film aspect of the Exchange is of major importance, and has done more to stimulate curiosity about the American way of life than any other medium. It was hard to agree a cut and dried formula, but he would favor two simple rules: (1) never to offer an inept film; and (2) always show the best in picture making.

Kramer Praised

Stevens was most gratified with the cooperation he had received from the entire American delegation. Stanley Kramer, who served on the jury, had done a great service for Hollywood, by his articulate observations, and blunt and forthright comments wherever necessary. The stars such as Danny Kaye, Tony Curtis, Geraldine Page, Susan Strasberg, Susan Oliver and Shelley Winters, had all contributed towards making America the dominant force in the festival, as well as adding the so-necessary glamor and excitement to the proceedings. There appears to be little doubt, too, that Kramer's personal stature had prevented the jury from making decisions solely on idealistic values.

The main failing of the festival has been in the over-abundance of events, both in and out of competition. The number of official e-

(Continued on page 20)

Reviewer On the Rocks

Moscow, July 23.

Dialog between VARIETY man attending the Moscow Film Festival and the press documentation distribution centre.

"Do you have a credit sheet for the Indonesian film?"

"Are you Indonesian?"

"No."

"Well, are you specially interested in Indonesia."

"No, I would just like a credit sheet."

"Well, if you aren't interested in Indonesia, why do you insist on getting the information."

At this point the VARIETY man bowed to their "logic" and made a dignified exit.

United Artists Plot Far Ahead as '66

The film business may be getting like the automotive industry where they work years in advance on new models. At United Artists, execs are presently working on plans for 1966 filming and releasing, with over 20 "major productions" already blueprinted well into 1965.

For one thing, this gives the company time. This all-valuable asset enables lengthy preparation of adpub drives and marketing development. Pix like the company's "McLintock," which has been seen in final form weeks ago but which isn't set for release until Thanksgiving, exemplify this idea, along with such as "Dr. No," which opened in London in October but wasn't brought to the States until April when it began rolling up sturdy biz.

Another advantage is inventory. UA currently has one of the largest inventories around, along with Universal which also has been building up a collection of profit-potential pix for release over the year. U too is planning well ahead, with more writers and producers currently working on projects there than ever have been since the company switched to a policy of fewer releases with an emphasis on quality.

Of course there are exceptions to this hold-for-release idea like UA's $8,500,000 Stanley Kramer production "It's a Mad, Mad, Mad, Mad World" which opens in November. But a company pushes on one like this right from the start anyway. In this realm too incidentally, George Stevens' "Greatest Story Ever Told" will wind lensing by this Friday (26) and will be released in the first half of 1964.

The point remains that, once a company gets ahead of itself, there's time to do things like work on the popularizing of a musical score and other detail, yet important selling tools. Plus, with the cushion of inventory, the pressure is somewhat taken off a company to get a picture into release as soon as possible to have something playing. All of this makes execs at UA and Universal very happy these days. Even though pix don't always work out as anticipated, the execs always know there are plenty more where the last came from.

In Moscow: '8½' & McQueen Win

Moscow, July 23.

Just-terminated third Moscow International Film Festival (alternate years with Karlovy Vary In Czechslovakia) has made these awards:

Best Film—"8½" Directed by Federico Fellini (Italy)

Best Actor—Steve McQueen in "Threat Escape" (U.S.)

Special Gold Prize (artistic achievement)—"For We Cannot Forgive" (Czechoslovakia)

Moscow Festival Reviews

Continued from page 6

Saladin

the doctrines of non-violence, of their intolerance in assuming that all Arabs yere "infidels" not fit to be trusted with Jerusalem. However, the film is never disrespectful of Christianity.

Its characters are clearly cut according to conventions, yet take on a depth of feeling and an understanding of humanity. Saladin, played by Ahmed Mazhar, is noble and wise. King Richard is mighty, vain and ambitious. He wants Jerusalem not so much for the good of the Christian people but to bring glory to himself. Oddly enough, considering the Suez affair, the French and the Spanish get the back-of-the-hand treatment while Richard is portrayed with sympathy and intelligence as a man with some doubts as to the justice of his mission, but overcome by his pride. He is excellently played by Salah Zulficar.

There is not an excessive amount of dialogue and what there is does not mince words or wasfe time. All is fire and movement, swords clash, and blood flows over the screen as the battles move from sea to desert and into castles. And the love affair? Like everything else in this picture, it's the opposite to Hollywood: an Arab Christian is in love with an English maid!

There is not much style to the direction, being a mixture of influence, but it has many clever effects and good moments. Lavagnino's score is always part of the action, expressive and lyrical. The camera work is fluent and alive. The whole is an interesting indication of things to come from other "independent countries" making films about history and their own past. *Prat.*

Those Who Take Risks
(AUSTRIAN)

Moscow, July 16.

A Schonbrunn Film production, Vienna. With Karl Schonbeck, Sieghard Rupp, Paul Dahlke, Ewa Kerbler, Marienne Rahn, Alvy Becker, Ingeborg Gruber. Directed by Edwin Zbonek. Screenplay, Helmut Andios, Zbonek. At Moscow Film Fest. Running time, 96 MINS.

Here is an Austrian film which criticizes the West German film industry. Young girls are lured into pix, and deliberately involved in scandalous goings on for the sake of publicity.

The story appears to want to say stern and meaningful things about moral standards, about newspapers which print sensational stories and the public which wallows in such yarns. But it seems to get lost in a peep show, emerging with a final statement that if girls didn't do this sort of thing the situation wouldn't exist.

The girls are all beautiful in face and figure. And the film, if it is to be believed, is likely to raise the question: what did they do to get into the picture? *Prat.*

Death Called Engelchen
(CZECH)

Moscow, July 16.

Czescoslovensky Film Export production and release. With Jan Kacer, Eva Polagova, Martin Ruzek, Blazena Holisova. Directed by Jan Kada, Elmar Klos. Screenplay, Milos Faber; camera, Rudolf Milic. At Moscow Film Fest. Running time, 160 MINS.

The obsession of the occupied countries with war films is understandable, and this Czech entry at the Moscow festival is one of the better kind. It is intelligently made, has several powerful situations, and a number of interesting characters. But this needs more editing if it is to make the grade in the West. It rates as a possible artie presentation.

The film, which is also known as "For We, Too, Do Not Forgive," is a story of the partisans fighting the Nazi occupationists, and is told in a series of flashbacks. Pic begins on the last day of the war when one of the most active and determined partisans is shot in the spine, and ends up paralyzed in hospital.

The hero's dreams and nightmares are the instrument for introducing the flashbacks, which vividly recall their more exciting and perilous experiences. There is one flashback, for example, when the partisans prepare to ambush Nazis who are accompanied by tracker dogs. First, they have to shoot the dogs, and then they annihilate the enemy.

There's another in which two Nazi deserters are picked up by the Partisans, and then voluntarily take up arms against their former comrades. In another, a female Partisan, who had been forced into prostitution by the Nazis, shoots one of the German officers in cold blood. There are many more, indeed far too many, particularly in the latter half. And this makes for some needless repetitive action.

The Engelchen of the title is the Nazi commandant, and the most hated of all the Germans. It is the thought that this officer is still alive that inspires the hero to recovery, and he leaves the hospital with only one thought in his mind —revenge.

The film is technically first-rate and the cast sustains a high all-round standard of acting. There is more shading than usual in the characterizations, which adds enormously to the acceptability of the subject. *Myro.*

Signs of the Zodiac
(MEXICAN)

Moscow, July 16.

A Section De Technicos del STPC production. With Kitty de Hoyos, Angelica Maria, Pilar Souza, Blanca de Castejon, Mario Garcia, Luis Bayardo, Enrique Aguilar, Eugenia Rios, Martha Zamora. Directed by Sergio Vejar. Written by Sergio Magana; camera, Augustin Jimenez; music, Carlos Jimenez. At Moscow Film Fest. Running time, 96 MINS.

A nasty piece of "social realism" from a union which talks of making better films for Mexico. Pretentious, cliche-ridden, boring and badly acted, it concerns three families in a slum all of whom come to a dismal end. The story serves no useful purpose no matter in what light it is considered. *Prat.*

The Boys
(FINNISH)

Moscow, July 9.

Finnish State Film Studios production. With Pentti Torkainen, Matti Louri, Um Saunio, Liisa Nevalainen. Directed, written by Mikko Niskanen. Camera (b&w) Olavi Tuomi; music, Einar Englund. At Moscow Film Fest. Running time, 96 MINS.

Niskanen's first film is a war story that is different in that it shows a country (Finland) which was occupied by the Germans as allies. The point the story tries to make, none too clearly or quickly, is that war is degrading. This is illustrated by the effect that wartime life — without discipline and guidance — has on a group of boys neglected by their parents.

Film is well photographed and naturally acted, but is only a collection of simple incidents rather than a well-told story. *Prat.*

The Shore of Waiting
(IRANIAN)

Moscow, July 16.

A Missiquiei production. With Dzafare, Foruzan, Fardin, Tahmine. Directed and written by Siamek Yasami. Camera, Enayatolla Famin; music, Morteza Hannane. At Moscow Film Fest. Running time, 100 MINS.

This primitive melodrama from a new filmmaking country concerns a teacher whose rich father has driven the fishermen from their beaches. He has 'bought' the sea. The son leaves his father to build a school and educate the much put-upon peasants. At the same time he saves his beloved from degradation and beatings at the hands of a violent suitor.

Artificial and familiar, the best to be said is that it is a start for Iran. Perhaps the villagers will enjoy it. *Prat.*

Twelve Chairs
(CUBAN)

Moscow, July 16.

Margarita Alexandre production for National Institute of Cinematography. Directed by Tomas Gutierrez Alea. Screenplay, Ugo Ulive, Tomas based on novel by Ilya Ilf and Eugene Petrov; camera, Ramon F. Suarez; editor, Mario Gonzalez; music, Juan Blanco. At Moscow Film Fest. Running time, 91 MINS.

Hippolyte	Enrique Santisteban
Oscar	Reinaldo Miravalles
Le Cure	Rene Sanchez
Gertrude	Pillin Vallejo
Ernesto	Idalberto Delgado

Here is a not unsuccessful attempt by Cubans to transpose the popular post-revolutionary Russian novel by Ilf and Petrov to the immediate aftermath of their own revolution. The story is a satirical study of the revolutionaries and aristocrats and how greed affects them both. To some extent it's surprising that it goes so far regarding wealthy people. In one scene the man deprived of his wealth says that he wants to get to the U. S. because "it has a truly responsible democratic government."

The story follows a greedy merchant, an artful revolutionary and a shifty priest in their desperate efforts to find an English chair in which a wealthy old woman had hidden her jewels shortly before she expired. The director uses silent comedy techniques to add to the humor of the whole, while the actors give genuine comic interpretations. *Prat.*

The Young Woman of Bai-Sao
(VIET-NAM)

Moscow, July 16.

Hanoi Feature Film Studio production. With Tra Giang, Tran Phuong, Ba Du, Minh Tri, Le Van Phuc, Minh Dang. Directed by Phan Ky Nam. Screenplay, Bui Duc Ai; camera, Nguyen Khanh Dzu; music, Tran Ngoc Xuong. At Moscow Film Fest. Running time, 120 MINS.

In Indonesia's "Toha, Hero of Bandung," it was the Dutch oppressors who were getting all the hate. In thie similar but better made film from Viet-Nam, a young widow changes from a shy girl into an important political figure, and it is the French who are the vile ones. These "aggressors" raped her, killed her husband, took her child and burned her village.

Although all this took place 10 years ago and the French have since gone, the film is said to be still up-to-date as U.S. Imperialists are following in the steps of the French colonialists, "turning our beautiful country into a hot-bed of war."

The events are simply told and acted with a naive charm and undeniable sincerity. *Prat.*

A Stranger In the City
(TURKISH)

Moscow, July 16.

A Be-Ya production. With Goksel Arsoy, Nufufer Aydan, Directed by Halit Refag. Screenplay, Vedat Turkali; camera, Cetin Gurbop. At Moscow Film Fest. Running time, 110 MINS.

An old emotional melodrama, the unbelievable plot tells of a mining engineer who returns to Turkey to work in the coal mine of his native town, and also marry his childhood sweetheart. On her parent's insistence, she has married a wealthy but black-hearted fellow who throws her dog over the cliff. Local politicos spread false rumors about the engineer and the wife having a scandalous liasion.

What with the mine caving in, the birth of a baby, a boy being run over, a few brothel scenes and the hero getting beaten, there's never a dull moment. Husband finally gets biffed on the head and thrown over the cliff, leaving loving couple to spend a more restful future together.

Quickly and poorly made, confusing and unreal, this preachment against intolerance has a gusto which sees it through. It is reported to be rather daring in subject matter for Turkish films. *Prat.*

Stories On A Train
(HUNGARIAN)

Moscow, July 16.

A Hunnia Film Studio producton. With Ildiko Pecsi, Adam Siptes, Imre Sinkevics, Laslo Banidi, Josef Madares, Istvan Stankos, Attila Lere, Josef Kauuki. Directed by Tomas Reni. Screenplay, Reni, camera, Otto Forgacs; music, Geza Berki. At Moscow Film Fest. Running time, 102 MINS.

This train takes a familiar track. Six workers are travelling together and they begin to tell stories about an unusual companion they once worked with on different construction projects. The narrative then flashes back to the actual events in factory life. At the end, one man doubts the existence of such a worker. He happens to be on the train and reveals himself to much rugged laughter.

Apart from being an interesting glimpse into construction work going on in Hungary, all of these anecdotes are far too long and hardly worth the telling. The players seldom emerge as definite characters; the whole is unimaginative. *Prat.*

'Longest Day,' Long Tally

Los Angeles, July 23.

"The Longest Day," which goes into first local general release tomorrow (Wed) in 28 situations in the L.A. area, racked up a terrific $462,065 for its 40-week, hardtic run at the Carthay, which ended July 17.

House, operated by Fox West Coast, now goes dark until another roadshow film shows up, with none yet in sight, according to circuit spokesman.

Inside Stuff—Pictures

After a week in London, **Frances and Sam Goldwyn** head to the Kaiserhof Hotel, Bad Gastein, Germany, for the waters and thence to Paris to supervise the opening of his "Porgy and Bess". Goldwyn threw away a line, just before they sailed last week, that in all his more-than-50 years of picturemaking he "somehow managed to produce films with English moors ('Wuthering Heights'), Tahitian storms, Sahara monsoons, Continental European atmosphere in Hollywood without having to go overseas for any 'authentic' backgrounds".

John A. Goodno, Palace Theatre, Huntington, W. Va., advises he sent a contribution to the Will Rogers Hospital (c/o Buena Vista's Irving Ludwig) relative to perhaps a memorial for F. J. A. McCarthy, former Universal sales exec who died recently. Said he feels the hospital needs more support.

Wall Street conjecture is that Paramount will cover its annual $2 dividend from operating earnings—and, further, will pick up the equivalent of $2 per share in cap gains via sale of Ampex and Fairchild holdings.

New York Soundtrack

Continued from page 4

plans for "Meeting at a Far Meridian," a Russian-American film to be lensed jointly in both countries by **Vladimir Surin** of Mosfilm and **Lester Cowan**, with a Yank and a Ruski in pivotal roles as well as to look over the foreign product situation . . . **Fima Noveck** and his namesake production company have been named technical consultant to Colorama Features on its foreign pic imports, to supervise things like titling, dubbing and such.

Federico Fellini voted best director of the year for his "8-1-2" by a jury of Italian film critics who awarded him the St. Vincent Gold Cup, presented annually at the north Italian resort centre . . . **Les Goldman** has withdrawn from active participation in Quartet Films, Coast commercial film outfit, for which he was a producer and officer, because of a "divergence of interest" between him and the studio . . . **Carlo Ponti's** "Letters of a Novice" Italo pic will be called "Rita" when it preems in the U. S. under the Colorama banner . . . UA's "Call Me Bwana" hits a multi-theatre Gotham area spread today (Wed.).

Samuel Goldwyn's "Wuthering Heights," starring **Laurence Olivier, Merle Oberon, David Niven** and **Geraldine Fitzgerald**, (currently replaying Paris) will get a nationwide revival release this fall via Continental Distributing, preeming at a Gotham eastside house . . . wrapping up its initial dates in Italy, "The Conjugal Bed" (formerly "Queen Bee") has tallied an aggregate gross of $1,256,870, making it one of the country's top grossers and a record-breaker in 33 locations. **Joe Levine** will preem the pic, for which **Marina Vlady** won the best actress Cannes award, in Gotham this summer . . . **Claude Berri** into **Fred Zinneman's** "Behold a Pale Horse."

Carl Reiner, who screen debuts as a scripter with Universal's "Thrill of It All," making with lotsa promo work on the pic's behalf, including two theatrical trailers and a series of tv spots . . . **Edward Ruff** Film Associates named to rep **Dave Emanuel's** Governor Films in the Boston and New Haven exchanges . . . **Roger V. Dickenson** appointed acting general manger of Cooper Foundation Theatres, succeeding **Kenneth E. Anderson** who recently resigned the post to enter pic production-distribution and the general investment biz in Los Angeles.

Theodore Mann flys to London today for talks with **Rod Steiger** and **Claire Bloom** about appearing in "Doctors and the Devils," **Dylan Thomas'** last work and also for talks with director **Phil Leacock** about the project . . . **Walter Shenson's** "Mouse on the Moon" opens in 20 theatres in major U. S. cities around the country within the next two months . . . American International mapping a $500,000 summer ad campaign for its "Beach Party" musical, including its largest expenditure ever in radio and tv . . . Fellini's "8-1-2" gets the Life mag treatment in the current issue and the Italo director's entire film repertoire got a spread in last Sunday's (21) N. Y. Times magazine section.

Universal's "Ugly American" awarded the "Grand Prix Exceptionnel" by the Femina Belge du Cinema, Belgium's leading femme organization, which also kudoed U's "To Kill a Mockingbird" for its "humane values" . . . **Adolfas Mekas**, "Hallelujah The Hills" will be the only made-in-USA film shown at the Montreal Film Festival (August 2-11), Fox's "The Leopard" having been lensed in Italy but which is repping Yank majors at the fest.

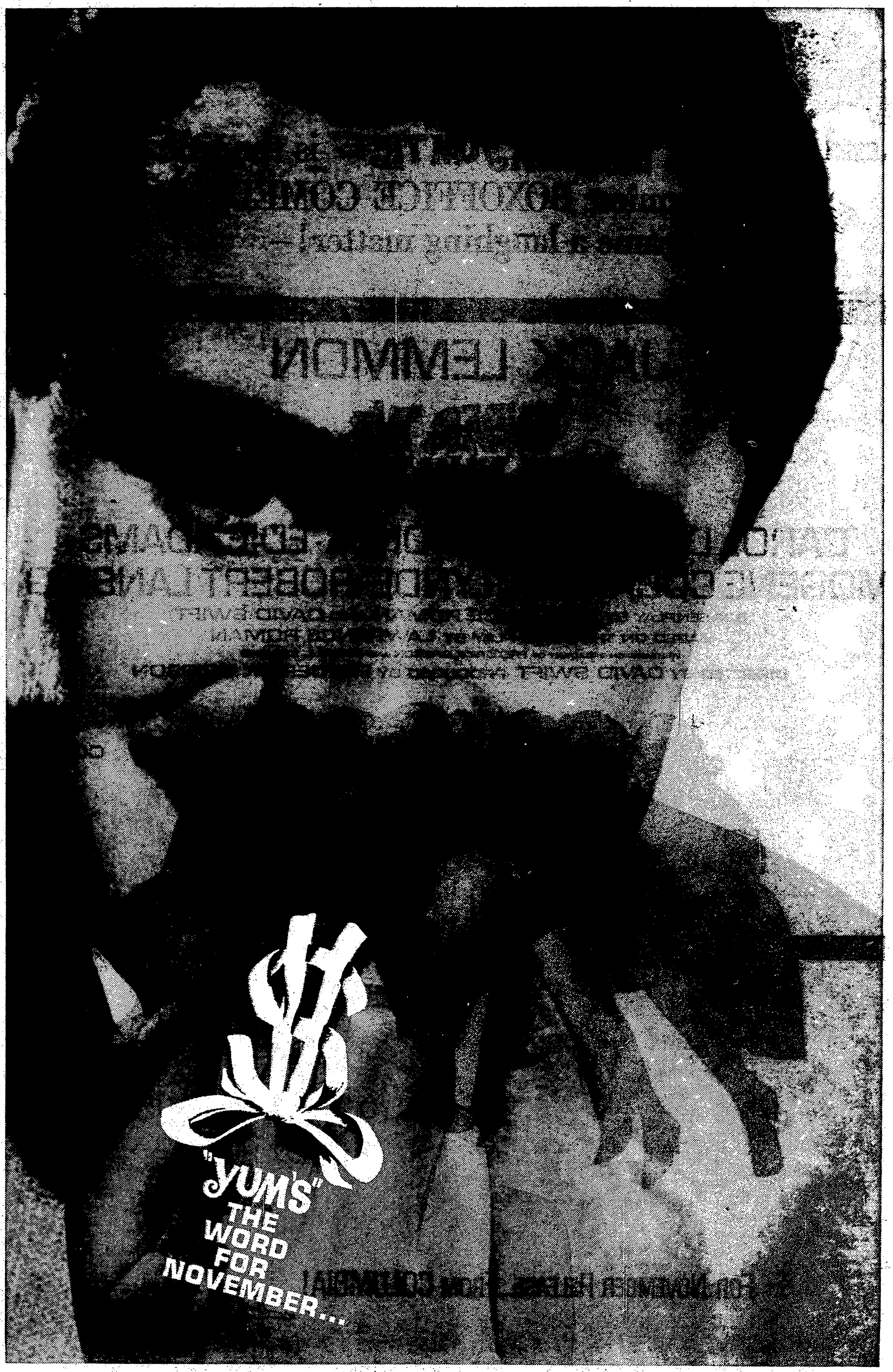
Ernest Pintoff, short subject creator, is the only Yank director invited to the Montreal Film Festival at which a program of his animated pix will be shown, including "Flebus," "The Interview," "The Violinist," "The Old Man and the Flower" and "The Critic."

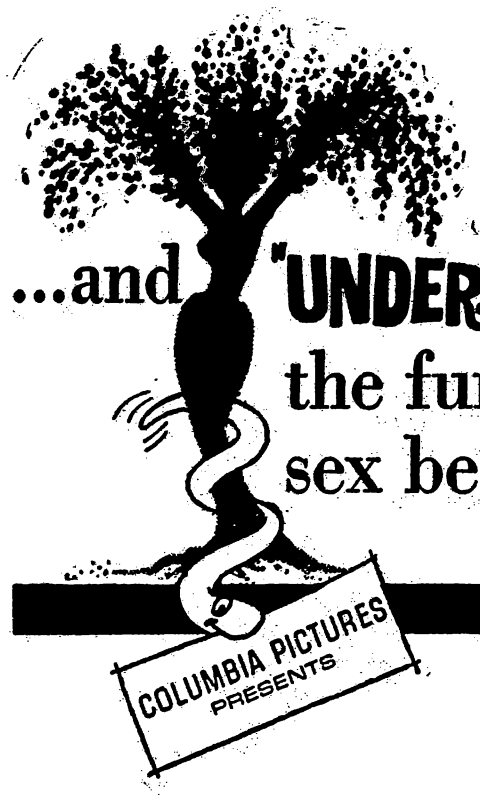
Abby Mann after Moscow, back to the Coast . . . Return voyagers relate that **Elizabeth Taylor** is on the "Becket" set bright and early every day. She's not in the **Hal Wallis** production but **Richard Burton** is . . . **Yvonne De Carlo** starts a nitery tour in Spain this week . . . Producer-director **Robert Wise** in for Metro homeoffice talks following a global tour . . . "Eddie Fisher in Las Vegas," hour-long program taped at the Desert Inn, set for pay-television airing via RKO General in Hartford Aug. 3 and 7 . . . **Elliott Silverstein**, television director, will call the turns on his first theatrical feature next month. It's "There Must Be a Pony" at Columbia . . . **Frank Sinatra** did a two-minute trailer for the Nat'l Tuberculosis Assn. . . . **Sir John Gielgud** signed for "Becket."

Discussion on the wisdom of "performers commenting about social and political problems" over NBC-TV "Today" found **Milt Kamen**, currently appearing in the off-Broadway production of "Typists and Tiger," commenting that **Marlon Brando** "is taking a terrific chance" in speaking so forthrightly on Civil Rights. Kamin said "The fans will perhaps boycott his movies." **Hugh Downs**, who had Brando as a guest, recently, opined "It is foolish to eliminate 50% of the people" (Dixie is 30%) from your audience. He and Kamen agreed that Brando is sincere in the anti-segregation opinions voiced. Kamen thought the film star is "quite an individual." To a question by **Patricia Fontaine**, who had raised the interrogation of performers' speaking on social and political matters, Kamen replied that he did not see how Brando can further his career by speaking out. "He has much to lose, perhaps. I hope it (his frankness) will help, but Kamen seemed to doubt this.

Simon Spivak here from Paris to promote the De Brie Co.'s new device by which 16m prints may be shown on standard 35m projectors . . . Indie distrib **Sig Shore** leaves Moscow tomorrow (Thurs.) to spend a short vacation in Monte Carlo before heading home. His import, "My Name Is Ivan," now at the Murray Hill here, will be the official Russ entry at the Montreal Film Festival next month.

June ("Playboy's Favorite Playgirl") **Wilkinson**, who closed Saturday (20) in "Pajama Tops," flew to Miami for the opening of her new pic, "Rage Within." She goes to Brazil shortly to film "Caesar's Gold". . . Filmways has moved to new offices . . . **Frank O'Connell**, whose first indie pic, "Greenwich Village Story," is now playing here firstrun, is talking a producer-director deal with a Hollywood major . . . **Robert L. Kronenberg**, prez of Manhattan Films International, arrives here today (Wed.) from Europe and heads back to his Coast h.q. at the weekend.


"YUMS"
THE WORD FOR NOVEMBER...



...and "UNDER THE YUM YUM TREE" is the title of the funniest BOXOFFICE COMEDY since sex became a laughing matter!

JACK LEMMON

"UNDER THE YUM YUM TREE"

CO-STARRING

CAROL LYNLEY · DEAN JONES · EDIE ADAMS

IMOGENE COCA · PAUL LYNDE · ROBERT LANSING

SCREENPLAY BY LAWRENCE ROMAN AND DAVID SWIFT

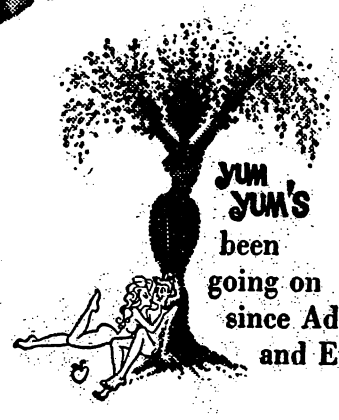
BASED ON THE STAGE PLAY BY LAWRENCE ROMAN

PRODUCED ON BROADWAY BY FREDERICK BRISSON AND ROGER L. STEVENS

DIRECTED BY DAVID SWIFT PRODUCED BY FREDERICK BRISSON

COLOR

FOR NOVEMBER RELEASE...FROM COLUMBIA!



L.A. Biz Hot; 'Reef' Rich $28,000, 'Godzilla' Fast 19G, 'Women' Sock 17G; 'West' 37G; 'Irma' Wow 31G

Los Angeles, July 23.

Firstrun trade continues to sizzle here, current session topping last week and looks second best since New Year's. Three newcomers look spicy. "Donovan's Reef" heads the new entrants with a stout $28,000 in five spots. "King Kong Vs. Godzilla" shapes hefty $19,000 in three theatres. "Women of World" shapes wow $17,000 at 810-seat Vogue.

"How West Was Won" dazzles again in 22d session at Warner Hollywood with a sockeroo $37,000 or better. "Irma La Douce" looks smash $31,000 for third Chinese stanza.

"Great Escape," in third at Fox Wilshire, and "Come Blow Your Horn," in fifth Hollywood Par session, look fine $20,000 apiece. Fellini's "8½" looks terrific $11,000 in second at tiny Fine Arts.

Estimates for This Week

Orpheum, Pix, Loyola, Wiltern, Baldwin (Metropolitan-Prin-FWC-SW-State) (2,213; 756; 1,298; 2,344; 1,800; $1-$1.49)—"Donovan's Reef" (Par) and "Where Truth Lies" (Indie). Slick $28,000 or near. Last week, Orpheum with Iris, "Nutty Professor" (Par), "Son of Samson" (Indie) (2d wk), $11,000. Pix, Wiltern, Baldwin with Los Angeles, "Gathering of Eagles" (U), various second feature pix (2d wk, Pix, Los Angeles; 1st wk, Wiltern, Baldwin), $16,400. Loyola with Warren's, Vogue, Village, "Savage Sam" (BV) (1st general release), "Tammy and Doctor" (U) (m.o.), $19,400.

Los Angeles, Iris, Village (Metropolitan-FWC) (2,049; 825; 1,525; $1-$1.49)—"King Kong Vs. Godzilla" (U) and "Terrified" (Indie). Hefty $19,000.

Vogue (FWC) (810; $1.25-$1.49)—"Women of World" (Emb). Wow $17,000.

Fine Arts (FWC) (631; $2-$2.40)—"Fellinis' 8½" (Emb) (2d wk). Great $11,000. Last week, $13,000.

Four Star (UATC) (868; $1.50-$2)—"Mouse on Moon" (Lope) (2d wk). Lusty $7,500. Last week, $8,400.

Warren's (Metropolitan) (1,757; $1-$1.25)—"Savage Sam" (BV) and "Tammy and Doctor" (U) (2d wk). Slow $3,200.

Hollywood, State (FWC-Metro-

(Continued on page 13)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Cleo' Big $28,000, St.L.; 'West' 14G, 5th

St. Louis, July 23.

It's nearly 100% holdover this session here, with most of the second and fourth-week pix looking sharp. Still getting top money is "Cleopatra," which is rated big at the Ambassador. "How West Was Won" continues very much in the running, though, with a smash showing in 15th week at the Martin Cinerama. "L-Shaped Room," lone newcomer, is good at the Shady Oak.

"Summer Magic" shapes fast in second round at Loew's Mid-City. "Come Blow Your Horn" looms fine in second at the Fox. "Bye, Bye Birdie" looks nice in second at the St. Louis.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.50-$3.50) — "Cleopatra" (20th) (4th wk). Big $28,000. Last week, $35,000.

Apollo Art (Grace) (700; 90-$1.25) — "Sparrows Can't Sing" (Indie) (2d wk). Mild $1,500. Last week, $2,000.

Esquire (Jablonow-Komm) (1,800; 90-$1.25) — "Spencer's Mountain" (WB) (4th wk). Okay $7,000. Last week, $9,000.

Fox (Arthur) (5,000; 90-$1.25)—"Come Blow Your Horn" (Par) (2d wk). Fine $18,000. Last week, $25,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Summer Magic" (BV) (2d wk). Fast $12,000. Last week, $16,000.

State (Loew) (3,600; 60-90)—"55 Days at Peking" (AA) (3d wk). Okay $8,000. Last week, $11,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "How West Was Won" (MGM) (15th wk). Great $14,000 or over. Last week, $14,500.

Pageant (Arthur) (1,000; $1.25-$1.50)—"Lawrence of Arabia" (Col) (sub-run) (4th wk). Good $3,000. Last week, $3,500.

St. Louis (Arthur) (3,800; 75-90)—"Bye, Bye Birdie" (Col) (2d wk). Nice $12,000. Last week, $15,000.

Shady Oak (Arthur) (760; 90-$1.25) — "L-Shaped Room" (Col). Good $3,000 or close. Last week, "Four Days of Naples" (MGM) (2d wk), $2,500.

'Birdie' Boffo $10,000, Indpls; 'Magic' Fine 9G

Indianapolis, July 23.

Biz continues solid at firstruns here, nearly all situations getting a piece of the upped trade. "Summer Magic" at Circle shapes fine. "Bye, Bye Birdie" at Keith's looks socko. "Cleopatra" and "How West Was Won" still are hot in road-show runs.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Summer Magic" (BV). Fine $9,000. Last week, "Gathering of Eagles" (U) (2d wk), $4,500.

Indiana (Cockrill-Dolle) (1,100; $1.25-$2.50) — "How West Was Won" (MGM) (6th wk). Great $12,000. Last week, $11,500.

Keith's (C-D) (1,300; $1-$1.25)—"Bye, Bye Birdie" (Col). Socko $10,000. Last week, "Come Blow Horn" (Par) (3d wk), $5,500.

Loew's (Loew) (2,427; 75-$1.25) — "Tarzan's Three Challenges" (MGM) and "Square of Violence" (Indie). Slow $5,000. Last week, "55 Days at Peking" (AA) (3d wk), $4,000.

Lyric (C-D) (1,000; $1.50-$3)—"Cleopatra" (20th) (4th wk). Smash $17,000. Last week, $18,000.

'Horn' Rousing $25,000, Hub; 'Flipper' Fat 10G; 'Irma' Sturdy 23G, 2d

Boston, July 23.

Biz continues hep in Boston despite heat wave with downtown deluxe houses sold out on weekends, and big pictures getting heavy play. New arrival making the big scene is "Blow Your Horn," boffo at Paramount. "Flipper" is solid at the Center.

Holdovers are doing well, with "Bye, Bye Birdie," fancy in fourth at the Astor. "Irma La Douce," in fourth at Saxon looks smash. "Cleopatra" is hot in fifth at Music Hall. "Gathering of Eagles" is good in second at the Memorial. "PT 109" is holding nicely in fifth at Orpheum. "L-Shaped Room" is holding solidly at Beacon Hill in fourth round. "How West Was Won" is hefty in 17th week at the Boston.

Estimates for This Week

Astor (B&Q) (1,117; 80-$1.50)—"Bye, Bye Birdie" (Col) (4th wk). Fancy $16,000. Last week, $17,000.

Beacon Hill (Sack) (900; $1-$1.80) "L-Shaped Room" (Col) (4th wk). Third week ended July 22 was good $9,500. Last week, $10,000.

Boston (Beacon Ent.) (1,354; $1.20-$2.95) — "How West Was Won" (MGM) (17th wk). Big $15,000. Last week, $16,500.

Capri (Sack) (850; 90-$1.80) — "Mouse on Moon" (UA) (4th wk). Third week ended July 22 was hep $6,000. Last week, $8,000.

Center (E. M. Loew) (1,250; 90-

(Continued on page 13)

'Horn' Hotsy 22G, Philly; 'Cleo' 40G

Philadelphia, July 23.

Philly exhibitors are depending heavily on holdovers and extended-runs for bulk of their biz this stanza. The lone two newcomers are at two arty houses. "Bye, Bye Birdie" is one of the strong long-runners, with smash trade in fourth round at the Goldman. "Irma La Douce" also is boffo, in fifth, at the Randolph. "PT 109" shapes stout in second at Stanton.

"Come Blow Your Horn" is rated hotsy for fourth stanza at the Fox. "Cleopatra" shapes socko in fourth session at the Stanley. "How West Was Won" is boff for 20th session at the Boyd.

Estimates for This Week

Arcadia (S&S) (623; 95-$1.85)—"Gathering of Eagles" (U) (2d wk). Nice $7,000. Last week, $8,500.

Boyd (SW) (1,536; $2-$2.75)—"How West Was Won" (MGM) (20th wk). Sock $12,000. Last week, $13,000.

Bryn Mawr (Goldman) (680; $1.49) — "L-Shaped Room" (D-R) (4th wk). Nice $5,000. Last week, $6,500.

Fox (Milgram) (2,200; 95-$1.80) —"Come Blow Your Horn" (Par) (4th wk). Hot $22,000. Last week, $24,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Bye, Bye Birdie" (Col) (4th wk). Smash $16,000. Last week, $18,000.

Lane (SW) (1,000; $1.49)—"Balcony" (Col) (7th wk). Oke $2,500. Last week, $3,500.

Midtown (Goldman) (1,000; $2.50-$3) — "Lawrence of Arabia" (Col) (30th wk). Big $9,000, with daily matinees. Last week, $7,000.

Randolph (Goldman) (2,200; 95-$1.80) — "Irma La Douce" (UA) (5th wk). Great $17,000. Last week, $18,000.

Stanley (SW) (1,450; $2.50-$3.50) —"Cleopatra" (20th) (4th wk). Smash $40,000. Last week, $49,500.

Stanton (SW) (1,483; 95-$1.80) —"PT 109" (WB) (2d wk). Stout $10,000. Last week, $17,500.

Studio (Goldberg) (400; 95-$1.80) —"Naked Venus" (Indie) and "Flesh Is Hot" (Indie). Fast $5,000. Last week, "Should Have Stayed in Bed" (Indie) and "House of Pleasure" (Indie), $5,100.

Trans-Lux (T-L) (500; 95-$2)—"Women of World" (Embassy) (3d wk). Fair $3,200. Last week, $4,500.

World (Rugoff) (500; 95-$1.80)—"L-Shaped Room" (D-R) (3d wk). Neat $5,000. Last week, $4,600.

Yorktown (SW) (1,000; $1.49)—"Great Chase" (Indie). Good $4,000. Last week, "Time Out For Love" (Indie), $1,900.

Additional Picture Grosses On Pages 13 and 15

Cool Wave Warms B'way Biz; 'Life' Great $27,000; 'Horn' 155G in 7th, 'Irma' Wow 45G, 6th; 'Eagles' 32G

Heavy rainfall over the past weekend which brought relief from another heat spell of three days appears to be giving Broadway film biz a nice lift in current session. Some new bills will not boost the overall total much. However, "This Sporting Life" soared to a great $27,000 or near for initial week, daydating the new 34th Street East and Little Carnegie. The former is a Walter Reade house, with this pic the initial one at the theatre.

"Marilyn" hit good $24,000 on opener, daydating the Astor and Normandie, passable for this sort of documentary. Biggest money total is still going to "Come Blow Your Horn" with stageshow, which looks to hit a big $155,000 in current (7th) week at the Music Hall. Show stays an eighth, with "The Thrill of It All" opening Aug. 1.

"Irma La Douce" held with an amazing $45,000 in sixth round, daydating the DeMille and Baronet. "Gathering of Eagles" was okay $32,000, daydating Trans-Lux East, Palace and RKO 23d Street in second session. "Fellini's 8½" held with big $38,000 in fourth week, daydating the Embassy and Festival.

"Women of World" was still boffo at $30,000 in third session, daydating the Forum and Guild. "PT 109" was okay $16,000 in fourth round, daydating the Warner and Trans-Lux 52d Street.

"Hud" wound a highly successful run at the Paramount with a fair $20,000 in an 8-day eighth week. "Hud" held with a fine $8,500 in regular eighth round at the Coronet, where it continues on. "Donovan's Reef" opens today (Wed.) at the Par.

"Cleopatra" still paces the hardticketers in total coin, with a wow $74,000 or near in sixth session at the Rivoli. "Lawrence of Arabia" is next a wham $40,200 for 32d week at the Criterion. "How West Was Won" was great $38,500 for 17th stanza at the Cinerama.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Marilyn" (20th) (2d-final wk). Initial week ended yesterday (Tues.) was $16,000 or close, okay for this type of documentary. "Toys in Attic" (UA) replaces July 31.

Cinerama (Loew) (1,552; $1.50-$3.50)—"How West Was Won" (MGM) (18th wk). The 17th session finished Sunday (21) was great $38,500, same as 16th week, each session being 16 shows.

Criterion (Moss) (1,520; $1.80-$4.80) — "Lawrence of Arabia" (Col) (32d wk). The 31st stanza ended Sunday (21) was wow $40,200 after $43,500 in 30th week, both for 14 performances.

DeMille (Reade) (1,463; 90-$2.50) —"Irma La Douce" (UA) (8th wk). Seventh round ended yesterday (Tues.) was smash $30,000 after $33,000 for sixth. Stays through Aug. 5, with "Great Escape" (UA) due in Aug. 6. "Irma" probably could have held longer but United Artists wanted to get it out into circulation in the Greater New York area.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"Fellini's 8½" (Embassy) (5th wk). Fourth stanza finished Monday (22) was sock $17,000 after $18,000 for third week.

Forum (Norel) (813; $1.25-$2.50) —"Women of World" (Embassy) (4th wk). Third week finished Monday (22) was slick $19,000 after $20,000 for second. Daydating with Guild.

Palace (RKO) (1,642; $1.25-$2)—"Gathering of Eagles" (U) (3d wk). First holdover round completed yesterday (Tues.) was okay $19,000 after $23 500 for opening week. Daydating with RKO 23d Street and Trans-Lux East. "For Love or Money" (U) is due in early in August.

Paramount (AB-PT) (3,665; $1-$2) — "Donovan's Reef" (Par). Opens today (Wed.) daydating with Trans-Lux 52d St. In ahead, "Hud" (Par) (8th wk-8 days), fair $20,000, but for a solid longrun, best here in months.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Come Blow Your Horn" (Par) with stageshow (7th wk). Current round winding today (Wed.) shapes big $155,000 or near after $167,200, over hopes, for sixth week. Holds an eighth week. "The Thrill of It All" (U) is now set to open Aug. 1.

Rivoli (UAT) (1,545; $2.50-$5.50) —"Cleopatra" (20th) (7th wk). Sixth stanza completed yesterday (Tues.) was wham $74,000 or close after $78,500 for fifth. Matinees not entirely sold out any more, but nearly every night is capacity.

State (Loew) (1,850; $1.50-$3.50) —"Mutiny on Bounty" (MGM) (36th wk). This round ending tomorrow (Thurs.) looks like modest $10,000 after $11,000 for 35th week. Current week is for 12 shows because of televised fight Monday (22) night instead of usual 14 performances. "Jason and Argonauts" (Col) opens on Aug. 7 with popscale, continuous-run policy.

Victoria (City Inv.) (1,003; $1.25-$2) — "Greenwich Village Story" (Shawn) (3d wk). Second session ended yesterday (Tues.) was fair $11,000 or near after $15,500, over hopes, for opener. "Irma La Douce" (UA) opens moveover run here on Aug. 7.

Warner (SW) (1,813; 90-$2) — "PT 109" (WB) (5th wk). Fourth session finished yesterday (Tues.) was fair $11,500 after $14,000 in third. Winds here on Aug. 6; then shuttering for facelift and prep for "Mad, Mad, Mad, World" (UA).

First-Run Arties

Baronet (Reade) (430; $1.25-$2) —"Irma La Douce" (UA) (8th wk). Seventh week completed yesterday (Tues.) was great $15,000 after $16,000 for sixth. Playing daydate with DeMille, and plans to continue on after "Irma" ends run at that other Reade house.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Murder at the Gallop" (MGM) (5th wk). Fourth round ended Sunday (21) was excellent $12,000 after $14,500 in third.

Carnegie Hall Cinema (F&A) (330; $1.50-$2) — "Hand in Trap" (Angel) (4th wk). Third week finished Sunday (21) was big $6,700 after $8,600 for second.

Cinema One (Rugoff Th.) (700; $1.50-$2) — "Mouse on Moon" (Lope) (6th wk). Fifth session completed Sunday (21) was fine $10,000 after $11,000 in fourth.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Sparrows Can't Sing" (Janus) (m.o.) (6th wk). The fifth week ended Sunday (21) was sturdy $6,000 after $6,500 last round. "Mouse on Moon" opens here July 31 on moveover.

Coronet (Reade) (500; $1.50-$2) —"Hud" (Par) (9th wk). Eighth session ended Monday (22) was fine $8,500 after $9,000 in seventh. Continues on after pic ends run at Paramount.

Festival (Embassy) (546; $2-$2.50)—"Fellini's 8½" (Embassy) (5th wk). Fourth round finished Monday (22) was trim $20,000

(Continued on page 13)

'PT 109' STRONG 10G, PROV.; 'BIRDIE' 7G, 2D

Providence, July 23.

Rain-threatening weekend kept the beachcombers closer to home and gave all stands a welcome boost. Majestic opened nicely with "PT-109." Also way up there is State's third of "Irma La Douce." RKO Albee is happy with "A Gathering of Eagles." Strand's second of "Bye, Bye Birdie" shapes solid.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Gathering of Eagles" (U) and "Raiders" (U). Good $7,000 or near. Last week, "King Kong vs. Godzila" (U) and "Mill Stone Women" (U), $7,200.

Elmwood (Snider) (724; $2-$2.50) —"Lawrence of Arabia" (Col) (16th wk). Steady $4,000. Last week, $4,500.

Majestic (SW) (2,200; 90-$1.25) —"PT 109" (WB). Happy $10,000. Last week, "Spencer's Mountain" (WB) (2d wk), $5,000.

State (Loew) (3,200; 90-$1.25)—"Irma La Douce" (UA) (3rd wk). Nice $8,000. Second was $8,700.

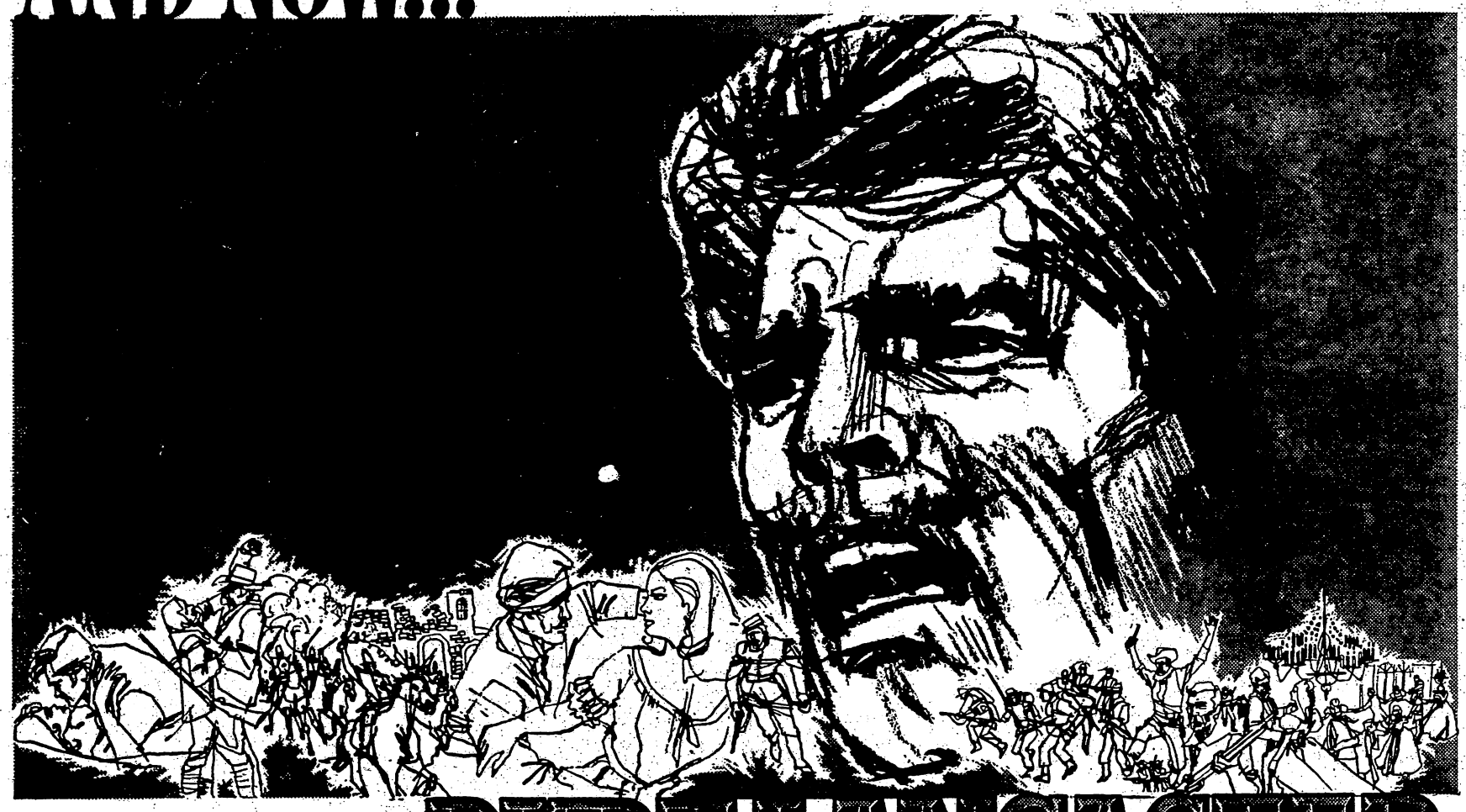
Strand (National Realty) (2,200; 90-$1.25)—"Bye, Bye Birdie" (Col) (2d wk). Headed for lively $7,000 or near. First was $10,000.

SPECIAL PRE-RELEASE ENGAGEMENTS

New York – Plaza Theatre – August 12
Los Angeles – Egyptian Theatre – August 14
Toronto – Carleton Theatre – August 21

From 20th Century Fox

"THE LONGEST DAY"
"CLEOPATRA"
AND NOW...



BURT LANCASTER
IN
THE LEOPARD

WINNER GOLDEN PALM AWARD Best Picture 1963 Cannes International Film Festival

WITH
ALAIN DELON CLAUDIA CARDINALE

PRODUCED BY GOFFREDO LOMBARDO DIRECTED BY LUCHINO VISCONTI COLOR BY DeLUXE

A CINEMASCOPE PICTURE · A TITANUS PRODUCTION · RELEASED BY 20th CENTURY-FOX

K.C. Booms; 'Grimm' Lively $37,000, 'Magic' Great 22G; 'Horn' Lusty 10G, 'Day' Fancy 32G, 'Birdie' Hot 9G

Kansas City, July 23.

Summer boom is riding high as strong product and multiple-runs bring big play all around. Newest big entry is "Summer Magic" at Uptown and Granada, and likely to hold for a spell. New multiple-run is "Brothers Grimm" in five spots, and rated strong. Other fronts have strong holdovers, including "Spencer's Mountain" in fourth at Paramount; "Bye, Bye Birdie" big at Plaza in third; and "Come Blow Your Horn" fancy at the Roxy in second. "How West Was Won" at Empire is smash in 17th week. "Longest Day," a holdover in multiple-run, is most unusual while multiple-run of "Great Escape" was extended to ten days in three ozoners and full week at three hardtops.

Last session is estimated to have been the largest single week in film theatre business in Kansas City, according to exhibs. Estimated that 150,000 persons attended the cinemas over the three-day weekend, due to three large multiple-runs, group of strong holdovers and a big newcomer.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; $1.25-$1.50) — "Gathering of Eagles" (U) (3d wk). Okay $3,000; holds. Last week, $3,500.

Capri (Durwood) (1,260; $1.50-$1.80)—"55 Days at Peking" (AA) (4th wk). Good $4,000; stays on. Last week, $4,500.

Empire (Durwood) (886; $1.25-$2.50)—"How West Was Won" (MGM) (17th wk). Smash $11,000 or over. Last week, $12,000.

Fairyland, Kansas (Finkelstein) (1,500 cars, 1,000 cars), Hillcrest

(Continued on page 15)

Key City Grosses

Estimated Total Gross
This Week $3,680,700
(Based on 22 cities and 286 theatres.)
Last Year $2,455,200
(Based on 21 cities and 268 theatres, chiefly first runs including N.Y.)

'Irma' Mighty $23,000, Det.; 'Cleo' Giant 35G, 'West' Huge 19G, 21st

Detroit, July 23.

Like the weather, firstrun biz is sizzling here with tremendous grosses being recorded. "Cleopatra" continues wow in fourth round at United Artists. "Irma La Douce" is mighty in its fourth week at Mercury after a record third. "How West Was Won" remains sensational in 21st week at Music Hall.

"Bye, Bye Birdie" is wow in second at the Michigan. "Mondo Cane" is big on opener at Fox. "Jason and Argonauts" shapes great on initial unreeling at the Palms. "Summer Magic" looks lofty in first at the Grand Circus.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49) — "Mondo Cane" (Times). Big $20,000. Last week, "Captain Sindbad" (MGM) and "Slave" (MGM), $15,500.

Michigan (United Detroit) (4,926; $1.25-$1.49) — "Bye, Bye Birdie" (Col) (2d wk). Wow $17,000 or over. Last week, $20,000.

Palms (UD) (2,995; $1.25-$1.49) —"Jason and Argonauts" (Col) and "Day Mars Invaded Earth" (20th). Nice $16,000 or close. Last week, "PT 109" (WB) and "Two and Two Make 6" (Indie) (3d wk), $9,000.

Madison (UD) (1,408); ($1.50-$3.30) — "Lawrence of Arabia" (Col) (24th wk). Steady $10,000. Last week, $10,500.

Grand Circus (UD) (1,400; $1.25-$1.49) — "Summer Magic" (BV). Hotsy $14,000 or close. Last week, "Girl Hunters" (Indie) and "Murder on Campus" (Indie) (2d wk-3 days), $4,000.

Adams (Community) (1,700; $1-$1.80)—"Come Blow Your Horn" (Par) (4th wk). Fancy $12,000. Last week, $12,800.

United Artists (UA) (1,667; $1.50-$3.50) — "Cleopatra" (20th) (4th wk). Giant $35,000 or close. Last week, $36,000.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "How West Was Won" (MGM) (21st wk). Huge $19,000 or over. Last week, $20,000.

Mercury (United Motion Theatre Co.) (1,468; $1-$1.80)—"Irma La Douce" (UA) (4th wk). Wham $23,000. Last week, record-breaking $24,100.

Trans-Lux Krim (Trans-Lux) (980; $1.49) — "Women of World" (2d wk). Big $7,500. Last week, $9,000.

'Room' Record 8G, Pitt; 'Horn' 12G, 2d

Pittsburgh, July 23.

"Mouse on Moon" helped Pitt's new art house, The Forum, get off to big start. Other arty, Squirrel Hill, is also smoking hot and may hit a new high with "L-Shaped Room" in first.

"Come Blow Your Horn" continues glittering in second at Gateway. "Bye, Bye Birdie" is also good in fifth at Fulton. Hardticketers continue powerful. "Cleopatra" is still wow in fourth at Penn. "How West Was Won" in 18th round is running ahead of last week's smash take at the Warner.

Estimates for This Week

Fulton (Assoc.) (1,900; $1-$1.50) —"Bye, Bye Birdie" (Col) (5th wk). Good $45,000 or over. Last week, $8,000.

Gateway (Assoc.) (1,900; $1-$1.50) —"Come Blow Your Horn" (Par) (2d wk). Hotsy $12,000 or near. Last week, $15,000.

Forum (Assoc.) (380; $1.75) — "Mouse on Moon" (Lope). Opening week of Pitt's newest art house looks great $6,500 or close.

Penn (UATC) (2,003; $2-$3.50)— "Cleopatra" (20th) (4th wk). Wow $39,000. Last week, $45,000.

Shadyside (MOTC) (623; $1.50)— "Get On With It" (Gov) (2d wk). Hep $2,000. Last week, $3,000.

Squirrel Hill (SW) (832; $1.75)— "L-Shaped Room" (Col). Powerful $8,000 and may hit new record. Last week, "Matter of Who" (H-L) (2d wk), $2,600.

Stanley (SW) (3,700; $1-$1.50)— "Spencer's Mountain" (WB) (2d wk-5 days). Fair $8,000. "Pt 109" (WB) comes in July 24.

Warner (SW) (1,260; $1.50-$2.75) —"How West Was Won" (MGM) (18th wk). Brilliant $12,000 or near, and running ahead of last week's $11,000.

'Thrill' Boffola $8,000, L'ville; 'Birdie' Bright 10G, 'Prof.' Strong 7G

Louisville, July 23.

Newcomers "Bye, Bye Birdie" at United Artists; "Nutty Professor" at the Ohio; and "Thrill of It All" at the Kentucky are helping to lift local firstruns biz currently. "Come Blow Your Horn" in fourth at the Mary Ann; "Cleopatra," also in fourth at the Penthouse; and "How West Was Won," at the Rialto in sixth, are good to great on extended-runs. Trade is much better than usual for the summer dog days, and it's attributed to the strong product.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Thrill of It All" (U). Smash $8,000 or over. Last week, "Gathering of Eagles" (U) (3d wk), $4,000.

Mary Anderson (People's) (1,100; 75-$1.25) — "Come Blow Your Horn" (Par) (4th wk). Good $6,000 after third week's $11,000.

Ohio (Settos) (900; 75-$1.25)— "Nutty Professor" (Par). Strong $7,000 or near. Last week, "Savage Sam" (BV) (4th wk), $6,500.

Penthouse (Fourth Ave.) (900; $1.50-$3) — "Cleopatra" (4th wk). Great $20,000 after third week's $22,000.

Rialto (Fourth Ave.) (1,100; $1.25-$2.50) — "How West Was Won" (MGM) (6th wk). Boffo $12,000 after fifth week's $13,000.

United Artists (Fourth Ave.) (1,300; 75-$1.25—"Bye, Bye Birdie" (Col). Sock $10,000 or over. Last week, "Call Me Bwana" (UA) (2d wk), $5,500.

'Birdie' Lofty $10,500, Buff; 'Irma' Hot 17½G

Buffalo, July 23.

Trade continues to stand up here currently. Only one newcomer, "Spencer's Mountain," is good at Paramount. "Irma La Douce" shapes socko in third session daydating two houses. "Cleopatra" is rated nifty at Center in fourth while "Bye, Bye Birdie" looks fancy in second at Century.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25) —"Gathering of Eagles" (U) and "Fury of Pagans" (Indie) (2d wk). Fair $5,000. Last week, $7,500.

Center (AB-PT) (2,500; $1.40-$3) — "Cleopatra" (20th) (4th wk). Nifty $19,000. Last week, $21,500.

Century (UATC) (2,700; 90-$1.50) —"Bye, Bye Birdie" (Col) (2d wk). Fancy $10,500. Last week, $14,000.

Paramount (AB-PT) (3,000; 90-$1.25) — "Spencer's Mountain" (WB). Good $9,000. Last week, "Come Blow Horn" (Par) (4th wk), $7,400.

Teck (Loew) (1,200; $1.75-$2.50) —"How West Was Won" (MGM) (15th wk). Okay $4,000. Last week, $4,300.

Cinema (Martina) (450; 90-$1.49) —"Irma La Douce" (UA) (3d wk). Great $6,500. Last week, $7,200.

Amherst (Dipson) (1,000; 90-$1.25)—"Irma La Douce" (UA) (3d wk). Big $11,000. Last week, $13,000.

'Reef' Potent $23,000, Frisco; 'Magic' Hep 15G

San Francisco, July 23.

A couple of sparkling newcomers will help firstrun biz here this round. "Donovan's Reef" is rated torrid $23,000 in two hardtops for opener, and doing equally well at the Geneva Drive-In. "Summer Magic" is fine at Golden Gate for first. "Cleopatra" looks great in fourth at Alexandria while "How West Was Won" is rated terrific in 21st session at Orpheum, and not far behind in actual money.

Estimates for This Week

Alexandria (United Calif.) (1,444; $5-$5.50)—"Cleopatra" (20th) (4th wk). Great $42,000. Last week $45,000.

Coronet (United Calif.) (1,250; $2-$2.50)—"Irma La Douce" (UA) (3d wk). Wow $12,000. Last week, $13,000.

El Rey (United Calif.) (1,200; $1.49) — "Donovan's Reef" (Par) Big $8,000. Last week, second-runs.

Embassy (Dibble-McLean) (1,400; $1.50) — "Donovan's Reef" (Par) Socko $15,000 or close. Last week, second-runs.

Esquire (No. Coast) (846; $1.25-$1.50) — "Mutiny on Bounty" (MGM) (2d wk). Sock $9,000. Last week, $14,000.

Golden Gate (RKO) (2,850; $1.50-$1.75) — "Summer Magic" (BV). Lofty $15,000. Last week, "Gathering of Eagles" (U) and "Traitors" (U) (3d wk), $5,500.

Metro (United Calif.) (1,000; $1.75-$2)—"Mondo Cane" (Times) (8th wk). Hep $5,000. Last week, $6,000.

Music Hall (Ros) (365; $1.49)— "L-Shaped Room" (Col) (5th wk). Wow $6,000. Last week, $7,000.

Orpheum (Cinedome) (1,439; $2.75-$3.95)—"How West Was Won" (MGM) (21st wk). Terrific $33,000. Last week, $31,900.

Paramount (Par) (2,646; $1.50-$1.75)—"Spartacus" (U) (reissue). Okay $7,000 in 5 days. Last week, "Girl Hunters" (Mutual) and "Murder Can Be Deadly" (Mutual), $10,000.

Presidio (Art Theatre Guild) (750; $1.25-$1.50) — "Sparrows Can't Sing" (Janus) (3d wk). Big $1,800. Last week $2,000.

Royal (Nasser) (850; $1-$1.50)— "Great Escape" (UA) (3d wk). Boff $9,000 or close. Last week, $10,500.

St. Francis (Par) (1,400; $1.50-$1.75) — "Spencer's Mountain" (WB) (3d wk). Hot $7,500. Last week, $10,000.

Stage Door (A-R) (444; $1.50-$1.80)—"Buddha" (Lope) (3d wk). Fair $3,000. Last week, $4,500.

United Artists (No. Coast) (1,148; $2-$3.75 — "Lawrence of Arabia" (Col) (26th wk). Hot $13,500. Last week $14,000.

Vogue (S.F. Theatres) (345; $1.50) — "Winter Light" (Janus). Lusty $2,500. Last week, "Two Daughters" (Janus) (2d wk), $1,200.

Warfield (FWC) (2,656; $1.25-$1.50) — "Bye, Bye Birdie" (Col) (3d wk). Hotsy $10,500. Last week $12,500.

Chi Bright; 'Horn' Sockeroo $40,000; 'Escape' Boff 27G, 'Magic' Hot 17G, 2d; 'Irma' Whopping 25G in 6th

Chicago, July 23.

Chi deluxer biz is good this round in spite of the fact that only one new pic is bowing and weekend weather was conductive to beachgoing and other outdoor activities. Sole preemer is "Come Blow Your Horn," which is teeing off to wow $40,000 or better at the Woods. First moveover round of "Mondo Cane" is bright at Surf.

"Great Escape" is registering a torrid second Oriental frame. "Summer Magic" looks brisk in its first Rosevelt holdover session. "Mouse On Moon" is slick second Esquire week. Monroe duo of "Mr. Peter's Pets" and reissued "Affairs of A Model" is nabbing a lively second round.

"Flipper" continues fancy in third Loop lap. "Wrong Arm of Law" is nice in its Cinema third. Fourth stanza of "L-Shaped Room" is sock daydating the Town and World. "Bye, Bye Birdie" is still flying high in its fifth Chicago frame. "Irma La Douce" shapes smash for United Artists sixth session. On hardticket, "Cleopatra" is nailing a giant fourth State-Lake canto. "How West Was Won" is continuing its winning ways for a loud 21st McVickers stanza.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80) — "Arturo's Island" (MGM) (2d wk). Fair $2,500. Last week, $4,000.

Chicago (B&K) (3,900; 90-$1.80) —"Bye, Bye Birdie" (Col) (5th wk). Hot $24,000. Last week, $29,000.

Cinema (Stern) (500; $1.80)— "Wrong Arm of Law" (Cont) (3d wk). Nice $4,000. Last week $4,500.

Cinestage (Todd) (1,038; $2.40-$3.80) — "Lawrence of Arabia" (Col) (28th wk). Good $12,000. Last week, $13,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Mouse On Moon" (Lope) (2d wk). Fancy $9,500. Last week, $15,000.

Loop (Brotman) (606; 90-$1.80)

(Continued on page 15)

Broadway Grosses

Estimated Total Gross
This Week $667,600
(Based on 36 theatres)
Last Year $587,800
(Based on 29 theatres)

'Eagles' Tall 15G, D.C.; 'Magic' 20G

Washington, July 23.

Trade is clicking this session, with holdovers and initialers both running strong. "Gathering of Eagles" at Capitol looks big while "Donovan's Reef" at Palace shapes sock, on openers. "Summer Magic" looks hotsy at Ambassador-Metropolitan.

"Cleopatra" looms wow in fourth at the Warner. "Great Escape" is big in third session at Keith's while "Irma La Douce" is boffo at town in fifth. "Bye, Bye Birdie" at Trans-Lux is rated sockeroo.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Summer Magic" (BV). Loud $20,000. Last week, "Spencer's Mountain" (WB) (2d wk), $8,000.

Capitol (Loew) (3,240; $1-$1.49) —"Gathering of Eagles" (U). Big $15,000. Last week, "Jason and Argonauts" (Col) (2d wk), $8,000.

Dupont (Mann) (400; 90-$1.65) — "Elusive Corporal" (Union). Fair $2,500. Last week, "Candide" (Union), $2,550.

Keith's (RKO) (1,839; $1-$1.49)— "Great Escape" (UA) (3d wk). Big $13,000. Last week, $15,000.

MacArthur (KB) (900; $1.25-$1.40) — "Sparrows Can't Sing" (Janus) (2d wk). Hep $9,000 after $10,500 in first.

Ontario (KB) (1,240; $1.75-$3)— "Lawrence of Arabia" (Col) (21st wk). Hotsy $10,000. Last week, $11,000.

Palace (Loew) (2,360; $1-$1.49)— "Donovan's Reef" (Par). Sock $15,000. Last week, "Savage Sam" (BV) (2d wk), $12,000 in 10 days.

Playhouse (TL) (459; $1.25-$1.80) "L-Shaped Room" (Col) (4th wk). Brisk $8,000. Last week, $8,500.

Plaza (TL) (278; $1.49-$1.80) — "Mondo Cane" (Times) (4th wk). Busy $6,000. Last week, $5,000.

Town (King) (800; $1.25-$1.80)— "Irma La Douce" (UA) (5th wk). Socko $12,000. Last week, $13,500.

Trans-Lux (TL) (599; $1.25-$2) —"Bye, Bye Birdie" (Col) (4th wk). Boff $9,000. Last week, $10,000.

Uptown (SW) (1,300; $1.65-$2.75) —"How West Was Won" (MGM) (19th wk). Sockeroo $13,500. Last week, $14,000.

Warner (SW) (1,250; $2-$3.50) — "Cleopatra" (20th) (4th wk). Wow $32,000. Last week, $33,000.

'Eagles' Good $9,000 in Col.; 'Birdie' 10½G, 3d

Columbus, O., July 23.

"A Gathering of Eagles," only new entry, is headed for satisfactory session at RKO Palace. "Bye, Bye Birdie" is racking up hefty biz for Loew's Ohio in third round. "How West Was Won" continues strongly in its 15th week at RKO Grand.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75)— "How West Was Won" (MGM) (15th wk). Boffo $10,500. Last week, $11,000.

Ohio (Loew) (3,079; 50-$1.50)— "Bye, Bye Birdie" (Col) (3d wk) Hefty $10,500. Last week, $8,500.

Palace (RKO) (2,845; 50-$1.50)— "Gathering of Eagles" (U) and "Payroll" (AA). Pleasing $9,000 or close. Last week, "Spencer's Mountain" (WB) and "Black Gold" (WB), $7,500.

TED ALBERT JOINS 20TH

Ted Albert has joined 20th-Fox's homeoffice publicity staff as radio-tv contact.

Albert has been radio-tv-column contact for Paramount for the last two years.

'Magic' Fast $14,000 In Denver; 'Escape' Big 6G; 'Cleo' 16G, 'West' 21G

Denver, July 23.

Not many newcomers here currently but they are doing well. "Summer Magic" is rated fine on opener at the Denver while "Great Escape" looks big at the Towne for first. "Irma La Douce" continues boffo in fourth at Paramount. "Cleopatra" looms big in fourth session at Denham while "How West Was Won" still is smasheroo in 20th stanza at the Cooper, with its coin total actually higher than that of "Cleo." "Bye, Bye Birdie" is heading for a bright take in second at the Centre.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.75) —"Lawrence of Arabia" (Col) (15th wk). Strong $6,500. Last week, $6,000.

Centre (Fox) (1,270; $1.25-$1.45) —"Bye, Bye Birdie" (Col) (2d wk). Bright $14,000 or over. Last week, $23,000.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (20th wk). Smash $21,000 or close. Last week, $21,700.

Denham (Indie) (800; $1.45-$3.00) —"Cleopatra" (20th) (4th wk). Big $16,000. Last week, $17,000.

Denver (Fox) (2,432; $1.25)— "Summer Magic" (BV). Fine $14,000. Last week, "Savage Sam" (BV) (3d wk), $7,000.

Esquire (Fox) (600; $1.25)— "Four Days of Naples" (MGM) (2d wk). Hep $1,800. Last week, $2,400.

Orpheum (RKO) (2,690; $1.25-$1.45)—"Gathering of Eagles" (U) and "Information Received" (U) (4th wk). Mild $3,500. Last week, $4,000.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Irma La Douce" (UA) (4th wk). Boffo $13,000 or over. Last week, $15,000.

Towne (Indie) (600; $1.25-$1.45) —"Great Escape" (UA). Big $6,000. Last week, "PT-109" (WB) (2d wk), $2,500.

Vogue (Art Theatre Guild) (450; $1.25)—"L-Shaped Room" (Col) (4th wk). Fast $1,500. Last week, $2,200.

DETROIT—Mercury
Fourth Week . . . . .
BRIDGEPORT—County Cinema
Third Week . . . . .
HARTFORD—Webb
Second Week . . .
ROCHESTER—Cinema
First Week . . . . .
BUFFALO—Amherst and Cinema
First Week . . . .

ALL-TIME RECORD FOR ANY WEEK IN EACH THEATRE'S HISTORY!

and in...

NEW YORK—DeMille and Baronet
Fifth week...BIGGEST FIFTH WEEK in the history of both theatres!

CHICAGO—United Artists
Fourth week...BIGGEST FOURTH WEEK in theatre's history!

IRMA La DOUCE

FLASH! LOS ANGELES—Grauman's Chinese
BIGGEST OPENING WEEK IN SEVEN YEARS!!!

THRU UA

'Irma' Sockeroo $18,000 in Toronto; 'Room' 10G; 'Escape' Wham 28G, 3d

Toronto, July 23.

Of newcomers here this session, "Irma La Douce" looks one of best with a sockeroo take at Uptown. "L-Shaped Room" shapes boffo, also in first in the smaller Hyland Theatre. "Great Escape" is rated wow in third stanza at Carlton. "Summer Magic" looms big in second, playing in five houses.

"Cleopatra" is down a bit in fourth week at the University but still virtually capacity at nights. "Come Blow Your Horn" looks hep in fourth session in two spots.

Estimates for This Week

Bircheliff, Capitol, Palace, Runnymede, Westwood (FP) (865; 927; 1,485; 1,377; 994; 35-$1) — "Summer Magic" (BV) (2d wk). Big $14,000. Last week, $35,000 in 11 houses.

Carlton (Rank) (2,318; $1.25-$2) —"Great Escape" (UA) (3d wk). Wow $28,000. Last week, $30,000.

Downtown, Glendale, Metro, Prince of Wales, Scarboro, State (Taylor) (1,058; 996; 696; 1,197; 682; 696; 50-$1)—"Young Racers" (Astral) and "Murder at 45 RPM" (Indie). Light $13,000. Last week, "Tammy and Doctor" (U), $26,500 in nine houses.

Eglinton (FP) (918; $2-$3) — "How West Was Won" (MGM) (17th wk). Swell $8,000. Last week, same.

Fairlawn (Rank) (1,165; $2-$3)— "Lawrence of Arabia" (Col) (25th wk). Hefty $15,000. Last week, ditto.

Hollywood (FP) (1,080; $1.25-$1.50)—"Bye, Bye Birdie" (Col) (4th wk). Big $7,000. Last week, $9,000.

Hyland (Rank) (1,165; $1.25-$1.50) — "L-Shaped Room" (Col). Sock $10,000. Last week, "Fast Lady" (20th) (6th wk), $6,000.

Imperial (FP) (3,216; $1-$1.50)— "Nutty Professor" (Par) (2d wk). Nice $12,500. Last week, $17,000.

Loew's (Loew) (1,641; $1-$1.50) —"Dr. No" (UA) (4th wk). Still strong $7,500. Last week, $10,000.

Nortown, Tivoli (FP) (986; 995; $1-$1.50) — "Come Blow Your Horn" (UA) (4th wk). Big $15,000. Last week, $18,000.

University (FP) (1,344; $2-$3.50) —"Cleopatra" (20th) (4th wk). Great $40,000 or less. Last week, $43,000.

Uptown (Loew) (2,250; $1-$150) —"Irma La Douce" (UA). Sock $18,000 or close. Last week, "Gathering of Eagles" (U) (2d wk), $6,500.

BROADWAY

(Continued from page 11)

after $22,000 for third. Daydating with Embassy.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "Run With the Devil" (Indie) (2d wk) First round completed Sunday (21) was fine $4,000.

Fine Arts (Davis) (468; $1.80-$2) —"L-Shaped Room" (Col) (9th wk). Eighth stanza ended Monday (22) was fancy $10,000 after $10,500 for seventh.

Guild (Guild) (450; $1-$1.75)— "Women of World" (Embassy) (4th wk). Third frame finished Monday (22) was hot $11,000 after $13,500 for second.

Little Carnegie (Landau) (520; $1.25-$2)—"Sporting Life" (Cont) (2d wk). First week ended yesterday (Tues.) was great $13,000 or over. Daydating with new 34th Street East.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "My Name Is Ivan" (Indie) (5th wk). Fourth round finished yesterday (Tues.) was smooth $10,000 or near after $11,000 in third.

Normandie (Landau) (592; $1.25-$2) — "Marilyn" (20th) (2d wk). First stanza ended yesterday (Tues.) was good $8,000 or close. Daydating with Astor.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (45th wk). The 44th session completed Sunday (21) was good $8,500 after $9,000 for 43d week.

Plaza (Lopert) (525; $1.50-$2) — "David and Lisa" (Cont) (32d wk). The 31st week ended yesterday (Tues.) was a hep $6,500 after $7,000 for 30th round. Pic is about to wind its run here, since now playing in many nabes.

RKO 23d Street (RKO) (1,000; $1.50-$2) — "Gathering of Eagles" (U) (3d wk). Second frame ended yesterday (Tues.) was good $7,000 or near after $9,500 for opener.

Sutton (Rugoff Th.) (561; $1.50-$2) — "Heavens Above" (Janus) (10th wk). Ninth round ended Sunday (21) was good $8,500 after $9,000 for eighth.

34th Street East (Reade-Sterling) (450; $1.50-$2) — "This Sporting Life" (Cont). Initial pic to play this new house looks socko $14,000 or near in opening session ended yesterday (Tues.). Daydating with Little Carnegie.

Toho Cinema (Toho) (299; $1.50-$2) — "My Hobo" (Toho). Opened yesterday (Tues.). In ahead, "Sanjuro" (Toho) (11th wk), okay $3,900 after $4,400 for 10th round, for best run here under present policy.

Trans-Lux East (T-L) (600; $1.25-$2) — "Gathering of Eagles" (U) (3d-final wk). Initial holdover stanza finished yesterday (Tues.) was good $5,500 or near after $8,200 for opener. "The Burning Court" (T-L) opens Aug. 31.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Donovan's Reef" (Par). Opens today (Wed.). Last week, "Pt 109" (WB) (4th wk), was fair $4,500 after $4,700 in third round.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Longest Day" (20th) (5th wk). Fourth session completed yesterday (Tues.) was stout $6,300 after $7,500 in third week. Likely will stay through Aug. 6.

World (Perfecto) (390; 90-$1.50) —"Violated Paradise" (Vic) (7th wk). Current round finishing tomorrow (Thurs.) is heading for a big $7,500 after $7,000 for sixth week.

'Cleo' Best Cincy Bet, $22,000; 'Godzilla Hen 12G; 'Birdie' 9G, 4th

Cincinnati, July 23.

Hotsy product and air conditioning fortify Cincy cinemas to combat sultry weather which hit a summer high over the weekend. "Gathering of Eagles," the only downtown newcomer, shapes as a pleaser at Palace. "Cleopatra" holds as queen of the walk in fourth frame at Grand. "Bye, Bye Birdie" rates socko in equal duration at Keith's. "Blow Your Horn" bids for a lusty second week at Albee.

"How West Was Won" remains solid in 19th round at Capitol. "Lawrence of Arabia" rates oke in next to closing week of hardticket run at the Valley. Twin Drive-In looms chefty with firstrun "King Kong Vs. Godzilla" on West side.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50) — "Blow Your Horn" (Par) (2d wk). Lusty $11,000 or near after $13,500 opener.

Capitol (SW-Cinerama) (1,540; $1.25-$2.75) — "How West Was Won" (MGM) (19th wk). Big $12,000 after $13,000 for 18th frame.

Esquire Art (Cin-T-Co) (500; $1.25)—"L-Shaped Room" (Cont) (2d wk). Swell $2,200. Last week, $3,000.

Grand (RKO) (1,396; $1.80-$3.50) —"Cleopatra" (20th) (4th wk). Big $22,000 after $23,000 in third.

Guild (Vance) (272; $1.25) — "Sparrows Can't Sing" (Janus) (3d wk). Okay $1,500 after $1,300 in second.

Hyde Park Art (Cin-T-Co) (700; $1.25) — "L-Shaped Room" (Cont) (2d wk). Fine $2,000 after $2,300 for preem.

Keith's (Cin-T-Co) (1,500; $1-$1.50)—"Bye, Bye Birdie" (Col) (4th wk). Plenty sock at $9,000. Last week, $11,000.

Palace (RKO) (2,600; $1-$1.50)— "Gathering of Eagles" (U). Pleasing $8,000 or close. Last week, "Spencer's Mountain" (WB) (2d wk), $7,000.

Twin Drive-In (Cin-T-Co) (800 cars each side; $1)—West: "King Kong Vs. Godzilla" (U) and "Trojan Horse" (Indie). Hefty $12,000. Last week, "Jason and Argonauts" (Col) and "Face in Rain" (Indie) (2d wk), four days, $4,500. East: "Nutty Professor" (Par) and "Island of Love" (WB) (subruns). Fair $6,000 at 85c gate. Last week, "Hud" (Par) and "No Man Is An Island" (U) (subruns), $5,800.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"Lawrence of Arabia" (Col) (15th wk). No complaint at $4,300. Last week, $5,000.

BOSTON

(Continued from page 11)

$1.25)—"Flipper" (MGM) and "The Slave" (MGM). Slick $10,000. Last week, "Young Racers" (AI) and "California" (Indie) (2d wk), $8,500.

Cinema, Kenmore Square (Indie) (320; $1.40-$1.90) — "Long Day's Journey Into Night" (Embassy) (8th wk). Oke $4,000. Last week, same.

Fenway (Indie) (1,300; 90-$1.49) —"Electra" (Lopert) (2d wk). Nice $4,000. Last week, $4,300.

Exeter (Indie) (1,276; 90-$1.25)— "Sparrows Can't Sing" (Janus) (4th wk). Oke $5,000. Last week, $6,500.

Gary (Sack) (1,277; $1.50-$3) — "Lawrence of Arabia" (Col) (31st wk). Smash $12,000. Last week, $10,000.

Mayflower (ATC) (689; 90-$1.50) —"Spencer's Mountain" (WB) (subrun) and "Gay Puree" (WB) (reissue). Mild $4,000. Last week, "Sundays and Cybele" (Davis) and "Mouse That Roared" (Indie) (reissues), $3,000.

Memorial (RKO) (3,000; 90-$1.50) —"Gathering of Eagles" (U) and "Beauty and Beast" (Indie) (2d wk). Good $12,000. Last week, $15,000.

Music Hall (Sack) (2,200; $2-$3.90) — "Cleopatra" (20th) (5th wk). Fourth week ended Monday (22) was boffo $48,000. Last week, $55,000.

Orpheum (Loew) (2,900; 90-$1.49) —"PT 109" (WB) (5th wk). Perky $9,000. Last week, $10,500.

Paramount (NET) (2,357; 90-$1.65)—"Blow Your Horn" (Par). Socko $25,000. Last week, "Savage Sam" (BV) (2d wk), $8,000.

Pilgrim (ATC) (1,909; 75-$1.25)— "House on Bare Mountain" (Indie) and "Rommel's Treasure" (Indie). Hot $11,000. Last week, "Nutty Professor" (Par) and "Wonderful Be Young" (Indie), $8,000.

Park Square (Indie) (300; $1.80) —"Love at Twenty" (Embassy) (3d wk). Slick $3,500. Last week, $4,000.

Saxon (Sack) (1,100; $1.50-$2.75) —"Irma La Douce" (UA) (4th wk). Sock $23,000. Last week, $23,500, a bit overestimated.

State (Trans-Lux) (730; 75-$1.25) —"Palace of Shame" (Indie) and "Naked Island" (Indie) (2d wk). Hep $7,500. Last week, $9,500.

CHICAGO

(Continued from page 13)

—"Flipper" (MGM) (3d wk). Snapy $11,500. Last week, $14,500.

McVickers (Beacon) (1,100; $1.75-$3.50) — "How West Was Won" (MGM) (21st wk). Excellent $26,000. Last week, $25,000.

Monroe (Jovan) (1,000; 65-90)— "Mr. Peter's Pets" (Indie) and "Affairs of Model" (Indie) (2d wk). Stout $5,000 or near. Last week, $7,500.

Oriental (Indie) (3,400; 90-$1.80) —"Great Escape" (UA) (2d wk). Sock $27,000. Last week, $36,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Summer Magic" (BV) and "Yellowstone Cubs" (BV) (2d wk). Fine $17,000. Last week, $22,000.

State-Lake (B&K) (2,400; $2-$4) —"Cleopatra" (20th) (4th wk). Mighty $70,000. Last week, $75,000.

Surf (H&E Balaban) (684; $1.50-$1.80) — "Mondo Cane" (Times) (m.o.). Frisky $6,000. Last week, "Fiasco In Milan" (Cont), $5,300.

Todd (Todd) (1,089; $1.75-$3.50) —"55 Days At Peking" (AA) (8th wk). Fair $6,000. Last week, $6,500.

Town (Teitel) (640; $1.25-$1.80) —"L-Shaped Room" (Col) (4th wk). Happy $7,000. Last week, $8,500.

United Artists (B&K) (1,700; 90-$1.80) — "Irma La Douce" (UA) (6th wk). Wow $25,000. Last week, $26,000.

Woods (Essaness) (1,200; 90-$1.80)—"Come Blow Your Horn" (Par). Rousing $40,000 or over. Last week, "Donovan's Reef" (Par) (3d wk), $15,000.

World (Teitel) (608; 90-$1.80)— "L-Shaped Room" (Col) (4th wk). Sharp $9,000. Last week, $13,500.

LOS ANGELES

(Continued from page 11)

politan) (856; 2,404; $1-$1.25)—"PT 109" (WB) and "Black Gold" (WB) (3d wk). Fair $7,600. Last week, $10,500.

Hawaii, Crest (G&S-State) (1,106; 750; $1-$2) — "Bye, Bye Birdie" (Col) (4th wk), Hawaii; 3d wk, Crest) and "Dime With Halo" (MGM) (m.o.). Slack $5,100. Last week, $5,900.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"Great Escape" (UA) (3d wk). Fine $19,000 or near. Last week, $20,000.

Chinese (FWC) (1,408; $2-$2.40) —"Irma La Douce" (UA) (3d wk). Smash $31,000. Last week, $32,700.

Pantages (RKO) (1,512; $2.40-$5.50) — "Cleopatra" (20th) (5th wk). Near SRO $72,200. Last week, $72,000.

Hollywood Paramount (State) (1,468; $1.55-$2.40) — "Come Blow Your Horn" (Par) (5th wk). Socko $20,000. Last week, $21,000.

Music Hall (Ros) (720; $2-$2.40) —"L-Shaped Room" (Col) (5th wk). Tall $8,000 or close. Last week, $8,200.

Lido (FWC) (876; $2)—"David and Lisa" (Cont) (2d wk). Stout $5,000. Last week, $5,500.

El Rey (FWC) (856; $1-$1.49) — "Hud" (Par) (3d wk). Lusty $7,000. Last week, $7,500.

Beverly (State) (1,150; $2-$2.40) —"55 Days at Peking" (AA) (8th wk). Nice $7,500. Last week, $7,700.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (22d wk). Sockeroo $37,000 or over. Last week, $34,400.

Warner Beverly (SW) (1,316; $1.65-$3.50) — "Lawrence of Arabia" (Col) (31st wk). Rousing $28,000. Last week, ditto.

Egyptian (UATC) (1,392; $1.65-$3.50) — "Mutiny on Bounty" (MGM) (36th wk). Perky $11,500. Last week, $9,800.

'Magic' Lofty $11,000, Mpls; 'Horn' Wow 8½G, 'Cleo' Socko 22G, 4th

Minneapolis, July 23.

Holdovers rule the Loop roost currently to a greater extent than in recent weeks. There's only a single downtown fresh entry, "Summer Magic," sprightly at Orpheum. In the nabes, however, there are a few firstrun newcomers, notably "Heaven Above" at Uptown.

Continuing roadshows, "Cleopatra" and "How West Was Won," the former finishing its first month, along with "Irma La Douce," "Come Blow Your Horn" and "Captain Sindbad" still are in the chips. Departure of Minnesota Twins big league baseball game after a long home stand is welcomed by exhibs.

Estimates for This Week

Academy (Mann) (1,000; $1.55-$2.65) — "Lawrence of Arabia" (Col) (14th wk). Nice $6,500. Last week, $7,000.

Avalon (Frank) (800; $1)— "Steam Heat" (Indie) and "Weekend With Lulu" (Col) (reissue). Satisfactory $1,300. Last week, "Boin-N-G" (Indie) and "Please Turn Over" (Col) (reissue), $1,000.

Century (Par) (1,300; $2.10-$3.50) —"Cleopatra" (20th) (4th wk). Walloping $22,000. Last week, $25,000.

Cooper (CG) (805; $1.25-$2.50) —"How West Was Won" (MGM) (19th wk). Great $20,000. Last week, $19,000.

El Lago (Carisch) (800; $1)— "Girls of Night" (Cont) and "Voodoo Village" (Indie). Mild $1,100. Last week, "It's Hot in Paradise" (Indie) and "Career Girl" (Indie) (reissue) (2d wk), $900.

Gopher (Berger) (1,000; $1.25-$1.50) — "Donovan's Reef" (Par) (4th wk). Healthy $4,000. Last week, $5,200.

Lyric (Par) (1,000; $1.25-$1.50)— "Spencer's Mountain" (WB) (3d wk). Virile $6,000. Last week, $9,000.

Mann (Mann) (1,000; $125-$1.50) —"Come Blow Your Horn" (Par) (4th wk). Wow $8,500. Last week, $10,000.

Orpheum (Mann) (2,800; $1-$1.25) — "Summer Magic" (BV). Lofty $11,000. Last week, "Bye, Bye Birdie" (Col) (3d wk), $7,000 at $125-$1.50 scale.

Park (Mann) (1,000; $1.50)—"L-Shaped Room" (DH) (4th wk). Hot $3,000. Last week, $3,000.

State (Par) (2,200; $1-$1.25)— "Captain Sindbad" (MGM) (2d wk). Lean $4,000 in 5 days. Last week, $11,000.

Suburban World (Mann) (800; $1.25) — "Winter Light" (Janus). Moderate $2,000. Last week, "Seven Capital Sins" (Embassy), $1,800.

Uptown (Mann) (1,000; $1.50)— "Heavens Above" (Janus). Lively $3,500. Last week, subsequent-run.

World (Mann) (400; $1.25-$1.50) —"Irma La Douce" (UA) (2d wk). Smash $8,000. Last week, $10,000.

'Cleo' Boff $29,000, Balto, 4th Week; 'Irma' Smash 27G, 'Birdie' Big 13G

Baltimore, July 23.

"Cleopatra" is still the big item here, doing great business in fourth week at the Hipp. However, almost as spectacular is "Irma La Douce" which is smash in second round daydating the downtown Little and suburban Senator. At the latter, traffic is slowed nightly by trade there with nearby restaurants enjoying patronage they have never known before. Eleswhere, with hot weather aiding, the lineup is very pleasing.

"Bye, Bye Birdie" shapes socko at the New. "Lawrence of Arabia" is smash in eighth at Mayfair. "Hud" is holding nicely in eighth round at the Charles.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.50—"Hud" (Par) (8th wk). Fine $4,500. Last week, $6,300.

Five West (Schwaber) (435; 90-$1.50) — "Heavens Above) (Janus) (2d wk). Good $2,900. Last week, $3,500.

Hippodrome (T-L) (2,200; $1.50-$3.50)—"Cleopatra" (20th) (4th wk). Great $29,000. Last week, same.

Little (T-L) (300; 50-$1.65)—"Irma La Douce" (UA) (2d wk). Huge $8,000. Last week, $9,000.

New (Fruchtman) (1,600; 50-$1.50)—"Bye, Bye Birdie" (Col). Socko $13,000. Last week, "Island of Love" (WB), $7,000.

Mayfair (Fruchtman) (700; $1.50-$2.75) — "Lawrence of Arabia" (Col) (8th wk). Smash $12,000. Last week, $11,800.

Playhouse (Schwaber) (365; 90-$1.50) — "L-Shaped Room" (Col) (3d wk). Big $5,000. Last week, $5,200.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Pt 109" (WB). Fair $9,000. Last week, "Donovan's Reef" (Par) (2d wk), $9,500.

Senator (Durkee) (960; 90-$1.65) —"Irma La Douce" (UA) (2d wk). Socko $19,000. Last week, $22,000.

Town (T-L) (1,125; $1.50-$2.50)— "How West Was Won" (MGM) (15th wk). Great $12,000. Last week, $13,000.

Rex (Freedman) (500; $1.50) — "Naked Venus" (Indie). Nice $3,000. Last week, "Sunderin" (Indie), $1,800.

KANSAS CITY

(Continued from page 13)

(Heath) (600 cars), Dickinson (Dickinson) (700 seats), New 50 (Baker) (1,000 cars), Granada (Becker-ndependence) (1,000 seats) ($1.25 each)—"Longest Day" (20th) (2d wk). Most unusual to hold over in multiple-run here, fancy $32,000. This is first regular run after downtown hardticket date. Last week, $48,000.

Fairway (FMW) (700), Parkway One & Parkway Two (Durwood) (400, 300) ($1.25 each)—"Great Escape" (UA) and "Valiant" (UA) (2d wk). Pleasant $9,000. Last week, also including Isis (FMW) (1,360), Englewood, Overland (Dickinson) (1,000, 700), and 10 days in Boulevard (Rosedale (750 cars), Crest, Riverside (Commonwealth) (900 cars each), wow $62,000, topping expectations.

Kimo (Dickinson) (504; $1.50-$2) —"Lawrence of Arabia" (Col) (3d wk). Nifty $3,000; holding. Last week, $3,500.

Shawnee, Leawood, Overland (Dickinson) (1,100 cars, 900 cars) (700 seats) 63d Street (S & S) (1,500 cars), New Claco (Baker) (600 cars) (each $1)—"Brothers Grimm" (MGM). Initial regular run after long downtown hardticket engagement. Strong $37,000. Last week, also including Lake Park (Fulton) (1,000 cars), Lakeside (Muchnick) (1,000 cars) and excluding Overland, "Mutiny on Bounty" (MGM), $42,000 on initial regular run.

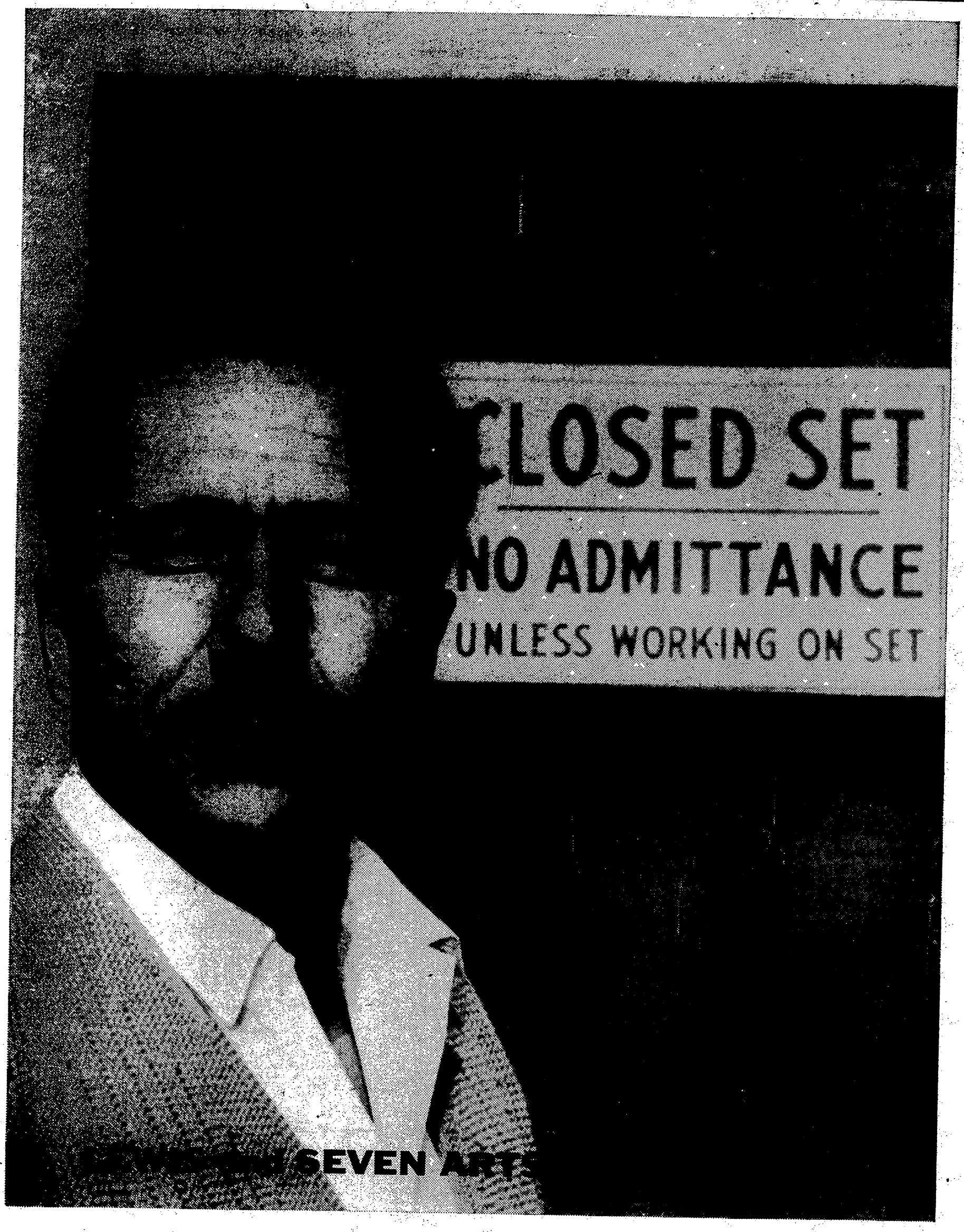
Paramount (Blank-UP) (1,900; $1.25-$1.50) — "Spencer's Mountain" (WB) (4th wk). Fat $7,000; may hold. Last week, $8,000.

Plaza (FMW) (1,630; $1.25-$1.50) —"Bye, Bye Birdie" (Col) (3d wk). Big $9,000; holding. Last week, $14,000.

Roxy (Durwood) (664; 75-$1.25) —"Come Blow Your Horn" (Par) (2d wk). Fancy $10,000 or near. Stays. Last week, $11,000.

Uptown, Granada (FMW) (2,043; 1,217; $1.25-$1.50) — "Summer Magic" (BV). Great $22,000; holding. Last week, Uptown only, "Savage Sam" (BV) (4th wk), $5,000.

Rockhill (Little Art Theatres) (750; $1.25-$1.50) — "Heaven Above" (Janus) (3d wk). Okay $1,500. Last week, $2,000.



Edward Lewis is now producing the film version of the best-selling novel, "SEVEN DAYS IN MAY,"* starring Burt Lancaster, Kirk Douglas, Fredric March and Ava Gardner, under the direction of John Frankenheimer for Joel Productions and Seven Arts. Mr. Lewis next turns to the Broadway play, "One Flew Over the Cuckoo's Nest," starring Mr. Douglas, which he will produce in association with David Merrick, Joel Productions . . . and Seven Arts.

*To be released by Paramount Pictures.

SEVEN ARTS PRODUCTIONS

NEW YORK • BEVERLY HILLS • LONDON • PARIS • TORONTO

Filmsters Still Sold on Daily Press

Radio Rates But Considerable Resistance Continues Against TV—Those For It Charge 'Backwardness'

Changing public habits in recent years have brought tv and radio greater and greater prominence, especially as far as the media which captures the most attention of the 9-19 age bracket. Yet, although some distributors have gradually been coming around to the notion of putting more concentration on radio-tv advertising, it's been charged by distrib execs that same of the circuits and other exhibs refuse to recognize audio-video as a selling tool, much less an important one. They cling to conviction that dailies are the front line of sell.

"They'll share co-op cases in papers and to some extent on radio but its almost impossible to get cooperation for tv," is the way one distrib ad-pub exec put it. The distrib is forced to spend all of his own money, or nearly, it's charged, despite the fact that it has been rather clearly demonstrated that without this 9-19 bracket an all-out smash can't happen.

Eight to 10 times as much is spent by exhibs in paper advertising than in radio and tv, it's alleged, although the opinion is voiced that papers are the third least effective medium. This is labeled an exaggeration by some but, nonetheless, radio and video are recognized as hefty factors in many quarters.

It is also pointed out that there are some distribs that are just as guilty of this alleged backwardness as certain circuits. By tradition, the paper has always been the major place to lay on the advertising but times have changed. It's noted that it is often these tradition-steeped operations which are suffering the most currently while the more progressive companies are swinging. This advertising idea is but one example but it has been proven time and again that tv and radio are big b.o. factors.

Several execs got their eyes opened during the recent Gotham newspaper blackout when they were forced to go on tv and radio and discovered that it was a successful seller. But most wrote it off to the captive audience forced to watch because he had no papers. Others, however, stayed with the media and have been using it effectively. There was considerable speculation at the time of the strike as to what patterns advertising would take when the papers came back. But they needen't have worried, one exec commented, because the "traditions that govern these things are too strong in some places."

The question being asked by several distrib ad men around town is "when are these guys going to wake up to the fact that more people are listening to radio and watching tv by five times than are reading papers?" Particularly singled out by one exec are RKO and Loew's which, it's charged, refuse to recognize tv at all, except in a few isolated cases. Distribs claim that they are losing money with this type of situation both because they have to spend more on advertising and because they don't reach the areas they want to fully unless they step out of the coop pattern.

It has taken some distribs a while to come around to the radio-tv idea and some aren't there yet. It's hoped by the progressive distribs, some of which are now operating on a 50-50 airwave-newspaper pattern, that they will be able to get more action for the coop plans from reluctant exhibs but they don't see much hope in the immediate future. "How many losses are they going to have to sustain before they wise up," one disgruntled ad exec complained.

31 REMAIN, 9 OUT

Technicolor Projectionists Reduced By IA Sanction

Hollywood, July 23.

Technicolor, as a result of a change in operations in processing color film, has pinkslipped nine projectionists, all members of Local 165. Total of 31 boothmen still remain on payroll to handle all projection.

Move, according to Tech spokesman, was reached with approval of Richard F. Walsh, prexy of IATSE, after it was explained that operational transition required fewer booth personnel.

'Gidget Goes Rome' Safely

National Legion of Decency has given a Class A, Section I rating (morally unobjectionable for general patronage) to Columbia's "Gidget Goes to Rome."

Getting a Class A, Section II (morally unobjectionable for adults and adolescents) were Paramount's "All the Way Home," Trans-Lux's French import "The Burning Court" and Metro's "The Day and the Hour."

Hotel Expansions Figure in Loew's 39-Week Tally

Loew's Theatres for the 39 weeks ended May 31 had net income of $971,900, equal to 38c per share of common stock, compared to a net of $1,661,900, or 62c per share, for the comparable period last year.

Gross revenues were well up in the new period, due to hotel expansion, amounting to $48,286,000, compared with $29,619,000 the previous year. Depreciation in the new period was $3,752,000 and income taxes were $606,000, compared with, in 1962, $2,273,000 and $1,706,000, respectively.

Third quarter also was off. This period, which ended May 31, brought earnings of $289,800, or 12c per share, compared with a net for the comparable period last year of $493,300, or 18c per share.

PROMO PRIME DELAYING 'PARIS WHEN IT SIZZLES'

Paramount is holding back on its release of "Paris When It Sizzles" until early 1964, rather than the originally-scheduled 1963 distribution, to provide the company with that much more additional time to plot elaborate ad-pub and sales plans.

Charles Boasberg, president of Par Film Distributing, said in a private memo to regional and branch managers that he had spent a few days with producers Richard Quine and George Axelrod and then came to the decision about delaying the release.

Film, a comedy starring Audrey Hepburn and William Holden, is looked to by Par as one of the big ones (first screening was just held) and for this reason the braintrust felt the need for Tiffany bookings and more extensive campaign.

United Artists Sells 'Irma' Away From Schine

Albany, July 23.

Playing of "Irma La Douce" at Sylvan Leff's Town Theatre in Watertown confirmed reports that United Artists had been selling away from the Schine Circuit.

Town, a first-run owned by an independent exhibitor living in Albany, and also operating two drive-ins outside Watertown, another near Amsterdam, as well as a pair of subsequent-runs in Utica, and first-run situations in Saratoga and Hudson, competes with Schine's Olympic and Avon in the Border City.

Town's date was one of the first for UA's blockbuster in the Albany exchange district. "Irma La Douce" is generally set for release in this area, during August. Incidentally, the stage version of comedy hit was presented at Colonie Summer Theatre, a fortnight ago, with Genevieve starred.

Eugene Tunick, Eastern-Canadian division sales manager for UA, and Robert Friedman, UA's Buffalo branch manager, were reported in Albany Wednesday (24), en route to Gloversville—home base of Schine Theatres—the next day.

Leslie Martinson on loanout from Warner Bros. to Sinatra Enterprises to direct "For Those Who Think Young," upcoming UA release.

Documentary Road To Theatrical Screen Due For Heavier Travelling

Gene Searchinger who, in partnership with Scudder Boyd heads Pendulum Productions, documentary producers, commented in New York recently that the factual-filmmakers may be looked for more and more to enter into theatrical work. The two fields no longer are so far apart. "We didn't know each other in past, and didn't eat in the same restaurants," he observed.

But television has given a new prominence (and recognition) to the documentarians and already several have turned out interesting and successful features. Documentary men have done "Hiroshima," "400 Blows" and "Mondo Cane." Searchinger himself has plans for a theatrical undertaking but must await clearances on a certain property he has in mind.

If the segue generally reaches trend proportions new cinematic techniques and approaches can be expected, according to Searchinger. This would be in the form of non-synchronous sound, three or four music themes at one time, but not drawn in all directions, and an abundance of intercutting. The sound angle, for example, as observed in one of Searchinger's recent pictures, might have heavy machinery on the screen accompanied by the trumpeting of elephants on the track. In other words the sound is not literal.

Editing is a key factor in documentary efforts. One of his half-hour films might have as many cuts as a two-hour feature, said Searchinger.

The economics are very distant from theatricals, too, stated the man who started out as a writer, then a director and then cameraman. He prefers to have money for time, rather than people, and when working abroad sans union dictates his technical crew comprises two members.

Searchinger left for Europe last week to get underway with an hour-long documentary for Philco via ABC-TV. This is to be a close-up on various festivals around the world, ranging from a wild blow-out (sports, drinking, rope swinging) in Westman Island, Iceland, to the Pamplona in Spain, Bastille Day in a small French town, an eating spree in Rome and the Film Fest in Venice. Coincidentally, his production of "The Human Element" will be a contender in the documentary sweepstakes at Venice.

Summer Adds Matinees To 'How West Was Won'

Detroit, July 23.

Extra performances of "How the West Was Won" have been scheduled at Music Hall because of increased sale of tickets from out-state Michigan and Canada. Additional matinees will be held on Tuesdays and Thursdays at 2 p.m. throughout the summer, terminating on Labor Day. These showings are in addition to regular matinees on Wednesday, Saturday and Sunday.

An accounting shows that after 19 weeks and 271 performances, 234,106 persons paid $447,000 at the boxoffice to see the Cinerama feature. Included in the total were 36,078 students who attended 32 special morning youth shows held during the period when schools were in session.

At the present time, "How the West Was Won" has grossed more in 19 weeks than "Search for Paradise" in 35 weeks and "The Wonderful World of the Brothers Grimm" in 31 weeks. It is expected to pass the 40 week total of "Windjammer" by Labor Day. Still champ, however, is "This Is Cinerama."

Garbo Still a Draw?

Minneapolis, July 23.

The name Greta Garbo may mean nothing to the present generation. However, bringing her back for the first time here within memory, the Ted Mann's Westgate did nice biz with the 1935 "Anna Karenina" (MGM).

It's one of the film oldies that MGM hasn't sold to television and in exploiting it the Westgate played up Garbo as its star.

Referee Finds For Tony Regan Slate In Disputed Screen Extras' Election

Hollywood, July 23.

Impartial referee in the disputed Screen Extras Guild election tossed out all five challenges entered by the conflicting factions, and thus in effect upheld the election of the indie slate headed by Tony Regan, who unseated Jeffrey Sayre as prexy. Regan group thus has five of six officer posts, and 12 of 34 board seats.

Nathan Cayton, retired chief judge of the District of Columbia Court of Appeals, rejected two challenges from the Regan group, two from the Sayre-administration slate, and one from the board. Board challenge had to do with 89 ballots temporarily mislaid. Judge Cayton ruled there was no reason for invalidating these ballots or the election results, and they were counted during the three-day hearing. They didn't change the election outcome a bit.

Administration challenge accusing the Regan group of knowingly accepting financial support in the campaign from persons other than SEG members in good standing was tossed out, and the Regan group was completely exonerated of the charge. Judge Cayton also dismissed challenges that SEG's notice of election was proper; ruled that the Regan group's campaign handbills provided "no foundation for invalidating the election or disqualifying these candidates," and that the votes of SEG members in Frisco and Hawaii were properly counted by SEG.

As a result, certified election returns show Regan beat Sayre for a three-year term as prexy by vote of 1,178-915. Other results: First veepee: Bob Burrows, 893, Kenner G. Kemp, 858, and Guy Gifford Way, 309; Tex Brodus, with 1,651 votes, was unopposed for second veepee; Jack R. Clinton named third veepee, with 1,116, to 943 for Evelyn Ceder; John R. Albright elected recording secretary with 1,078, to 997 for Margaret Bacon; Joe Brooks chosen as treasurer, with 1,061 to 1,033 for Murray Pollack.

Directors elected for three-year terms: Brodus, 1,215 votes; Kit Carson, 1,140; Murray Pollack, 1,038; Margaret Bacon, 1,026; Chester Jones, 970; Hubert Kerns, 966; Robert Edmiston, 938; Bill Dyer, 934; Roydon Clark, 899; Tanya Somova, 873; Emile Avery, 872.

Newly-named officers and directors will take office at the next board meeting July 31. Attorney Jack Corinblit repped the Regan group, and Robert W. Gilbert, SEG, Sayre and other guild officers.

A unity plea was made following the decision, pitch coming from both Regan and Sayre.

Decor by The Mrs.

Pittsburgh, July 23.

The Forum, Pitt's newest art house, was opened last Tues. (16) before critics, civic dignitaries and tradesters. It's a 378-seat house done in Roman motif, designed by Reggie Stern, wife of Ernest Stern, who is president of Associated Theatres, operators of the house and 29 others in the Tri-State area.

There is an air of luxury and intimacy from the lectern type boxoffice, through the expensively decorated lobby, off to the modern lounge at the right of the lobby and to the theatre itself on the left of the lobby. The theatre is heavily carpeted from wall to wall and allows plenty of space between the upholstered reclining seats.

"Mouse on the Moon" (UA) is the house's opening feature film.

Shore Paying Soviet $300,000 For 'War & Peace'

Moscow, July 23.

The biggest ever single film deal between a Yank distrbutor and the Soviets under the Cultural Exchange program was wrapped up in Moscow last week during the film festival.

Sig Shore finalised negotiations, which had been in progress since the beginning of the year, for U.S. distribution rights to "War and Peace," which is now being filmed by Sergei Bondarchuk. The price, it is understood, is in the region of $300,000.

The exceptionally high price is calculated on the basis that the production will probably run to four or five episodes, each of full length proportions. The Russians, under the Exchange plan, have agreed to take one-and-a-half American pictures for each episode.

"War and Peace" has been in production since September, 1962, and is not expected to complete principal photography until February, 1964. It will be the most expensive pic in Soviet history, and is estimated to cost around $30,000,000. The Tolstoy classic has never previously been filmed by the Russians.

Shore, who was making his third visit of the year to Moscow during the film festival, will be returning here during October to resolve a few outstanding details, and will then come back in the New Year with about 20 artists to have the picture dubbed under the supervision of Bondarchuk.

The production, which is in 70m and color, has been filmed on location in various parts of the country and in the streets of Moscow, with interiors at the Mosfilm Studios.

25,934 BOOKINGS FOR UNITED ARTISTS DRIVE

United Artists registered a record tally of 25,934 special bookings during its recently-completed 1963 Sales Weeks Drive, which turned out to be the most successful such push in the company's history. The number of bookings set is particularly interesting considering that it was made in only a two-week period.

The campaign began June 30 and ran through July 13. Among the pix drawing the greatest action were "Dr. No," "West Side Story," "Love Is a Ball," "Call Me Bwana," "I Could Go On Singing," "Irma La Douce" and "The Great Escape." Following the breaking down of the final tabulation of the drive's bookings, a total of 12 cash prizes will be awarded to this year's winning exchanges, with awards divided into six for shipments and six for billings.

HOME & FLOWER SHOW PICKS FRANK MURPHY

Cleveland, July 23.

Frank Murphy is resigning from his post as midwestern manager of Loew's theatres, with headquarters here, to become managing director of Cleveland's annual Home & Flower Show. Civic sponsors of show, which draws over 200,000 visitors to civic auditorium each year, picked Murphy to succeed the former director, Ralph P. Stoddard, who died last October at age of 88.

Murphy accepted offer, he said, because the exhibition is so closely allied to show biz in problems of selling, administration and management, in which he had long experience.

For the Loew chain he supervised theatre operations ranging from Cleveland to Dayton, Columbus, Toledo, Chicago, Elkhart and South Bend, Ind., Pittsburgh, Buffalo. He was associated with the New York office as national negotiator of labor contracts for the circuit, which he joined in 1935.

Home & Flower Show backers said they also selected Murphy because he was "one of Cleveland's most popular, efficient and imaginative showmen with distinctive civic spirit." Theatre chief has been vitally active in dozens of city-boosting projects, including Euclid Ave. Merchants Assn., of which he was former prez, Cleveland Ad Club and Critics Circle. Louise Madsen, who supervised this year's H&F exhibition at Public Music Hall in March, will retain her position as executive assistant under Murphy.

For That Strutty 'Irma La Douce' UA Arranges a Golden Showcase

United Artists' plans for "Irma La Douce" in the New York area now call for the pic to initiate yet another step in the company's "premiere showcase" multi-theatre release system. When the pic leaves the DeMille Theatre Aug. 7 to make way for "The Great Escape," another UA pic, it will move into a plan which the distrib is calling "Golden Showcase."

This off-shoot of the original operation, which remains in force for a host of upcoming UA pix, will keep "Irma" in her present day-date eastside house, the Baronet Theatre, while she moves to the Broadway Victoria Theatre and into various selected houses around town and in the area. Because of the success of the Billy Wilder film, these theatres in several instances will be better ones than the standard "premiere showcase" route. In many cases, the houses will parallel those used for "West Side Story" and "The Longest Day" when they went into multiple release.

"Escape" will be daydating at the DeMille and the Coronet, the Baronet's twin, beginning Aug. 7. All three are Walter Reade-Sterling houses. Another coincidence is that the Victoria, to which "Irma" moves is the twin to the Astor, UA's regular "premiere showcase" house, both being owned by City Investing.

The "Golden Showcase" idea differs from its "premiere" dad in that it is handling a pic which had previously played firstrun in a day-date situation. "Premiere showcase" starts the pic right off in multiple situations without a two-house start. Most of UA's pix have been using the "premiere showcase" plan and now the company has even more flexibility with the adoption of this latest idea which gives it both a first run and showcase outing before going general.

LESSEN PRICE-WAIT ON HARDTICKET FILMS

Minneapolis, July 23.

That part of the filmgoing public here in no hurry to see pictures is able to catch screen fare originally presented as roadshows at much lower admission this year only a few months after the end of their hardticket runs.

On the heels of "Wonderful World of Brothers Grimm" (MGM) and "Longest Day," "Mutiny on the Bounty" (MGM) went last week into neighborhood theatres in the earliest subsequent-run clearance slot for day-and-date showings.

"Wonderful World" had a $2.50 roadshow top here; "Longest Day," $2.70, and "Mutiny," $2.65. By waiting one could have seen "Wonderful World" for $1.25 and the other two for $1.50. However, at the considerably lower prices they would have been deprived of Cinerama and 70m.

Local film circles now are making much of the fact that roadshow films now are being released much earlier than ever before — much sooner, in fact—for subsequent-run non-reserved seat showings. During the past two months it has been a case of one after another, the boys are pointing out.

For its subsequent-run at the lower admish, "Wonderful World" in seven nabe houses day and date didn't fare well. But "Longest" came through very well similarly and, it's reported, that "Mutiny," only in four of such theatres, "is doing all right."

Deals for these roadshow pictures' subsequent-runs here call for minimum two-week runs and none has ben held longer.

LONDON'S 'CLEO' TURNOUT

Liz-Dick-Rex Plus DFZ, Mankiewicz, Poe

London, July 23.

European preem of "Cleopatra," at the Dominion Theatre here July 31, will draw a bigger group of "Cleo" personalities than attended either the New York or Hollywood openings.

Set to be on hand are stars Elizabeth Taylor, Richard Burton, Rex Harrison; director-writer Joseph L. Mankiewicz; plus 20th prez Darryl F. Zanuck and exec veep Seymour Poe.

SALZBURG FILMING

Duerer's Parsch Studios Has Michel Powell Company

Salzburg, July 23.

Otto Duerer's modernly equipped studio here (three stages) is fully occupied at present. Renter is an international production, the Norman Foster Co. of Vaduz, Liechenstein. The opera, "Duke Bluebeared's Castle," with music by Bela Bartok is being filmed. Director is Michel Powell, whose credits include "Red Shoes" and "Tales of Hoffmann."

Picture is being shot in Technicolor, in German and English language, Duerer's Parsch Studios offering all facilities.

Duerer, himself, is preparing the motion picture, "The Magician."

Fatigue Talks And Jerry Lewis Suffers

Chicago, July 23.

Jerry Lewis came to Chi ahead of "The Nutty Professor" a week ago and his apparent bad humor—blamed on fatigue—turned the good will tour into a public relations nightmare that antagonized the press, exhibitors and, in some cases the fans. Lewis, exhausted from his whirlwind tour on behalf of the picture, couldn't seem to make a right move.

Highlight, or low point, of the ill-fated three-day stay was a Friday (12) press conference at the Ambassador Hotel at which the only working press present were gossip columnist Maggie Daly and film reviewer Ann Marsters, both of Chicago's American, and Richard Christiansen of the Daily News, who came late.

Not present at the press conference were the columnists and picture critics of the other three dailies and the feature writers who usually turn out. At least two of those not present said that they intended no slight to Lewis, but that Friday is a difficult day for them to get away from their desks.

As reported by an observer at the press conference, Lewis churlishly said that he was not making the tour to promote the picture but to come out in the provinces and "meet the little people." He then proceded with a lengthy lecture on international affairs, the level of which was described by one statement that there would be no international tension if President Kennedy flew to Moscow and said to Khrushchev: "I love you."

Members of the hotel staff said that he insulted the manager of the hotel by turning his back on him when he introduced himself, was rude to a doorman and was demanding in his request for accommodations and service.

In addition, Lewis sent a telegram to Chicago Trjbune columnist Herb Lyon castigating him for not attending the press conference. Lyon told VARIETY that the wire was so "appalling" that he would not repeat it, but despite it he felt no ill will toward Lewis.

Operators of the theatres at which he did his public appearances gave mixed reports. Several said that he was charming and gracious, but several said that he appeared upset and was short with them, with his retinue and with the fans. One exhibitor wrote to Chicago's American to say that Lewis's requirements for a show with musicians at each theatre were more trouble than they were worth, and that his fans wanted only to see him in the flesh and to hear a few words from him.

Lewis appeared on WBKB's "Kup Show" last weekend, and read from and made a pitch for a modest, spiral bound leaflet that he authored a few months back. The station tallied 120 calls for the book in the two days following. The title of the book is "How To Be A Human Being."

Martin Ritt and **Paul Newman** have acquired "The Spy Who Came in from the Cold," meller by John LaCarre, for production under their indie banner for Paramount release.

AGAIN IT HAPPENS

Editorial Page More Pro-'Cleo' Than The Critic

Buffalo, July 23.

For the first time, at least in memory, the staid and conservative Buffalo Evening News (circulation 290,000) has come out editorially with a "don't miss" message to the public regarding a picture. The News film critic covering "Cleopatra" premiere blew hot and cold as to the film's merits, with the review on balance falling rather on the thumbs-down side.

Ten days later, under the heading of "Cleopatra" the News editorialized . . .

". . . By this time pretty nearly everybody qualified and otherwise has had something to say about the spectacular film "Cleopatra" . . .

"Anyone interested in good theatre or history and reasonably mature should see this performance. It is worth the time and effort, not to mention expense . . .

". . . Those who love good theatre and don't see "Cleopatra" will miss a great deal."

It is not clear whether the News editorial department undertook to revise the estimate of its film critic or whether the picture was deemed sufficiently newsworthy by the editor to justify the editorial comment.

Sci-Fi Fest

Continued from page 7

Film Fest. Russia sent a propaganda full-length documentary on the training and orbiting of two cosmonauts last year in "The Celestial Brothers" and even had the commentary in Italian. Where was the U.S. Info Agency or a American astronaut documentaries?

Most of the scribes present were Italian with some American, English and French newspapermen. But it was still a place to focus interest on space accomplishments of this age as well as the sci-fi films.

Organization of the festival was acceptable. Some kinks will surely be ironed out next year. Outdoor projection in the courtyard of a colorful old castle on a hill was also an asset, though rained out three times in nine days.

Granted that there are obviously now too many film fests, and the FIFPA finds itself spread thin in finding enough unusual pix and personalities to go populate them, it is surprising that they, the Fed, shun a fest specializing in one type of film.

One speaker pointed out there were already important sci-fi literary organizations and a sort of symbolical background had already been worked out as well as recognition of the better efforts which could be extended to films within the festival specializing in these films.

Hence Golden Spaceship, was equally split between Czech feature "Ikarie XB 1," of Jindrich Polak, and French 30-minute short of Chris Marker "La Jetee" (The Runaway). U.S. won a Silver Spaceship for Roger Corman's "X-The Man With The X-Ray Eyes."

Czech "Ikarie" was a notable look at futuristic space travel and "La Jetee" used still photos to deal in a tale of survivors after another world war sending one of their number into the past and future via thought to finally do it actually. Both had poetic shafts to sustain them if both were a bit arch in technique.

"X" got its nod for its use of sci-fi in a film intended for mass audiences and dealt with a man who develops a serum that can have him look through things to end in madness and death for him. Another Silver Spaceship went to Russia's "The Amphibious Man," of Y. Kasancki, a naive but beguiling tale of an amphibious man in love with a land girl.

The Golden Seal went to Czechoslavakia for the Jiri Trynka short "Grandmother Cibernetica" about future technology looked at with a poetic viewpoint in deploring the humanity that could be lost, if progress was deemed necessary. Use of puppets was extraordinary.

A special Silver Seal went to an animated film "The Little Island" by Richard Williams of Great Britain. It depicted three men, embodying truth, good and beauty, driven to intolerance by contrasts of outlook on a desert isle. Its inventiveness and expert animation got it the prize.

Danger of Claiming a 'First'

TWA's recent fame-claiming via the showing of pix aboard some of its jetliners as a "first" turns out not to be completely accurate as a 1929 issue of Plane Talk, house organ of Transcontinental Air Transport, a forerunner of the modern TWA, demonstrates.

The article, noted by the Minneapolis Star's Lowell Nussbaum, talks about the showing of "current newsreels and a cartoon" aboard one of the Ford tri-motors with which the airline was started. On those first cross-country flights, Nussbaum recalls, passengers took a night Penn Railroad train from New York to Columbus, Ohio, flew in the tri-motors by daylight to Waynoka, Okla., rode all night on the Santa Fe to Clovis, N.M., and the rest of the way to California by plane.

Film Review Board Members Duck Duty

Their Social Engagements Come First—Want Reduced 'Quota' For Coverage

Columbus, O., July 23.

Reluctance of 15-member Columbus film review board to attend film showings if they conflict with private engagements was back of a proposed revision of city ordinance governing the board suggested by board chairman Victor Goodman. City Council defeated the proposal 5-2.

Goodman wanted council approval of dropping required five members viewing a picture to three. He said he's had difficulty in rounding up the five. Most pleaded "previous engagements." Board members are unsalaried but receive expenses.

Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, spoke against the revised ordinance, citing "harassment" of theatre operators. Prickett said costs of court actions in connection with appeals from film review board decisions would constitute heavy burdens on operators.

Councilman William Fornof told Goodman that perhaps new board members should be obtained if he cannot get five of the 15 to view a picture. Only Councilmen Tom Moody and William Hoermle voted for the amendment.

SCHOOLMAM'S SUMMER JOB

But Academic Credit For Kay Coleman Unclear

San Antonio, July 23.

Kay Coleman, an English teacher at a local junior high school, is slated to go to Hollywood to appear in Warners "Four For Texas," which up to this time had no Texans in the cast. A contest was conducted by the McLendon radio stations for four girls, one each from San Antonio, Dallas, Houston and Fort Worth.

Film concerns the early days of Galveston but will be photographed entirely in Hollywood. Heading cast are Frank Sinatra, Dean Martin, Anita Ekberg and Ursula Andress.

Not known if the Schoolmarm will get academic "credit" for her Hollywood studios.

Pry 'Em From TV With Showmanship

Again asserting his belief that there is a crying need for more showmanship on the local level in the sale of features to the public, Mel Gold, prez of the Associated Motion Picture Advertisers, outlined programs for the organization at its first meeting of new officers and board members yesterday (Tues.) at Van's Beau Brummel, N.Y.

"Our first job," he said, "is to get the patron out of the house and away from the television set." In this connection he stated that AMPA's plans include liaison with retail organizations and their trade publications to develop a cooperative effort. He also advised that the group's exhibitor services division, which he previously headed before becoming prez, plans a "speakers bureau" which would provide talkers for Lions Clubs, Rotary Clubs and other such local groups for the purpose of promoting films and the industry.

Also among AMPA's plans is the formation of regional "showmanship forums" for exhibitors and their managers, a press service to provide institutional publicity to local and regional publications, a celebrity service to encourage distribs to increase personal appearances by stars, directors et al. and the application of commercial theatre showmanship in the purveying of art films to the public. These programs will all be under the exhibitor services division and will be in the hands of various committee members, yet to be named.

Gold admitted that these projects would all be costly and time-consuming but he avowed the organization's intentions to carry them out. Additionally, the organization is planning a nation-wide membership drive to bring exhibs into AMPA. "For 47 years AMPA membership has stemmed essentially from New York. If we're going to help the entire industry, we must have the support of the entire industry," the prez noted.

There are also several other committees being forced under the new prez. These include an advertising committee to seek better ad methods and design, a publicity group to spread institutional propaganda, a manpower development committee to seek means for developing a pool of ad-pub talent and to evaluate the possibility of setting up a managers' school and others.

A THEATRE-LESS BURG DREAMS OF RELIGHTING

Hamlet, N.C., July 23.

Dr. Wingate Williamson has accepted appointment as chairman of a committee to study the possibilities of opening a motion picture theatre here. He was appointed by Earl Covington, president of the Hamlet Chamber of Commerce-Merchants Association, following a meeting of that group. Hamlet has not had a theatre for the last two and a half years. Merchants Assn. (the Chamber of Commerce had not been formed at that time) appointed a committee to work toward getting the theatre reopened. However, that committee apparently never took any action.

Chester A. Martin, publisher of The News-Messenger, bought the theatre building, which is next door to the news office, and has used it in recent years for storage. However, on several occasions he has expressed a willingness to help get the theatre back into operation.

The main thing needed is cash—and quite a sum of it.

A MULTI-FACETED JOB

Norm Gluck A Bridge Between Many Functions

Norman E. Gluck has been named to the newly-created post of sales coordinator of the Universal Pictures homeoffice sales cabinet. He has been working on special assignments for U prez Milton R. Rackmil since 1960.

In the new post, Gluck's activities will include supervision of the short subjects department, liaison between the sales department and the ad-pub areas and assistance in the acquisition of outside pictures for theatrical release. He'll also continue to handle duties in connection with U's tv distribution deals with Seven Arts and Screen Gems.

Originally joining Universal in 1946 after several years with circuits, including 12 years with Skouras Theatres, he left the company in 1958 to become v.p. of Screen Gems' EUE tv commercial division, rejoining U in 1960.

Critics ALL HAIL

history's mightiest romance as the screen's mightiest romantic spectacle!

AMERICAN INDUSTRY PRESS HAIL THRILLING CLASSIC!

"A big, spectacular . . . romantic adventure of the kind which has proved its box office power over the years." —*Motion Picture Daily*

"Vast and sweeping action drama—strong box office—can't miss!" —*Film Daily*

"A classic action spectacle." —*Hollywood Reporter*

"A visually magnificent and spectacularly thrilling picturization of the classic tale . . . should do strong business." —*Box Office*

BRITISH PRESS HAIL AN EPIC SPECTACLE!

"Epic! Some of the most exciting battle scenes and sword fights I have ever seen!" —*London Sunday Mirror*

"Lush, handsome spectacle." —*London Daily Mirror*

"Best movie battles I have ever seen. Spectaculars are getting better!" —*London Sunday Telegraph*

"Uncommonly good! Vivid and exciting!" —*The New Daily*

"Astonishingly good! Abounds with magnificent pageantry and battle scenes!" —*Edinburgh Evening Dispatch*

"A big theme gallantly tackled!" —*Manchester Oldham Evening Chronicle*

"It's a hit! Cornel succeeds splendidly!" —*Glasgow Sunday Mail*

"Jean Wallace is a Guinevere anyone would willingly rescue. Grandiose medieval background. Some of the best battle scenes I have ever seen!" —*Manchester Evening News*

CANADIAN PRESS HAIL GREAT FILM!

"Its suspense, love scenes and rousing and bloody conflict, adds up to a big dish of robust entertainment—An excellent choice for those who want extravagance, violence, love and all the other ingredients of spectacle." —*The Globe and Mail, Toronto*

"Romantic color, pathos and grand emotions of this medieval love-triangle story are vividly presented—The many battle scenes are exciting; the direction has a fine rhythm and moves with grandeur." —*Toronto Daily Star*

SWORD OF LANCELOT

STARRING
CORNEL WILDE · JEAN WALLACE · BRIAN AHERNE

ORIGINAL SCREENPLAY BY RICHARD SCHAYER AND JEFFERSON PASCAL · DIRECTED BY CORNEL WILDE · PRODUCED BY CORNEL WILDE AND BERNARD LUBER · AN EMBLEM PRODUCTION · A UNIVERSAL RELEASE

Stunty Ways Still Persevere As Tout-Masters Never Sleep

Some of that ole show biz razzamazztazz seems to be creeping back into the picture business. In the past week a variety of gimmicks have turned up ranging from venerable stunts like a public casting call covered by the press to the use of fortune cookies to lure a film producer-distributor into hiring a merchandiser to work on one of his pix.

The casting stunt was pulled by Jerry Hellman and George Roy Hill's Pan Arts indie filmery on behalf of their soon - to - lense "World of Henry Orient." With the help of the pic's star, Peter Sellers, the boys staged an open call for teen femmes last Wednesday (17) at the Brooks Atkinson Theatre, N. Y., where over 1,000 aspiring filmstars of the future turned up, beginning to arrive before 8 a.m. by every means from foot to chauffeur-driven car.

The event garnered lotsa attention from the press, including tv, radio and newsprint coverage. Sellers helped pick the finalists who were screened individually from the SRO house. Final selection of two femmes who'll be inked to contracts for the pic will be made this week. Sellers and Hellman also were witness at another female contest over the weekend as they attended the Miss Universe bout in Miami. Here again they demonstrated some show biz hokum by signing the seven losers for appearances in "Orient."

Pic rolls July 29 in Gotham's Central Park and will also lense in the new Long Island Studios. Hill is directing the film which will be Sellers' first Yank picture. UA is distributing.

The fortune cookie bit involves, of all people, Joseph E. Levine. The gimmick was pulled by marketing consultant Stanley Arnold who had been discussing working for the distrib on "Carpetbaggers" over a period of time. Finally, it became a case of showman against showman and so Arnold invested $10 in a batch of fortune cookies with special messages inserted. At one of the meetings between the two, he dropped a few in front of Levine and urged him to try one. No slouch in the eating department, Levine snapped one open and read "None but the one before you can make 'The Carpetbaggers' a success."

The Embassy Pictures prez then went on to read 20 similar messages with the result that Arnold has been signed to supplement the activities of Embassy's publicity department in ballyhooing the pic. He has been a gimmick man for several others in the past, developing off-beat ideas for such as Du Pont, Goodyear, Esso, Chrysler and others.

In the field of exhibition, the Interboro Circuit a few months ago hired the Cole Fischer Rogow agency to create some interesting format for its ads on behalf of its 17 houses. The agency designed a simple directory format for theatre listings and, as further eye-catching lure, started a cartoon series pegged to the film biz called "Flicker Snickers." These have featured such ideas as "If you think the movie is exciting, you should see what's going on in the balcony" and "If you ask me, the director is the one the butler should have stabbed."

At any rate, M. O. Strausberg, Interboro prez, says that the ad format has had "a clear-cut connection" with increased b.o. action, noting that patrons often mention the ads to theatre personnel. In the same area, short subject animator Ernest Pintoff recently took Gotham news ads on behalf of his short "The Critic" proclaiming "This is the biggest ad ever for such a short film."

And so it goes, Levine himself being a good example of the effectiveness of what this old-styled bazzazz can be worth, having graduated from the super-sold "Hercules" pix to the likes of "Two Women," "8-1-2" and others. He still keeps a keen eye on the bally angles too, as his deal with Paramount on "Carpetbaggers" indicates in that the studio puts up all the cash but Levine gets producer billing, an appropriate fee and controls the ad-pub work on the pic. Carroll Baker's nudie scene from the film is another recent example of attention-getting bally.

And there are others at it all the time, indicating that the film biz isn't all as uninspired in its showmanship as some have charged in recent months.

Spain Pleased, Argentina Not By Berlin Fest

Madrid, July 23.

Madrid film-makers continue to be elated with the results obtained by Spanish entries at international film fests this year and, particularly, with the showing of "Los Inocentes" at the recent Berlin gathering, where Spain walked off with the International Critics' Award.

Though a Spanish entry at Berlin, "Inocentes" is a Spain-Argentina coproduction in which the Spaniards hold a minority interest, while the Argentines met 70% of the budget. The film was shot in Buenos Aires with only two Iberian ingredients—director Juan Antonio Bardem and screen actress Paloma Valdes.

Argentinians are criticizing their National Film Institute for refusing festival status to "Inocentes." When this decision was taken, coproducer Eduardo Borras immediately informed his partner, Cesario Gonzalez, of the Film Institute decision and the pic was immediately earmarked here for Berlin.

What irks the Argentines is that their own entry at Berlin, "The Terrace," not only passed unnoticed but even had to be censored by fest authorities for an anti-Semitic sequence. What hurts most, is that Spain received honors that could have been credited to the Argentine film industry.

SAYS PR FEE UNPAID

Todd Denies Karr Contract Suit For $50,000 Services

David Karr Associates has filed suit in N.Y. Supreme Court against the Michael Todd Co. and Michael Todd Jr. seeking $50,000 for alleged breach of a 1954 agreement by which plaintiff was to receive $3,000 per week plus expenses for being defendant's public relations counsel.

The complaint charges that, from July, 1954, to November, 1955, only $4,730 was paid leaving the balance of $50,000 which is sought in the action. The suit further states that in December, 1958, Karr submitted a bill for services rendered and that Todd rejected the bill some time later.

Answering the complaint, Todd denies the allegations, claiming that Karr got the $4,770 in full satisfaction of all claims. He further states that the agreement was not to be performed within one year of the making. Dismissal is sought on the grounds that Karr neglected to proceed with the action and that he also failed to file a note of issue within six months.

Moscow, 1963, Evaluated

Continued from page 7

tack of the Puppet People" of Bert I. Gordon.

No Eastern Bloc filmmakers showed, being busy at the Moscow tries was stretched to an incredible total of 34, and the generally accepted viewpoint is that no more than a handful merited a place in an international event of this importance. It is easy to appreciate why the Russians are anxious to please the "emergent countries" and accept their films in contest; unfortunately, little purpose is achieved as the works from these inexperienced film makers rarely rose above the amateur status. Many of them, admittedly, had worthy themes of liberation from oppressions, and so on, but their expression in cinematic terms left too much to be desired.

Vladimir Pozner, the organizing secretary of the festival, who has worked in Paris, New York and Hollywood, and who returned to his native Russia only 11 years ago, might well learn from the Venice festival, which confines in-contest pix to one a day, but provides the opportunity to show the works of others via its afternoon information section. That, at least, would relieve the jury of the arduous task of sitting through three full length features a day.

On the other hand, the Russians could offer facilities that are not within the grasp of other fest organizers. The Kremlin Palace of Congress is the showplace par excellence; and as a unique treat for the 1,000 plus fest participants, an official reception hosted by Minister of Culture Madame Ekaterina Furtseva in the Kremlin Palace—surely the most magnificent reception hall in the world. On that occasion, all delegation heads—more than 50 of them—were invited on the rostrum to toast peace and friendship.

The Russians made every effort to be good hosts, offering daily excursions to such places as museums the exhibition of Economic Development, a collective farm, the Moscow University, and a day's trip on the Moscow canal. In addition, there were screenings each morning, afternoon and evening, apart from those officially scheduled, making it an embarrassment of riches. Too much in too little time.

But as a festival, in spite of its many weaknesses, Moscow has made its international impact, and received far greater support from all the principal film nations than any other event in Europe—more stars, more delegations and, of course, more films, too.

Angles on Kaye Visit

Chances for Danny Kaye to receive a Congressional Gold Medal in the near future, based on proposal made by Senator Jacob Javits and other Washington lawmakers may be improved as a result of comedian's recent trip to Moscow. He went as a member of the American delegation to the third International Moscow Film Festival. This was incidental to a more important, though unofficial, mission which he was on at the request of U.S.I.A.'s director Edward R. Murrow.

Insiders reveal that Kaye originally turned down request to attend the Festival because of pressure of work involving his new weekly CBS-TV series which airs in the early fall. Murrow, who had previously worked closely with Kaye on latter's world tours for UNICEF, stepped in with special request for Kaye to go to Moscow to "help the American image in the Soviet Union."

At meeting with Murrow in Washington at U.S.I.A. headquarters a few weeks before his departure, it was suggested that Kaye could figure out for himself how to best handle unofficial government mission.

Kaye contacted UNICEF head Maurice Pate who alerted Professor George A. Miterev, President of Soviet Red Cross and Alliance of Red Crescent Societies about comedian's impending arrival. Ball started rolling immediately.

As a result of first meeting with Miterev, Kaye worked out a full schedule for himself during the week preceding the Film Festival. By the time other members of the American delegation had arrived, he had practically completed his own assignment, attended the opening ceremonies, on Sunday, July 7, stayed over an extra day to make a stage appearance in connection with the screening of "West Side Story," and then left further Festival appearances to other members of the Americans.

Unusual aspects of Kaye's appearances at a child consultation center (Pediatric out-patient clinic) and a Pioneer Children's Camp, forty kilometers ouside Moscow included the facts that they were covered by the Soviet Press and the American Press and that Kaye was even invited to these places. American correspondents stationed in Moscow pointed out that they had never previously been allowed to visit children's installations, and that to their knowledge no lay westerners had ever been invited either.

Excellent 'Image'

If Murrow wanted the Soviet people to get a look at Danny Kaye and regard him as a "nice Americab," he certainly got his wish. Kaye's appearance at both the child consultation center and pioneer camp was reported widely by the Soviet press, a 10-minute segment was aired on the Saturday night TV news, which not only hits Moscow but other major areas in the Soviet Union, he was interviewed by Radio Moscow and all Soviet news services, including Novesty (reported in VARIETY on July 17).

In addition to the above, Kaye chatted with First Secretary Mikoyan at a 4th of July celebration at the American Embassy, attended the Moscow Synagogue on Saturday morning, and later met with Israel Ambassador Joseph Tekoah, visited Mosfilm's Studio and offices of Association of Soviet Filmmakers, attended a rehearsal and later a performance of the Siberian Ballet at the Bolshoi Theatre, saw "Il Trovatore" at the Bolshoi, attended the famous Moscow Puppet Theatre, which opens here in October and managed to get an audience of 5,000 Russians at the screening of "West Side Story" to join him in the singing of a Russian children's song.

Whether it was planned or coincidental, government people in Washington feel that the timing of Kaye's visit to Moscow was ideal. He was there during the days when the Soviet meetings with the Chinese, were taking place, and just prior to Averill Harriman's arrival for test ban talks which are still going on—a perfect time to tell the Russians that Americans aren't such bad people after all.

TAKES OVER TRUST FUND

George L. George Quits as Directors Exec Secy

George L. George has resigned as exec secretary of the Screen Directors International Guild to become administrator of the union's trust fund. He has been exec secretary since the guild's formation in 1957. Before that he was for two years exec secretary of the N.Y. Film Directors Organizing Committee and, prior to this, had been a board member and an officer of the Screen Directors Guild which he helped form in 1946.

The SDIG trust fund has been in existence for over two years but has not been fully operational. With the recent signing of a new three-year pact with the Film Producers Assn., certain points dealing with pension and welfare payments have been clarified and it is now felt that the activities of the fund should be set up as quickly as possible to implement the guild's pension plan.

"INSTANT SYNC gave us a job that was efficiently done and in perfect sync.
We recommend this process to all that have need of quick and accurate dubbing."
Fordel Films, Inc.

INSTANT SYNC

The Revolutionary Post Synchronization and Dubbing Process
723 Seventh Ave., New York
CI 5-1773

B'way Off But 'Eagles' Solid $43,000; 'Story' Mild 13G; *'Horn' Big $165,000, 'Cleo' Mighty 79G, 'Irma' Great 50G

"Gathering of Eagles" is heading for a lofty $43,000 on opener, day-dating the Palace, RKO 23d Street and Trans-Lux East. Best showing is being made at the Palace. "Greenwich Village Story" looks to wind the initial stanza with a mild $13,000 or less at the Victoria.

Still getting the most money al-beit down sharply from the holiday week, "Come Blow Your Horn" with stageshow looks to finish the sixth session at the Music Hall with a big $165,000. Pic holds a se[ven]th week. "Irma La Douce" com[pletes] its sixth round with [$]000.

*'Horn' Good $5,000 In Indpls; 'Cleo' 18G, 3d

Indianapolis, July 16.

Biz is firm here this stanza, with holdovers and longrun films at all firstruns. Rain Saturday night boosted attendance with refugees from drive-ins and other outdoor attractions going to cinemas. "Come Blow Your Horn" at Keith's is very good in third. "Cleopatra" is still hot in third stanza at Lyric while "How W[est] Won" looks big in fifth we[ek].

*'Horn' Blows Hot In N.Y.

New York, July 16. — "Come Blow Your Horn" topped million dollar mark yesterday at Radio City Music Hall here. In five days of fifth round Frank Sinatra starrer has grossed huge $1,003,369 and continues on indefinite run.

*'Horn' Hotsy $12,500, Cincy; 'Birdie' Boff 12G, 'Cleo' Lush 24G, Both 3d

Cincinnati, July 16.

"Blow Your Horn" rates hotsy in arrival week at Albee to support strong holdovers in maintaining a pleasing summer level for Cincy film biz. "Cleopatra" reigns boffo in third week at the Grand while "Bye, Bye Birdie" is still sock for same period at Keith's. "Spencer's Mountain" looks potent in second stanza at Palace.

"How West Was Won" is smash at Capitol in 18th [week]. "L-Shaped Room" is dating at Esquire. [Ja]rty houses "Hud"

LOS ANGELES

(Continued from page 8)

Hollywood Paramount (State) (1,468; $1.55-$2.40). — "Come blow Your Horn", (Par) (4th wk). Torrid $21,000. Last week, $25,000.

Music Hall (Ros) (720; $2-$2.40) — "L-Shaped Room" (Col) 4th wk). Lush $8,500. Last week, $9,200.

El Rey (FWC) (856; $1-$1.49) — "Hud" (Par) (2d wk). Fancy $7,500. Last week, $9,900.

Pantages (RKO) (1,512; $2.50-$5.50) — "Cleopatra" (20th) (4th wk). Gro[ss] $32,000. Last week [$]

*'HORN' SHARP $25,000, ST. L.; 'MAGIC' BIG 16G

St. Louis, July 16.

Newcomers are setting boxoffice pace here currently. Biggest coin total of new's is going to "Come Blow Your Horn," which looks lusty in first at [the] "Summer Magic" [is] opener at Lo[ew's] Bye Bi[rdie]

PICTURES

VARIETY

Wednesday, July 17, 1963

National Boxoffice Survey

Biz Stout Post-Holiday; 'Cleo' Again No. 1, *'Horn' 2d, 'Irma' 3d, 'West' 4th, Birdie' 5th

This is a post-holiday session but first-run b[usiness] is up solidly in current [we]ek's chart. A surplus of holdover and longruns. Return unusually h[ot] weather was a down beat factor [al]so with some key cities covered by VARIETY [re]porters affected by a rainy [week]end. "Cleopatra" (4th wk) is the same as it's been for three weeks. In second spot is "Come Blow Your Horn" (Par) (6th wk), the first time this comedy has been this high. It was third a week ago. "Irma [La Douce]" (UA) (6th wk) is [in] third position from fourth of last week.

*'Horn' Hotsy 12G, L'ville; 'Cleo' 24G

Louisville, July 9.

Downtown firstruns are reaping big grosses this week, with top product on tap at all situations. Turnaway biz at the big houses helped to fill the small seaters, and with resulting smiles up and down the length of theatre row. "Gathering of Eagles," in second week at the Kentucky, will top opening round's biz by a nice margin.

Mary Anderson's "Come Blow Your Horn," in second, likewise is bettering first week's sock figure. "How West Was [Won]" at R[ialto] shapes huge in "Cleopatra" [at] Mouse[r] getting [it] ton, big sock. Sin[atra]

Top 12. "Hu[d]

*'Horn' Rousing $15,000, Pitt; 'Cleo' Record 46G; 'Birdie' Fancy 9G, 4th; 17th at [Penn]

Pittsburgh, July 16.

"Come Blow Your Horn" blew into town this round and is smash on opener at Gateway. Another fresh film is "Get On With It," tall at arty Shadyside. The other newcomer, "Spencer's Mountain," rated only fair at the Stanley.

"Cleopatra" is still the [big] as it gathers strength [in] round at the Penn. "How West Was Won" continues [to] 17th at [the] Birdie".

*'Horn' Wham $14,000, L'ville; 'Cleo' Hep 22G

Louisville, July 16.

There are no newcomers this week, but holdovers on tap are plenty strong. "Cleopatra" in third at the Penthouse continues to draw near-capacity biz. "Come Blow Your Horn," in third at the Mary Anderson, shapes wow. "How W[est] Was Won" in 5th a[t] Saturday

*MADE IN HOLLYWOOD

Under schedule!
Under budget!

TECHNICOLOR®

FRANK SINATRA COME BLOW YOUR HORN

COBB · PICON · RUSH · ST. JOHN · BLOCKER · McL[AGLEN]

PANAVISION®

Insiders' Buying & Selling

(May 11-June 10 Period)

Washington, July 23.

Heavy exchanging and selling within United Artists Corp. for the second straight month highlighted insider stock transactions for the May 11-June 10 period.

As reported by the Securities and Exchange Commission, three UA officers and directors on May 13 exchanged 4,400 class B common shares to common. Robert Benjamin converted 2,200 shares of Class B held under agreement to common. He has 82,319 Class B remaining.

William Heineman and Arnold Picker each exchanged 1,100 Class B to Common. Both are left with 46,043 Class B shares.

Benjamin also disposed of 400 common as a gift and another 758 held indirectly under agreement. He still has 2,027 gift shares and 3,353 indirect holdings. Heineman sold 423 held indirectly under agreement leaving him 1,871 of that category. Picker disposed of 330 gift shares and 423 indirect holdings. He now has 849 of the former and 1,871 of the latter.

In another UA transaction Arthur Krim released 800 gift shares and 850 indirectly owned holdings. He is left with 2,047 gift holdings and 3,754 indirectly owned shares.

Other insider buys and sells listed by SEC (common unless otherwise noted) were:

Allied Artists—Roger Hurlock picked up 400 in a private purchase boosting total to 37,800.

Cinerama Inc.—B. G. Kranze sold 300 leaving him 6,000.

Columbia Broadcasting System—Seven officers exercised options. Peter Mead Abel took 297 upping total to 307. Samuel Dean garnered his first 3,376. Lewis Gordon and Clarence Hopper each received 1,000 raising holdings to 2,116 and 1,483. Merle Jones moved in on 6,830 boosting total to 9,071. E. K. Meade Jr., took option on his first 105. Edmund Pugh Jr. pulled in 4,502 raising total to 4,731.

Decca Records Inc.—MCA Inc. bought another 3,200 for total 1,351,215.

Desilu Products Inc.—Dixon Dern sold his 100.

Metro-Goldwyn-Mayer—Raymond Klune disposed of 700 leaving him 600.

Metromedia Inc.—John Kluge sold 10,000 personal shares and picked up first 400 through Jean Apple & Co. Personal holdings total 110,275. Kluge also sold his $24,000 of 6% convertible sub debentures.

Paramount Pictures—Frank Freeman disposed of 750 leaving him 500. Paul Railborn purchased 300 for total 2,200.

Television Industries Inc.—Basil Estreich bought 770 for total 1,000.

Warner Bros. Co.—Arthur Warner sold 700 leaving him 43,071 personal plus 13,563 in trusts.

George Skouras

Continued from page 5

$10,404,017. Net included earnings from sale of assets of $127,056 along with other non-recurring income of $123,770. UATC stock, which is traded Over-the-Counter, has been showing a steady rise since the end of May when it was quoted at 8¼ bid. The bid price now is about 12¾.

By its action, group hopes in mailing out proxies to come up with 60% of voting power, according to spokesman, who added that they already own enough stock "to be an extremely important factor." He also noted, "We feel in the next few weeks we will be ready to make a demand upon the company."

Spokesman declared that dissatisfaction has been growing among investors for some time and "we finally got together to do something about it."

Skouras and his executives, according to dissident spokesman, have consistently refused to meet with them. "They"—Skouras et al—"won't take any steps to do anything about bettering conditions, so we intend to force the management to do something. We're sick and tired of being pushed around by Skouras." He added that the circuit is split into so many different companies, with other theatre chains, that "it is for the benefit of management, not stockholders."

Skouras, he said, "unfortunately is ill and doesn't devote much time to the company." Skouras was in San Francisco last week, but did not acknowledge call by VARIETY to the Mark Hopkins where he was staying.

Group assertedly wants to do something for the industry as well as for the stockholders, according to spokesman, and it's felt that under a new management this would be possible. Reade, experienced in exhibition through the operation of Walter Reade Theatres, Inc., and heading Continental Distributing, Inc., is mentioned as a possible likely candidate to chieftain UATC if the present management is forced out.

"Nobody likes a proxy fight," spokesman stated, "and the present management of UA probably doesn't think we would go to this expense. No sensible businessman would start one unless there is no alternative. But we're ready."

Number of houses either owned or in which UATC has financial interest could not be immediately determined. Owned directly by chain are 19 houses in various parts of the country, and Skouras Theatres of N. Y., which operates 52 houses, is a subsidiary, owned outright. UATC also has 100% interest in Rowley United Theatres, of Texas, which has an interest in over 100 houses, and has a 50% partnership with United California Theatres, which operates around 80, mostly in Northern California.

Amusement Stock Quotations

Week Ended Tues. (23)

N. Y. Stock Exchange

1963 High	1963 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	12¼	ABC Vending	121	14⅛	13⅛	13½	— ½
38¼	29½	Am Br-Par Th	125	30	28⅝	29	— ⅞
21⅜	14½	Ampex	628	20¼	18¼	18⅝	—1⅛
63⅜	42½	CBS	382	62⅞	59⅜	60	—1¾
18¾	12¼	Chris Craft	113	13¼	12¼	12¼	— ⅞
29½	22¼	Col Pix	64	25⅝	24½	24¾	— ⅞
46	45⅛	Decca	11	45½	45½	45½	+ ⅛
41⅜	27¾	Disney	110	39	37¼	38	—1⅛
122⅜	106⅞	Eastman Kdk.	240	109½	107	107	—1
6⅜	5¼	EMI	111	5¾	5⅜	5½	..
16½	9⅝	Glen Alden	321	15⅞	14⅜	15¼	— ⅝
23¾	17⅛	Loew's Thea.	141	18⅝	18⅛	18½	+ ¼
59⅜	48	MCA Inc.	81	55¼	54½	54½	— ¾
30½	15	Metromedia	188	29⅜	27	27¾	— ½
34⅜	28	MGM	205	29⅜	28¼	28⅝	— ⅝
12¾	7⅞	Nat. G'l Corp.	213	11¾	11	11	— ⅜
23⅞	21⅛	Outlet	†260	22½	22	22	— ½
48¼	35¼	Paramount	48	41⅝	39¼	41¼	+1⅛
174½	120½	Polaroid	550	162⅜	156¼	160	+2¼
74⅜	56	RCA	701	70¼	66⅛	67½	—2⅛
10¼	6¾	Republic	‡37	9⅞	9⅝	9¾	..
16⅝	14	Rep. pfd.	3	16⅛	15¾	16⅛	+ ¼
24⅝	20½	Stanley War.	92	22	21⅛	21¼	— ⅝
42½	31	Storer	32	39	38	38⅝	— ⅛
28¼	17⅞	Taft Bdcst.	27	24½	23⅜	24	+ ¾
37	20	20th-Fox	254	29⅞	28¼	28⅞	— ⅝
32	24¾	United Artists	777	24⅞	23⅞	24⅜	— ½
16¼	12⅞	Warner Bros.	110	14⅜	13¾	13⅞	— ¼
68	51	Zenith	422	62¼	58½	59¼	—2¼

American Stock Exchange

4	2⅛	Allied Artists	22	3⅛	3	3	— ⅛
8⅜	5	BalM'nt GAC	55	8⅛	7¾	7¾	— ½
12¼	7⅞	Cam-P'kway	43	7¾	7⅜	7⅜	— ¼
24⅞	16⅞	Cap. Cit. Bdc.	81	20¾	19¼	20	— ⅜
17⅜	13½	Cinerama Inc.	161	14⅜	13⅝	14	— ⅝
8¼	6⅞	Desilu Prods.	13	7	6¾	6⅞	— ⅛
7⅜	4¾	Filmways	53	7⅜	6⅝	6⅞	— ⅜
11½	9¾	Movielab	30	11⅞	10⅞	11	+ ¼
10¼	5¾	MPO Vid.	43	11⅝	10¾	10¾	— ½
3⅝	2⅛	Reeves Bdcst.	32	3⅛	3	3	— ⅛
3⅞	3⅛	Reeves Snd.	82	3¼	3	3	— ⅛
17¾	13¼	Rollins Bdcst.	18	16½	15½	16⅜	+ ⅜
25⅜	16¾	Screen Gems	17	22	20⅞	21	— ⅞
18⅝	8⅝	Technicolor	768	17	15⅜	15⅞	— ⅞
6¾	4⅛	Teleprompter	5	5⅛	4¾	5	— ⅛
2¾	⅞	Tele-Indus	19	1¼	1⅛	1⅛	— ⅛
13⅜	11⅛	Trans-Lux	7	11¼	11	11⅛	— ¼

* Week Ended Mon. (22).

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	6⅜	7¼	
Four Star Television	7¼	8⅜	—1
Gen. Aniline & Film	300	327	—10
General Drive-in	10⅛	11⅛	— ¼
Magna Pictures	2¼	2⅝	..
Medallion Pictures	8⅞	9¾	+ ⅛
Music Fair Enterprises	5⅜	5¾	
Pickwick International	5⅛	5¾	+ ⅝
Premier Albums	6¾	7½	— ⅛
Rust Craft Greeting Cards	13	14⅜	— ⅞
Seven Arts Productions	7¼	8⅛	— ½
Transcontinent Television	18¼	19⅝	+ ⅜
U. A. Theatres	13	14⅜	+1½
Walter Reade-Sterling Inc.	2⅞	3⅜	+ ⅝
Wometco Enterprises	23¼	25⅜	—1
Wrather Corp.	6¼	7	— ⅛

(Source: National Assn. of Securities Dealers Inc.)

Navy-Training Negro Wins Projectionist Union 'In' On Apprentice Status

Berkeley, Cal., July 23.

Reversing action of its executives, Projectionists Local 162 voted Saturday to admit Negro apprentice Robert McKnight.

Latter's complaint against union had been basis of Fair Employment Practices law case now pending for September hearing. He was projectionist while in navy. Ratio was 5-1: No figures.

MAKING A BIZ OF IT

Oscar Doob, 'Retirement,' Became Its Laureate

Oscar A. Doob, Loew's-MGM ad-pub exec under the old Nicholas M. Schenck regime, has been signed by the North American Newspaper Alliance to do a weekly syndicated column entitled "Joys and Jolts of Retirement."

Hobby since bowing out of the cinema world has been writing about retirement and now he's to be heard from via 90 daily and Sunday papers, states Harry J. Spiess, NANA prez. The info comes from Ernest Emerling, Loew's v.p. today, who says he's "playing press agent for the World's best press agent." Doob had been Emerling's boss.

ALLIED OF MICHIGAN'S 44TH ANNUAL CONCLAVE

Allied Theatres of Michigan will hold its annual convention Aug. 14-15 at the Sheraton-Cadillac Hotel, Detroit. It will be the group's 44th annual gathering and Jack Zide, prez of Allied Film Exchange and past chief barker of Variety Tent #5, who is flying pennants for his 20th anni as an indie film distrib in the Detroit area, will be honored at the opening luncheon.

At the afternoon sessions Aug. 14, exhibs will compete for the showmanship trophy presented annually to Michigan's "Showman of the Year." There will be a concession seminar and demonstrations of new theatre equipment and in the evening there will be a film screening. The following day will see visitation of various guest speakers and the meeting will be concluded that evening with the traditional party-dinner-dance.

AB-PT Fights Lazarus Plea for $44,220 Wages

Herbert B. Lazarus has filed a breach of contract suit against American Broadcasting-Paramount Theatres in N.Y. Supreme Court seeking $44,220 in severence pay he claims is due him following his resignation from the company in 1957. He's a former general counsel, v.p. and secretary of AB-PT.

He claims that Leonard H. Goldenson, AB-PT prez, reneged on a promise to get him a raise of salary and then severence pay. He was an employee of the company from 1937 to 1957 and states that Goldenson failed to recommend the pay hike and severence pay and that he had relied on the prez's promise to do so, his failure at which caused Lazarus to resign in 1957.

Lazarus was named AB-PT general counsel in February, 1956, and in March of that year became a v.p. Until resigning, he was secretary of the company. He claims that he is entitled to the severence pay of an exec, which is one year's salary. AB-PT has moved to vacate the action.

U's Creators

Continued from page 3

work are original stories, or nearly 70% of them based on originals.

Projects and their creative personnel include:

James Barrett, "Fields Of Honor," not assigned to a producer.

Harold Jack Bloom, "Under No Flag" for Arthur Loew Jr.

Oscar Brodney, "The Richest Girl In Town" for Ross Hunter.

Richard Carr, "Shalako" for George Golitzin.

Borden and Frank Chase, "Track Of the Devil" for Golitzin.

Franklin Coen, "The Crusades" for Golitzin.

Julius Epstein, "Send Me No Flowers" for Harry Keller.

Richard Fielder, "Street Corner" for Golitzin.

Abram Ginnes, "Ask Me No Questions" for Reynard Productions producer Stan Margulies.

Mel Goldberg, "The Lively Set" for William Alland.

Jean Holloway, "Madame X" for Hunter.

Stephen Kandel, "The Crows Of Edwina Hill" for Elliott Kastner.

Larry Markes and Michael Morris, "It Seems There Were These Two Irishmen" for Robert Arthur.

Frank Nugent, "The Faceless Men" for Harry Tatelman.

Carl Reiner, "The Art Of Love" for Hunter.

Jay and Connie Romer, "The Perfect Match," no producer.

Peter Stone, "The Fallen Angel" for Keller.

Producer Robert Radnitz has a completed script on "The Island Of the Blue Dolphins" which he is now readying to shoot.

N.Y.'s largest insurance specialists in
all manner of motion picture & TV insurance
(Cast, Negative film, Tape, etc.)
WINKLER ASSOCIATES, LTD.
120 W. 57 St., New York 19, Circle 7-3366

CINERAMA INC.
ANNOUNCES
FILM LIBRARY
World Wide Footage 35mm EK Color
4038 W. Pico Blvd., Los Angeles 19, Calif.
REpublic 5-1212, Editorial

Motion Picture Scenario Script Writer required to assist author adapt farce comedy story for Picture Production. Write first instance.
Box V-3489, VARIETY
154 W. 46th St., New York 36

New York Theatres
RADIO CITY MUSIC HALL
Rockefeller Center • PL 7-3100
FRANK SINATRA in
"COME BLOW YOUR HORN"
A Paramount Release in Technicolor® and Panavision®
On Stage "TO THE MARINES"

In the EAST it's MOVIELAB for...
COLOR
BLACK & WHITE
FOR YOUR SCREENINGS
Film & Tape EDITING & STORAGE Rooms
MOVIELAB BUILDING, 619 WEST 54th STREET, NEW YORK 19, PHONE 586-0360 (AREA CODE 212)

The Time is NOW!

THE TIME IS NOW TO SUPPORT THE WILL ROGERS HOSPITAL AND O'DONNELL MEMORIAL RESEARCH LABORATORIES' ANNUAL CAMPAIGN.

Audience collection drives are currently underway in theatres all over America. We need your support to make the 1963-'64 campaign the greatest ever.

For further information, write to Will Rogers Memorial Fund, 1501 Broadway, New York 36, or contact your local exhibitor or distributor chairman.

Get FREE Gregory Peck Trailer
from NATIONAL SCREEN SERVICE BRANCHES

The Amusement Industry's Own WILL ROGERS HOSPITAL AND O'DONNELL MEMORIAL RESEARCH LABORATORIES

Contact:

DISTRIBUTOR CHAIRMEN

ALBANY
Ralph Ripps
M. G. M.

ATLANTA
Paul Wilson
20th Century Fox

BOSTON
Tom O'Brien
Columbia

BUFFALO
Paul Wall
M. G. M.

CHARLOTTE
J. W. Greenleaf
Universal

CHICAGO
G. R. Frank
Paramount

CINCINNATI
Milton Gurian
Allied Artists

CLEVELAND
Ted Levy
Buena Vista

DALLAS
H. C. Vogelpohl
Warner Brothers

DENVER
John Bobson
United Artists

DES MOINES
Joe H. Jacobs
Columbia

DETROIT
Morris Weinstein
United Artists

INDIANAPOLIS
Ted Krassner
Paramount

JACKSONVILLE
Robert Bowers
Allied Artists

KANSAS CITY
J. R. Neger
20th Century Fox

LOS ANGELES
Abe Swerdlow
Universal

MEMPHIS
Daniel M. Coursey
20th Century Fox

MILWAUKEE
Joseph Imhoff
United Artists

MINNEAPOLIS
Jess T. McBride
Paramount

NEW HAVEN
Angelo Lombardi
Warner Brothers

NEW ORLEANS
Milton Aufdemorte
Paramount

NEW YORK
Harold Saltz
Universal

OKLAHOMA CITY
Don J. Tullius
Warner Brothers

OMAHA
Pat Halloran
Buena Vista

PHILADELPHIA
W. G. Mansell
Warner Brothers

PITTSBURGH
Max Shabason
M. G. M.

PORTLAND
Leonard Hamilton
United Artists

ST. LOUIS
T. E. Dunn
Universal

SALT LAKE CITY
W. W. McKendrick
United Artists

SAN FRANCISCO
Sam J. Gardner
M. G. M.

SEATTLE
Jimmy R. Beale
Columbia

WASHINGTON, D.C.
Alex Schimel
Universal

EXHIBITOR CHAIRMEN

ALBANY
Adrian Ettelson
Joe Miller

ATLANTA
R. M. Kennedy
Harold Spiers

BOSTON
Julian Rifkin
James Tibbits

BUFFALO
Sidney Cohen
Frank Arena

CHARLOTTE
Tom Little
Ulmer Eaddy

CHICAGO
Oscar Brotman

CINCINNATI
Ben Cohen

CLEVELAND
Blair Mooney
Frank Murphy

DALLAS
John Rowley
Joe Jackson

DENVER
Larry Starsmore
Tom Smiley
Mrs. Vera Cockrill

DES MOINES
A. Don Allen
Lou Levy

DETROIT
Adolph Goldberg

INDIANAPOLIS
Dale McFarland
Bob Sokol

JACKSONVILLE
Lou Finsky
Harvey Garland
Fred Kent

KANSAS CITY
Stanley Durwood
Richard O'Rear

LOS ANGELES
Pat Notaro
Fred Stein
Robert Stein

MEMPHIS
Dick Lightman

MILWAUKEE
Russ Mortenson
Henry Burger

MINNEAPOLIS
Ted Mann

NEW HAVEN
James Totman

NEW ORLEANS
Kermit Carr
Teddy Solomon

NEW YORK
Emanuel Frisch
David Rosen

OKLAHOMA CITY
Cliff White, Jr.
Claude Fulgham

OMAHA
Irwin Dubinsky

PHILADELPHIA
Frank Damis
David Milgrim

PITTSBURGH
Harry Feinstein
Bert Stearn
Ernest Stern

PORTLAND
Jack Lovett

ST. LOUIS
Edward Arthur
Russ Bovin

SALT LAKE CITY
Earl Stein

SAN FRANCISCO
Roy Cooper

SEATTLE
Douglas Forbes

WASHINGTON, D.C.
Harley Davidson
Jack Fruchtman

Free Tele in Bars, Hotel Lobbies, Cafes Annoys Paris Exhibs, Distribs

Paris, July 23.

Film people are again accusing the growing tele menace of unfair competition besides their intrinsic something-for-nothing aspects that have brought on pic crisis in other countries. What they are particularly irked about is the growing number of sets in public places that are being used as come-ons and also interfering with film-going.

More than 17,000 sets in bars, restaurants and hotel lobbies have been tallied, and in many places neat rows of seats are arranged for tele pix showings which, to worried film people, means a miniature pic house and one hitting cinemas below the belt. Especially is this true now with continuing dropping filmgoing, rising costs and generally limp foreign marts for French films.

It is enough that home tv is cutting into film patronage without these public tv slights, claim filmites. And they recently brought suit against anybody using tv in this way plus the nationalized set-up itself for putting on films at peak cinema attendance times and even resorting to unreleased pix at times which, under French laws, can constitute an abridgement of commercial rights of regularly licensed houses.

It is also a sore point that tv and radio pay no taxes while films are the heaviest hit among all the entertainment industries, over 30% of the gross. And a good part, to make things worse, goes into governmental video budgets. Film producers still feel they are not getting enough vidfilm work to compensate for all this.

If hardtops keep over the 5,600 level, via new houses replacing shuttered ones, a time is seen when mass hardtop closings could happen if some modus vivendi is not reached with tv while it has only one channel. With the second due next year, it looms a solid menace.

Recently, tender-hided film reps also almost had strokes when it was announced that a French-Rumanian pic "Codine," which got acclaim at the recent Cannes Film Fest and two prizes, would be shown as a one-shot tele offering. This would probably have killed the pic for houses as well as murder filmgoing for that night. Tele reps themselves finally decided against it and replaced it by an older film.

Film lawyers call the growing public tv set use to lure patrons and entertain them a sort of growing new monopoly and misuse of an instrument that is supposed to be for public welfare, culture, education, and home entertainment, too. But not as a competing device against films and other show facets by businesses that have no right to this free boost in restraint of film trade.

And it is stated that the small tv screen does not necessarily mean viewers will want to see it on big ones, too. It is basically the same thing with different means of transmission.

So film circles are clamoring for laws to tie off this growing foe and also point to the Rome Common Market Treaty which puts all nationalized industries or mediums of communication on a regular business level if they try to compete with or hamper private enterprises. So film people want some sort of say in tv use, film transmissions and vidpix work. Several court cases suing cafes that used tv as entertainment are now on to make tests of this principle. Film reps are anxious to reach an agreement on these points before it is too late.

Film Exchange Strike Threatens in Dublin

Dublin, July 23.

Staffs in film distrib offices here have asked their union to authorize strike action because of the failure of Kinematograph Renters Society to grant a wage adjustment.

Union agreement has just run out and a new one is to be negotiated. At the same time, staffs of Dublin cinemas are also discussing claims for a new agreement to be made with the Theatre and Cinemas Assn. on wages and conditions before the end of this year.

SPIO ASKS GERMAN GOVT. HELP FILM BIZ

Berlin, July 16.

At its meeting here last week, SPIO, top organization of the West German film industry, applied again to the Federal government to help struggling domestic pix business via several measures. The latter are to include the abolition of the amusement tax and the exemption of the turnover tax for at least those films which have been declared artistically worthy by the German Film Classification Board.

SPIO demands that the youth protection law, which has been imposed on films since 1957, should also be imposed on tele in this country. Another demand is that tv restrict the presentation of theatrical films to a reasonable minimum. SPIO pointed out that the cultural tasks of the film are as important as those of the press, radio, theatre and tele.

Preems Lined Up For Dublin Theatre Fest; 2 Hugh Leonard Plays

Dublin, July 16.

Eight preems have been announced for Dublin Theatre Festival, set for Sept. 23-Oct. 6, by Festival Director Brendan Smith. One Irish writer gets in with two new ones. He's Hugh Leonard whose "Stephan D" was the standout of last year's festival which is set for Broadway this fall. Both of his new plays are set for the Gate for staging by Gemini Productions, "The Poker Session" and "Dublin One." Last is based on James Joyce's work.

Joyce also gets representation by an American group, the Jean Erdman Company, which is staging "The Coach with the Six Insides," a comedy from Joyce's "Finnegan's Wake."

The Abbey is to stage Reinhard Raffalt's "The Successor," centered on the election of a Pope. It's the English-language preem. Michael MacLiammoir is to star in "Stella," a new piece by Irish actor Conor Farrington to be directed by Hilton Edwards at the Gaiety. Chloe Gibson has adapted Marcelle-Mauretteʼs tele play, "Inquiry at Lisieux," which she directed for Telefis Eireann (Irish TV). A modern Irish musical comedy, "Carrie," by Michael Coffey, Wesley Burrowes and James Douglas, is set for the Olympia.

Envoy Productions will present Samuel Beckett's "Happy Days." John Molloy is to present preems of "The Tin Soldier" by a Swede, Arthur Johansson, and William Finnan's "Once Upon Eternity." Frank Bailey, a radio producer, is to direct "The Big Finish," by Gerry Simpson, for New Theatre Productions.

TWO IRISH BALLETS MERGE; SEEKING AID

Dublin, July 23.

Directors of the Irish Theatre Ballet and the National Ballet, Joan Denise Moriarty and Patricia Ryan, have agreed on a merger of both groups which will in future be known as the Irish National Ballet.

In the past National Ballet mainly concentrated on teaching and providing a Dublin season with imported stars. Irish Theatre Ballet, based on Cork, presented a number of new works and toured Irish provincial towns.

New company, which is seeking Arts Council aid from government, starts auditioning next month and has commitment to provide dancers for Wexford Festival Operas this fall. It has also skedded a season for Dublin and Cork before the end of the year.

Tele Branch Gave ABPC Big Boost

London, July 23.

Television limb of Associated British Picture Corp. again accounted for more than half the trading profit of the group in the year ended last March 31. Of this total profit of $11,300,763 ABC-TV contributed $7,343,173. The balance of $3,957,590 came from the film side of the business, mainly from theatres.

Figures are revealed in ABPC's annual report in which group chairman Sir Philip Warter stated the company's studios at Elstree worked almost to capacity throughout the period in question during which 11 feature pix were produced.

Nonetheless, Sir Philip stated, it is "a matter of deep concern" that the ever-increasing costs of operating the studios and the high cost of film production in general rendered this branch of ABPC's business unremunerative.

"Nevertheless," he said, "the need to insure a supply of films for our cinemas and our distribution company makes it essential to continue to finance the making of British films."

Chairman also put on record the fact that, during the year, seven ABC hardtops were closed leaving ABC a circuit of 284 theatres throughout the country.

Noel Ferrier to Appear In 'Importance' in Aussie

Melbourne, July 23.

Noel Ferrier is to appear in a one-man show, "The Importance of Being Oscar," to be presented at the Assembly Hall here, opening Aug. 10. If successful, the show will go to other states.

It is understood the handling of Wilde will be different from Michael MacLiammoir's. The Irish star has been sought for an Aussie tour in his program of readings from Wilde's works, but the Ferrier booking apparently ends that prospect.

Inside Stuff—International

At a press conference in Spoleto, Italy, designed to elucidate the final weeks of the annual Festival of Two Worlds, the founder-director, Gian-Carlo Menotti was joined by Luchino Visconti, Michael Cacoyannis and Jerome Robbins. It became clear that the highbrow and esoteric items had been held to the last. These include Andre Gide's one-acter, "The 13th Tree," which has never before reached the boards, for censorship reasons. Now it will be interpreted by Romolo Valli (Don Pirrone in "The Leopard"), Rina Morelli, Vittorio Caprioli and a few young, unknown actors. Two of those will do an even shorter one-act play at the beginning of the evening, written by one of them (not clear which one).

Young, unknown actors have been somewhat the darlings of the 1963 Festival, along with their companion-stagedirectors, scene designers, composers and dancers. Each Tuesday night they get the small, experimental theatre for themselves to show their teachers, mentors and colleagues what they are working on.

Jerome Robbins will present two new ballet sketches during the last week with dancers recruited among young Americans in Rome. Cacoyannis will present Euripides'—"The Trojans" with Claire Bloom, Rod Steiger and John Arthur Kennedy in English, with a full chorus and music written by a Greek-Parisian composer, Jean Prodromides.

According to a W-German trade paper, Film-Echo Filmwoche, the Rialto production, "Der Schatz im Silbersee" (The Treasure of Silver Lake), has been the most successful German pic within the 12 months of the 1962-'63 season. "Silver Lake" is a big-scale German CinemaScope western, a filmization of the Karl May novel, starring American Lex Barker. Harald Reinl directed this Rialto (Preben Philipsen, Horst Wendlandt) production for Constantin release. Next successful German pix of the season are "Kohlhiesel's Daughters" (Kurt Ulrich), "The Inn On the Thames River" (Rialto) and "Black Panther of Ratana." In the foreign film field, "The Longest Day" (20th), "A Touch of Mink" (U), "Sergeants 3" (UA), "Achilles" (Italian pic), "West Side Story" and "Tarus Bulba" (both UA) head the list of money-makers.

International Sound Track

London

Stanley Baker is seeking holders of the Victoria Cross in all parts of the world. He wants to invite them to see his film "Zulu," when completed. It deals with the day that 11 men won the V.C. at Rorke's Drift . . . Cinerama skedded a British-Hungarian production on its new one-camera, one lens projector system. "Millie Goes to Budapest" will be produced by Dimitri de Grunwald, directed by James Hill and John Le Mesurier and Lionel Jeffries have so far been cast. Shooting starts in Hungary next month . . . Shirley Eaton planed to South Africa yesterday (Tues.) to work in Metro's "Rhino" . . . Bill Ellison, secretary of the Society of Cinema Managers, has returned to his desk after a year's layoff through illness . . . Sophie Tucker pleased the residents at Glebelands, the Cinematograph's Benevolent Fund home, by dropping in on a surprise visit . . . Britain's representative for Unifrance, Jean Nery, has quit and returns this week to Paris. He has run the London office since 1946 . . . The "BecKet" company is on location work this week in Northumberland . . . John Gielgud, who plays King Louis VII of France, is commuting daily from Newcastle where he is in a play . . . Cliff Robertson, Maria Perschy and George Chakiris arrived to film in the Mirisch Production, "633 Squadron" . . . Denise See, Howard Connell and Peter Baylis are directors of a new company, Le Vien Films Ltd., which has been set up to make a feature film on the memoirs of Sir Winston Churchill and a similar one on the Duke of Windsor, John Le Vien is chairman and exec producer of the company.

Paris

Producer Georges Agiman being sued by heirs of Offenbach, Meilhac and Halevy, late authors of the music, book and lyrics of "La Vie Parisienne," for intention to use the title "Ah, La Vie Parisienne" for a situation modern comedy pic. Heirs claim it will impigne on their old title and be degrading to it even if they do not know how the pic will turn out. Agiman says it is in public domain and also has an "Ah," added. Case comes up in court this week. Meilhac and Halevy heirs have also kept Oscar Hammerstein's updated version of the Bizet opera "Carmen Jones," off local screens for same reasons, and since "Carmen" is not yet in public domain. . . . Leo Joannon says his proposed pic on the life of the late Pope John XXIII "Les Bras Ouverts" (The Open Arms) will not be a montage pic but will not show the late Pope either. His life will be seen through people around him and it will be a reenacted film. Joannon, who has made three pix with religious themes, expects to get Vatican acceptance of his film and he hopes to have it out next year on the first anniversary of the late Pope's passing. . . . Of the 280 pix playing around Paris, over one half are oldies and reissues. The prewar William Wyler pic "Wuthering Heights" is racking up top biz in five firstruns. Also around are four Brigitte Bardot pix and several with Fernandel and Jean Gabin, plus a flock of Yank oaters. Also due is the compilation pic on the late Marilyn Monroe "Marilyn" (20th). . . . "The Longest Day" (20th) now in its third firstrun engagement in Paris at the big Gaumont-Palace. It has played to over 5,600,000 patrons all over France since its opening last October '62. . . . "Two Weeks in Another Town" (MG) getting mixed reviews but "Gigot" (20th) was unanimously panned. Influential weekly news mag L'Express called both pix major disappointments from directors who are always looked forward to, namely Vincente Minelli and Gene Kelly respectively. . . . Firstrun actioner house, the Napoleon, off the Champs-Elysees, inaugurating a western-a-day, both old and new, all through July and maybe through August if the policy clicks. All are Yank pix, natch pardner, and they include "The Big Country," "The Horse Soldiers," "The Indian Fighter," "Along the Great Divide," "The Magnificent Seven" and "Comanche" in the first batch. . . . And speaking of westerns, a local actor Christian Marquand, for his first pic directorial stint, tried to emulate a French version of an oater in present day central France. It was a disarming idea but does not quite come off if Marquand shows that he has doted on Yank pix of this kind. It is called "Les Grands Chemins" (The Big Roads) and is the official French pic at the current Locarno Film Fest unspooling in Switzerland.

Rome

Pietro Germi has started "Seduced and Abandoned" (Vides) in Sciacca, a remote corner of Sicily; exteriors set for 2 months, followed by another in a Roma studio . . . special subcommittee has set October dates for next meetings on new Anglo-Italian film pact talks, with Rome as site. . . . Bergamo's sixth Film Fest again follows Venice event's windup, runs from Sept. 8 to 15. . . . Italy's entries for Venice to be chosen this week at ANICA headquarters by reps of all industry sectors. . . . Ugo Gregoretti shooting "Omicron" in Florence, with model Rosmary Dexter featured opposite Renato Salvatori. . . . Marcello Mastroianni may make pic in New York after all but for an Italian director. . . . French director Francois Reichenbach may make one upcoming Cinerama pix.

Italo distribs and exhibs have agreed on new cost to "Hercules" skein: "The Return of Hercules," and "Hercules at the Olympic Games," both projected Franco Caruso productions . . . ironic footnote: two recent Dino DeLaurentiis releases, "Il Diavolo" and "Mafioso" respectively won Grand Prizes at Berlin and San Sebastian Fests; producer is an affirmed enemy of all festivals.

Two Italo pix have their world premieres at Locarno film fest this week: Lina Wertmuller's "I Basilischi" and Gian Vittorio Baldi's "Luciano"; "The Leopard" and "Four Days of Naples" will be screened out of running at Swiss event, which sees Valerio Zurlini as Italo jury rep and Robert Siodmak as Yank juror.

Munich

New production company, "Star Alliance," at long last getting down to business although of the stars who were supposed to ally themselves, Lily Palmer, Maximilian Schell, Maria Schell, and O. W. Fischer, only Maria Schell is left; the film she is taking charge of in several capacities aside from the femme lead, starts shooting in Trieste, then proceeds to Munich's Bavaria studios; tag, also by Schell: "Whisky and Sohpa" . . . Next on "Star Alliance's" agenda is "October with Magdalena," based on a book by Polish author Marek Hlasko, another Schell starrer, naturally.

Swiss-German player Lilo Pulver, having wound up "An Almost Nice Girl" (for Columbia-Bavaria release) under the direction of Hungarian-Brazilian Ladislao Vajda, packing up for a trip to Hollywood to be Bob Hope's partner in "A Global Affair" . . . Maria Pershy in turn, just back from a Hollywood stint opposite Rock Hudson in U's "Man's Favorite Sport" joins the cast of Munich-fabricated pic, "They Never Die"; this piece of space science fiction, or, for short "steller meller," is co-produced, co-written, and co-directed by Peter Berneis and John Albin in English language for American consumption, with Robert Cunningham, Gustavo Rojo, and Swedish thespian Rolf Von Naukoff as other leading players.

Roxy Films wrapped up "Eleven Years and One Day" at Bavaria-Geiselgasteig. Gottfried Reinhardt staged the Jan-Lustig script with Ruth Leuwerick, Paul Christians (called "Paul Hubschmidt" in these parts) and director Bernhard Wicky on a last acting fling before piloting 20th' Ingrid Bergman-Anthony Quinn starrer, "The Visit" . . . Roxy boss Luggi Waldleitner acquired Willibald Eser's "According To His Ability" for one of his next production ventures, Rolf Thiele to direct . . . Geiselgasteig also celebrated completion of "Vacation From

(Continued on page 25)

Aussie Exhibs Clamor For More Musicals: Ask Fewer War, Sex Pics

Sydney, July 16.

Aussie film showmen are urging overseas' producers to make more top musicals and to get away from so many war and problem pix pronto. Showmen aver that the Aussie populace has had its fill of shot-an'-shell, bedroom stuff a nd heavy drama problem patterns. Crime pix and Westerns are to be seen every day of the week on tele, and cinema payees don't want this type in the theatre.

Showmen here point to the record run scored by "South Pacific" (four years), and "West Side Story" 58 weeks and still running. Exhibs also cite the hit scored by "Summer Holiday" with the masses.

"It's teenage biz we are after and problem pix won't bring the young ones to the boxoffice," one key showman said.

Showmen agree that the low-budget musical—all noise and poorly done—is not the product required. They want class musicals like Metro, WB and other major companies used to produce.

"Let's put class back into musicals, the zingy, tuneful type with top stars and the teenagers will lay down their coin at the boxoffice," opined a major loop operator.

Columbia is coming right into the new payee mood with "Bye, Bye, Birdie," while Universal and other majors have similarly strong fare coming out shortly.

Former Publicity Man Makes Inexpensive Pic In France With Stars

Paris, July 16.

In response to the cries of French film producers about rising costs and exorbitant star salaries, ex-public relations man Pierre Kalfon is now bringing in a pic which cost peanuts, says he. And it has most of the top stars here in it. They are bit roles, of course, but doing it on deferment or small takes.

It is called "Dragees Au Poivre" (Pepper Candy). Pic pleased such thesps as Simone Signoret, Jean-Paul Belmondo, Jean Richard, Marina Vlady, Monica Vitti, director Roger Vadim and Francois Perier, among others, states Kalfon. Also, the producer was willing to do their scenes wherever they wanted and at the stars' conveniences.

Miss Signoret's scene was done during a stay on the Riviera. It is also a zany type film, avers Kalfon, which will incorporate American musical advances seldom tried here on either stage or screen.

Kalfon got his idea for the pic after seeing comedian Guy Bedos do a series of takeoffs on noted film personalities in a nightclub. He got director Jacques Baratier and the two concocted a script. The new literary type pix with people languidly talking or forever walking will be debunked as well as the Cinema Truth in a musical number.

Kalfon hopes its cheapness and share-the-risk costs with the names involved, plus its newness and comic aspects, will help pave the way for other reasonably-priced pix. He does not know whether this will be big or not but it will still have a reasonable budget plus names for exploitation purposes. Film likely will be finished this month.

INT'L CAST LOOMS FOR WEXFORD OPERA FEST

Dublin, July 16.

Two Americans will be among the artists at Wexford Opera Festival this year, Oct. 20-27. They are Gloria Lane, mezzosoprano, and Portugese-born conductor Antonio de Almeida. Miss Lane is in a largely Italian cast for "La Giaconda." De Almeida conducts "Don Pasquale." Peter Ebert returns to direct "La Gioconda."

Deal with Radio Eireann covering transmissions of the operas includes the provision of the Radio Eireann Symphony Orch for two major operas. Festival, now in its 10th year, is a late-season boost for tourist biz, running Oct. 20-27. Any loss is met in part by Irish Tourist Board.

Siritzkys Ankle Paris Art Film House Assn.

Paris, July 16.

Jo and Sammy Siritzky, who book several firstruns and distribute pix via Athos Films, quit the Assoc. of Art and Experimental Film Houses because a local arter released a Mexican film based on the Emily Bronte novel, "Wuthering Heights," two days before they released the pre-war U. S. version by William Wyler.

In a letter to the head of the association, the Siritzkys made clear that they feel the Mexican pic was suddenly released to cash in on the publicity drive that had been prepared for some time for the firstrun reissue in five houses of the Wyler pic. The Mexican film made by Luis Bunuel, was originally called "Abismos De Pasion" (Depths of Passion), but the French title was changed to "Wuthering Heights Seen by Bunuel." Thus it was felt that they used the other "Heights" for a boost.

Triple-Nationality Pic Shooting in Barcelona; Curd Jurgens Heads Cast

Barcelona, July 23.

French director Henri Decoin started filming last week of another tri-nation coproduction, "Los Parais de la Gloria" (Pariahs of Glory), involving French, Italian and Spanish producers.

Cast is headed by Curd Jurgens, Maurice Ronet, Folco Lulli and German Cobos. Yoko Tani plays the female lead. Costarring is Conchita Paez, Miss Calaluna is the last nation-wide beauty contest.

Camera start coincided with the inauguration of a big sound stage at the Buch-San Juan Studios where interiors of "Pariahs" will be filmed.

AUSTRALIAN BALLET FACING SOME WOES

Melbourne, July 16.

There have been murmurings in the press here over the last few weeks that things are not going well financially with Australian Ballet Co. formed last year under joint sponsorship of the Australian Elizabethan Theatre Trust and J. C. Williamson Theatres Ltd.

French ballet dancer Robert Pomie joined the company just before its Melbourne season to replace Aussie dancer Gareth Welch, absent through sickness. Pomie also is husband of leading Aussie ballerina Kathleen Gorham. He has now withdrawn from the company—which is in New Zealand—due to disagreements (not disclosed) with the management and pending reported separation from his wife.

Company has curtailed its New Zealand season. Pomie stated in the press that New Zealand attendances were terrible and artistic spirit of the company very low. He also stated losses on the Australian season were more than $225,000, for which he blamed excessive importation and overpayment of overseas ballet stars (presumably not himself).

Australian Ballet representative here in Melbourne refused to confirm or deny to VARIETY the alleged deficits and were inclined to dismiss it as teething troubles, pointing out that initial outlays for the ballet formation, staging five new productions, sets, costumes etc., had of course been tremendous.

It is stated that most productions picked up in the last weeks, but when revived in later weeks of the season did not do such good business. It is understood that the idea of having the ballets played in repertoire—as is done at Covent Garden for example — instead of replacing one ballet run with another, is under consideration.

It is expected that an official explanation about the company will be made when its artistic director, Peggy van Praagh, returns to Australia from New Zealand. But certainly plans are going ahead for another Australian tour next year.

Vienna Stagehands Ask Raise Despite Deficit

Vienna, July 16.

Because the union of stagehands asked for a pay raise (some get only $60 a month), a press campaign was launched by a local newspaper against the city of Vienna, claiming it does "nothing" for culture. Though the average Viennese knows what the city has done so far for the legit (privately owned) institutions, the city magistrate issued a report showing the subsidies go into the millions of Schillings (thousands of dollars).

While the opera, Burgtheatre, Volksopera and Academy are state-owned, their deficit is covered by the Ministry of Finance while the deficit of the privately-owned houses is more than covered by the City of Vienna.

Idle Entertainers In Germany Grow, Present Real Problem to Govt.

Frankfurt, July 16.

An unusual office is functioning in full-force here to help out-of-work entertainers get jobs. Called the Central Office for Artists, it is run by the Federal Employment Office, and cast as a sort of central casting system for entertainers.

Joe Masat, the general director of the employment office, says that while there is over-employment in many other fields in West Germany, and while workers are still being imported by the thousands from such countries as Greece, Italy and Turkey, the problem of the entertainers is becoming increasingly acute.

He has on his lists several thousand entertainers, including dancers, jugglers, magicians, fire-eaters, comedians and balancing acts. There is increasingly less work for these people and many are seeking part-time jobs out of the entertainment industry.

Variety shows have almost entirely died out, there are only a handful of circuses still functioning, and in the nightclubs operators are more eager to hire the nudie acts and strippers than the other artists.

Television is helping somewhat to fill the gap, but nonetheless the office is at a loss to keep up the needed employment for all the entertainers on its files. Office at the moment, has considerably more people on its files than it has work available, Masat noted.

60 to 94 German Films On '63-'64 Program But B.O: Quality Dubious; Main Trend to Cheap Crime Yarns

Frankfurt, July 16.

"A kiss—a shot—and then nothing," in the words of a top West German film critic, sums up what the West German filmmakers are offering to the theatre public in this country on the 1963-64 calendar. Meanwhile, the American "big seven," who are members of MPEA, will be offering 159 standout pix. So it looks as if the U. S. distributors can expect a good hold on about 40% of the film boxoffice receipts.

Competition for Yank fare comes mainly from the two German distributors who are still considered in the chips. Constantin is offering 41 films, of which 23 are German productions. Gloria is coming up with 19 films, of which 12 are German productions. A couple of the German entries are putting heavy emphasis on sex—"Erotica," and "Moral 63."

But the main approach of the German filmmakers to the new selling season seems to be via the lower-priced German "krimis" the name here for criminal stories. Of 94 German productions "announced" for the upcoming year (some experts predict only about a half will actually be turned out), there are 23 criminal pix, including seven alone from Edgar Wallace (who could apparently keep his head well above water on the German royalties alone).

Aero, a smaller distributor, for instance, is offering "The Taxi Murderer," directed by Raphael Nussbaum, and Atlas has "Police Headquarters David's Watch" on its production schedule.

Constantin (which is brave enough to bring out another remake of "Charley's Aunt") is also offering "Secret of the Black Widow" and "White Spider." Europa is coming up with a German-made murder story called, "Murder By Fog," plus another horror film, "Jack the Ripper."

Among Gloria's killer classics are "Secret of the Red Junk" and "Hangman from London," both German productions for the next season.

Lex Barker Big Favorite

Most popular actor for leads in upcoming German films is ex-Tarzan, Lex Barker. Following the tremendous click of his "western," filmed in Yugoslavia last year, ("Treasure of Silver Lake") Barker is signed to be starred in six German films next season.

Three are being distributed by Constantin, and two of them are German - made "westerns," "Old Shatterhands, Greatest Adventure" (with Carlos Thompson and Senta Berger) and "Winnetou."

In addition, Constantin is also doing a German remake of the successful American western, "Last of the Mohicans."

Following Lex Barker for the most leads in the German films on next year's schedule is Liselotte Pulver (also an actress in several Universal films) who has five leads, along with German comic Heinz Ruehmann and Goetz George.

Maria Schell in 3 German Pix

Maria Schell, who left her German picture-making to concentrate on Hollywood roles for several years, will be back with three German productions, a comedy titled, "Whiskey with Sofa," in another called "The Woman of the Year," co-starring with O. W. Fischer; and "October with Magdalena."

Apparently no sensations, no multi-million dollar productions, and no productions of the classics that once raised the standards of the German films are in tap for the next year.

Of the American distributors, 20th-Fox is offering 15 films; Columbia-Bavaria (the new merger between Columbia Films and Bavaria of Germany) has 40 films; Metro has announced 36, Paramount, 15; United Artists, 21; Universal, 16, and WB, 16.

Germany's Export Union To Close Foreign Spots

Rome, July 16.

Reports that Germany's Export Union will close down all its foreign offices the end of this year were confirmed here by E-U's Rome rep, Otto E. Rock. Export Union is a government-subsidized outfit designed to favor and publicize the expansion and circulation of the German film in foreign countries. Italy, France, Spain, Japan have similar organizations.

Quoted locally, Rock, however, said he felt that the announcement was not irrevocable, but had been made by Export Union because group has been threatened with a cutoff of its annual subsidy.

Hong Kong Govt. Bans 'Peking' Because of Its Boxer Rebellion Plot

Hong Kong, July 16.

"55 Days at Peking" picture based on the Boxer Rebellion, has been banned for public showing by the Hong Kong government. The Rank Organization, which was to have distributed the film here, intends to make an official protest against the ruling.

Banning of the film came as no surprise to exhibitors familiar with government's rigid film policy on films of a controversial and political nature.

Another film, "On the Waterfront" (Col), was banned some years ago because of the highly explosive labor overtones in it, which the government here was afraid might lead to incidents. Recently another Brando starrer, "Ugly American" (U) was shown, but speculation was high on whether the film would pass the censors.

As for "Peking," the government did not give any explanation about its banning. But it was obvious to most people that the film was barred for two reasons:

Firstly because the film was believed derogatory to the Chinese people, and so might produce local tension.

Secondly Hong Kong's political relations with Red China might be antagonized by its showing.

International Soundtrack

Continued from page 24

Myself," Franz-Seitz product, Schorcl distribution, in color, piloted by **Hans Grimm**; in the leads: **Genevieve Cluny**, remembered from French "Love Games" and **Walther Reyer**, perennial "Everman" of the Salzburg Festival; wherefore pic is being wag-tagged "Love Games with Every Man." . . . One more whimsical title: Munich-prepared juvenile comedy "Der Trotzkopf" will translate its monicker signifying a stubborn teenage girl for the American market as "Pighead with Pigtails."

Former cameraman **Helmuth Ashley** subbing for **Fritz Lang** in the director's chair of "Tomorrow: Murder," Eichberg-Columbia-Bavaria crime thriller to roll early in August with **Karin Baal** and **Hannes Messemer** as the leading couple Lang ankled the assignment on doctor's orders and other private reasons and is enroute back to Hollywood. . . . **Herbert O. Horn**, one-time head of the now defunct NF Release Co. re-emerged on the scene after a spell as golfer and gentleman farmer in Ireland: in charge of production of Team Film output "La Ronde 63," one of the two competing movie revivals of Schnitzler's "Reigen" currently in the making.

As evinced by the titles above, Munich's present film boom shows a definite trend towards "comedy sexploration" accomplishments of which, e.g. "The Black-White-Red Fourposter," "Confessions of a Subtenant," "Always on Weekdays" turned out clicks at the home b.o. and even good prospects for U.S. sale; a couple of more coming up, "The House in Montevideo" (Domnick production, with Heinz Ruhmann and Ruth Leuwerick) and Seitz-made "The Swedish Virgin," fall in the same category, as the "house" in the first is decidedly not a home, and the heroine of the second won't be at the end what she used to be at the beginning.

Berlin

Rialto-Film started shooting its 14th **Edgar Wallace** pic. Its title is "Das Indische Tuch" (The Indian Cloth), **Alfred Vohrer** directs this one with **Heinz Drache, Corny Collins** and **Elisabeth Flickenschildt** in the leads. . . . **Preben Philipsen**, Rialto topper, and **Horst Wendlandt**, his Berlin associate, went to the U.S. for deals regarding their CinemaScope westerns, "The Treasure of Silver Lake" and "Wintou" which both star **Lex Barker**. . . Local authorities recommend the Russian film, "Love At 16," for youth and school pupils above 16. . . . All local papers honored **William Dieterle** on his 70th birthday via special articles. . . . **Kurt Hoffmann** completed here the shooting of Tucholsky's 'Schloss Gripsholm" and went to Sweden for exteriors. Pic stars **Walter Giller** and Czech actress **Jana Brejchova**. . . . The **Hildegard Neff** oldie, "Film Without Title," (1949) was reissued here. . . . The local Cinématheque showed **Satayjit Ray's** "Pather Panchali." Ray won his first Selznick Gold Laurel for this film and the second Gold Laurel (1963) for his film, "Two Daughters."

'Reef' Back on Location

Honolulu, July 23.

"Donovan's Reef" (Par), much of which was filmed on Kauai island, is having its first Hawaiian run in the Royal circuit's day-and-dating King, Palace and Waialae Drice-in theatres.

Local ads include the catchline: "All the action filmed in Kauai."

Taylor Chasing a Tainted Tomato? McDermott Says 'Nothing Breached'

Thomas McDermott, Four Star prexy, denied in a prepared statement over the weekend that his agreement with NBC for the production of the Robert Taylor tv series for next season had been breached. NBC took the Taylor series off the schedule last week and replaced it with Warner Bros.' "Temple Houston." Understood both Four Star and NBC have consulted with their attorneys on imminent legal action. With five hours already completed, some $750,000 has already gone into production of the 26-week series to which NBC was committed.

It marks the first time that a major hour entry was knocked off a network tv schedule before ever getting on the air.

"We are not in breach of our agreement and we are now as we have been in the past prepared to meet our obligations in all respects," declared McDermott. "We have always had the cooperation of the Department of Health, Education & Welfare (on which the Taylor series was based). Recently we went to Washington to improve our liaison and as a matter of fact our story editor is now in Washington discussing procedures of closer working relationship with the Department.

"We have also suggested that members of the Department come to the studio from time to time to insure proper departmental procedures in the filming of the series and the factual content of the programs. Our conversations with representatives of REW have led us to believe that they are desirous of affording the fullest cooperation in order to have a series in the public interest and of the highest possible quality."

In Washington, Harvey Bush, HEW public information director, said that the department never gave official sanction to the series. He added, "neither did we open our files to the writers."

At NBC inquiries were met with "no comment."

Budget per picture is said to be around $125,000.

WB's "Temple Houston" was on NBC-TV's docket for the '64-'65 season and marks the first network sale under the new regime of Jack Webb. New hour show is a western with a legal backdrop and costars Jeffrey Hunter and Jack Elam.

At the end of last week, none of the scatter plan advertisers in the partially-sold Taylor series had cancelled out of the time slot. Presumably, the participators would be sticking with the new entry. Bankrollers included Buick, Helena Rubinstein, S. C. Johnson, Heinz, Sherwin-Williams and Lehn & Fink.

Desilu's Thorpe Dickers Deal With Nat Hiken, But So Do All Others

Hollywood, July 23.

Producer-writer Nat Hiken, here from N.Y. on what he terms an "exploratory" trip, has received a number of offers from vidfilmeries and motion picture studios. While Hiken declined to name the companies involved it is known that Desilu Studios is negotiating for the top tv comedy writer-producer-creator, and he was in conversation with Desilu production chief Jerry Thorpe. Also reported Four Star has been talking a deal.

Hiken said a number of Hollywood studios had contacted him while he was in N.Y., that he has made no decision as yet regarding his future plans.

Hiken last season was the producer-creator of "Car 54, Where Are You?," on NBC-TV, and prior to that was producer-creator of the "Sgt. Bilko" series starring Phil Silvers on CBS-TV.

'Miss America' Coin

CBS-TV picked up some bankrollers for some of its fall special events program. "The Miss America Pageant," a two-hour special from Atlantic City Sept. 7, has been bought by Pepsi-Cola, Toni and Oldsmobile.

Web also wrapped up half-sponsorship for its Thanksgiving Day parade special Nov. 28 via the Nestle Co.

Siemanowski's CBS Nod

Richard Siemanowski has been named exec producer of CBS-TV's new "Chronicle" series bowing Oct. 2 in prime time.

"Chronicle" will comprise 20 hour and half-hour show about ideas and culture. Siemanowski has been with CBS public affairs department since 1956.

BBC-USSR Agree On Interchange Of TV Programs

London, July 23.

Following several across-the-table meetings and some in-the-field operations, BBC has landed an agreement with USSR broadcasters for an interchange of programs between the two countries and a facilities deal where under each nation can make vidshows on the other's soil.

Still in its early stages of development, it is understood that the new agreement will mean the exchange of special event programs, sports shows, music and other art shows, and certain outside broadcasts. Facility-wise, both the Russians and the British will lay on studios and more mobile equipment if either country is to shoot as guest of the partner country. Also agreed between the two broadcasting orgs is the attachment of staff to meet specialized needs.

Hugh Carleton Greene, Director General of BBC, is scheduled to visit Russia in September 1964.

CBS-TV on Game Show Kick, Pacts With Par To Develop 5 Series

Off on a game show kick, CBS-TV has signed Paramount Television Productions Inc. to develop five audience participation and quiz shows for the network. At the same time, the web took a six-month option on the aud participation show, "Where Are You From?" which runs on KTLA, Paramount's Los Angeles station.

Jack Barry, creator-producer-quizmaster of "Where Are You From?" will serve as exec producer of the pilot projects. All of the properties will be developed at KTLA on Paramount's Sunset lot. KTLA has come up with a flock of network game shows in recent years, including "Seven Keys," "Funny, Funny Films" and "Shopping Spree," among others.

Boxing Industry To Get Brinkley Scrutiny

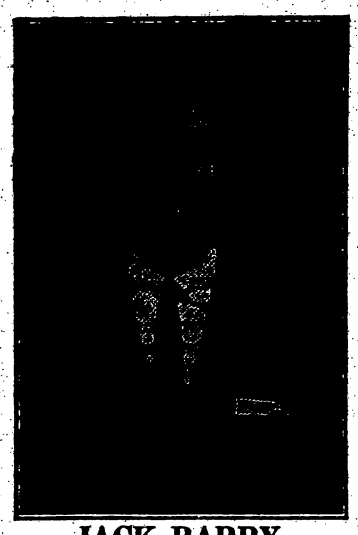
NBC-TV is in production on an hour documentary on the boxing industry with Dave Brinkley as spokesman and Stuart Schulberg as producer-director.

For the special, reportedly scheduled for airing before the end of the year, Brinkley and crew were in Las Vegas last week, filming Sonny Liston and Floyd Patterson in training for their title bout and interviewing Nevada Gov. Grant Sawyer and author Budd Schulberg, the latter as a boxing expert.

ABC Flacks—No Hacks

ABC-TV's softball team, whose won-lost record has tagged them as the "Mets of the broadcast league," are on a one-game winning streak. Playing in the home of the Mets, the Polo Grounds, ABC's Flacks planted a 5-2 defeat on NBC's Flying Peacocks.

The victory was hailed by the ABC as the harbinger of a bigger and better 1963-64 schedule—baseball, that is. For the Peacocks, it was a total rout. They suggested the Polo Grounds and paid for it.



JACK BARRY

M.C. and Executive Producer of a New Concept in TV-"LA-TODAY"—Mon.-Fri. from 10 A.M. to 4 p.m. On Paramount's Powerful "KTLA"—Channel 5 in Los Angeles

Hurleigh-Burly Mutual Network In Virtual SRO

Mutual Broadcasting, which reported its first profit in 10 years last fall, new reports that for the first time since prexy Robert Hurleigh took over six years ago, the radio web is virtually sold out.

Network, which feeds 17 five-minute newscasts daily and a 25-minute strip, "The World Today," among other shows, now has outlets in 97 of the top 100 markets, having added 22 affiliates since the first of the year.

In the first six months of the year, network reports a number of new sponsors, including Fram Corp., Campbell's, Texaco, Warner Lambert, W. F. Young, American Dairy Assn., Canada Dry, B. T. Babbitt, Mars, General Electric (for miniature bulbs), Kraft, Menley & James and Roma Wines.

There's also a raft of renewals with several for 52 weeks, including Liggett & Myers, Philip Morris, American Cyanamid, GE Central Airconditioning, Bristol-Myers, Mennen and Monroe Auto Equipment. Other renewals include Ford, Celotex, Plymouth, Quaker State, Dodge, Buick, P. Lorillard, AT&T, Rexall, Ex-Lax and R. J. Reynolds.

'Ben Casey' Cues $5,000,000 Suit

Hollywood, July 23.

Vincent Edwards, American Broadcasting Co., James Moser, Bing Crosby Productions and Otto Clement were named co-defendants in a $5,000,000 plagiarism suit filed in L.A. Superior Court Friday (19) by author Jeanette Selez.

Miss Selez charged that "formats, situations and ideas" were lifted from her novel, "Hope Deferred" for use in "Ben Casey" series. Book, author stated, was based on her brother's medical career, and had been submitted to Moser, then with "Medic" series, but was not returned. Her attorney, Lionel Campbell, alleged Moser drew from book when creating "Ben Casey" teleseries.

Albert McCleery Pacted To Produce 'Alexander'

Hollywood, July 23.

Albert McCleery, former producer with NBC and CBS, has signed on with Selig Seligman, prexy of Selmur Productions subsid of ABC-TV, as producer of his new hour series for 1964-'65, "Alexander the Great." It will be a costume drama and pilot will be scripted by Robert Pirosh who also wrote the sample for the successful ABC-TV series "Combat."

Seligman has two other filmed shows in preparation for season after next both half hours. One is a comedy, the other action-adventure. Also being readied is a live taped show on crime detection.

The 100G 'Plot'

Here's how ABC-TV's allegedly rig-proof "100 Grand" quiz show, bowing in September, will work. The show will pit an amateur expert against a professional authority in a chosen field. The pros will be selected by Chambers of Commerce across the country. The contestants will each prepare the questions which they will fire at each other, the questions being prepared immediately prior to the show. After the first week of an amateur's appearance, viewers may also send in questions on the field of knowledge.

If the contestant defeats five successive challengers, he gets the $100,000 if he also hurdles five questions posed by the public and selected by an electronic computer. If the contestant wins in four successive weeks, he collects $40,000 if, once again, he answers five questions submitted by the public. A three-week stand gets $30,000. If the amateur is defeated on his second or third week, and fails to win against the public, he gets a $1,000 savings bond. In the try for the big jackpot, he gets $2,500 for each of the five viewer questions he answers correctly. The professional expert is paid off with $500 bond plus an additional $500 if he defeats his opponent.

Dip in Revenues Cues Bid For Major Probe of Canada B'casting

Ottawa, July 23.

In the face of annually-dipping commercial revenues, the Canadian Broadcasting Corp., in its annual report to parliament, seeks two major changes: some method of longterm financing of the corporation and a major probe of all broadcasting in Canada.

The report, signed by CBC's president, J. Alphonse Ouimet, showed CBC commercial revenues still on the downswing. This is blamed on the tv advertising squeeze by private stations and the CTV web. The report, covering the fiscal year ending March 31, 1963, listed a total outlay of $108,365,882 for all domestic tv and AM operations. The corporation had scheduled for more but the mid-year austerity program of the federal government held increases to $754,728.

Normally, CBC receives one-third of its money from commercial revenues, the rest coming from a vote of parliament. After a $4,000,000 reduction in commercial intake in 1961, the corporation's 1962 commercial revenues dropped a further $1,917,258. Ouimet claimed in the report that "the trend of decreasing revenues has been materially arrested" but added he could see no significant increase to come. CBC, he said, was selling all it could sell and there were no sizeable new sources in sight. CBC will not accept sponsorship for many of its shows and refuses to advertise certain products. The CBC directors believed more products should go on the "unacceptable" list.

Ouimet believed CBC had done well the job for which it was established. "Nothing," he said, "has done more to achieve these national purposes than has national broadcasting in the last quarter-century."

The "national purposes" outlined the CBC pres. were: to broaden the picture of Canada reflected to Canadians; to give the different parts of the country more opportunities for representation on the national networks; to link the widely-scattered parts of the country together; to help each part to understand and appreciate the

(Continued on page 46)

Benny Tops Irish TAMs

Dublin, July 23.

"Jack Benny Show" tops the TAM ratings for Telefilm Eireann (Irish TV) in the latest survey period. With a rating of 67 it is two points ahead of "Desilu Playhouse," and eight points ahead of the third program on the list—the locally-produced dance show "Country Style."

Of the "Top Ten" eight are American-produced shows and in addition to Benny and Desilu include "Rescue Eight," "Silents Please," "The Wide Country," "Rough Riders," "Father Knows Best" and "Bat Masterson."

$9,181,975 Net 11-Month Profit For British A-R

London, July 23.

London's weekday major commercial tv contractor, Associated Rediffusion, whose gross ad income fell 6% in 1962 compared with the previous year showed a group net profit of $9,181,975 for 11 months to March 31, 1963. The station is paying a final dividend of 17½%, making 27½% tax free for the period. That is equivalent to the 30% net paid for the previous year when group net profit was $10,170,983.

This year's depreciation accounted for $935,558 (against $1,048,569) and $9,487,013 was paid in tax which compared with $12,840,002 last year.

Results do not include those of three A-R subsidiaries apart from a dividend received amounting to $24,504 ($158,740) and proportion of the profits attributable to A-R for the year ended April 30, 1963 is $245,508 ($255,915). General reserves receives $2,800,000 ($4,200,000).

Some 50% of the company's capital is held by British Electric Traction group and 37½% by Rediffusion, and the balance by individuals.

Above results have tagged A-R in the City as the "odd man out" among the big major video stations. For although, like Associated Television, its profits are down, they are not dipped to anything like the 26% drop recorded by ATV.

And in contrast to ATV and Granada, which have both reduced their dividend this year, the London midweeker has held the equivalent of a 30% dividend. ATV cut its final from 40% to 21¼% and Granada's last interim dropped from 22½% to 20%.

$6,100,000 Sale Of Orlando Stations OK'd

Washington, July 23.

FCC approved the $6,100,000 sale of WDBO-AM-FM-TV, Orlando, Fla. The tv property operates on channel 6.

Purchaser is the Outlet Co., licensee of WJAR-AM-TV, Providence, R.I., and owner of a department store there.

Seller is Cherry Broadcasting Co.

Dave Schoenbrun 'Still Talking' NBC-TV Deal; DeGaulle Bio Due in Nov.

David Schoenbrun, ex-CBS, says he is still talking with NBC's William R. McAndrew on "noncompetitive" telenews coverage, and specifically two documentaries having to do with Asia and Africa. Theory is "not to interfere" with the NBC-TV newsman in territories where the network is fully serviced.

Schoenbrun has taken an apartment at the Algonquin Hotel, New York, as his business office base, and will shuttle between Washington (end-week) and Gotham (Mon.-Wed.). His family is closing up their D.C. house and will summer on Long Island.

Schoenbrun also reiterates he is not going into any public relations business; is rushing his book, "Man On A Dark Horse: The Life and Times of Charles DeGaulle" for Nov. 15 in order to make Atheneum's spring list; is talking a syndicated column, teeing off Jan. 1, either via the N.Y. Herald-Tribune-Marshall Field or the (Bob) Hall syndicate.

DOW JONES & 485 MADISON AVE.

NBC-TV's Below-the-Line Rap

Hollywood, July 23.

NBC-TV has lost out in its bid to utilize its virtually dormant Burbank studio facilities for the taping of the Danny Kaye and Judy Garland CBS shows. Up until last Thursday it appeared a tossup whether the plum (toting up to a nearly $4,000,000 per annum windfall for use of studio facilities) would go to Burbank or CBS Television City. CBS finally won out.

Both shows are on the CBS sked, but since they're outside packages, the decision where to tape did not rest with CBS. NBC, faced with an $18,000,000 white elephant, for all the fact that the Burbank facilities represent some of the finest in the world, wanted the two shows badly. With a below-the-line tab of $40,000 per week for each show and both representing a total of 90 weeks, that kind of fancy loot would have gone a long way toward putting Burbank back in business.

But the decision went against NBC, with result that Burbank will not have a single weekly nighttime network organization going for it next season. (The daytime entries are relatively unimportant in terms of amortization since it's possible to tape a whole week of shows in a day and a half and, anyway, hardly makes use of the shops, wardrobe rooms, etc.)

In sharp contrast, Television City will be operating at peak production in '63-'64 with all four major studios going full blast on behalf of Kaye, Garland, Red Skelton, Jack Benny and Art Linkletter.

Stan Freberg's Religioso Jingles

'Un-Preachy' (Yet With That Pop Music Sound) Bid For Recruits Gets A Dry Run

Stan Freberg, Hollywood recording artist (Capitol), radio commercial jingleer (he writes 'em for Chun King chowmein, Contadina tomato juice and other sponsors), himself a Baptist and son of Baptist minister, the Rev. Victor R. Freberg, 65, who now does sporadic evangelical work at the Los Angeles County Jail (about two or three times a month, says his son), is $3,700 out-of-pocket, but he did produce a set of radio jingles for the United Presbyterian Church of the United States. They are not intended to convert or even gain recruits for the church or recoup the countless "unchurched" young folk.

If, by the light approach, the Presbyterians' test program gains enough impact with the younger people, it will be sufficiently rewarding. Freberg says he approached his jingle-a-linging with the thought to make young Americans realize that sometimes it "gets a little lonely without the spiritual end in one's life." The approach "had to be with sound Christian humor" and yet not make fun about the young people's attitude about religion which, from the viewpoint of the "sponsors" (the United Presbyterian Church of the U. S.), has been that too many have too little "attitude" at all as regards religion.

The Rev. Charles Brackbill, who succeeded Robert Jeamby as head of the radio-tv department of the Ministry of UPC of the U. S., tested the jingles by taking rock 'n' roll tapes off WINS and WABC, New York pop programs, and interlarding Freberg's jingles. It was a sort of running it up on the radio pulpit and see how it swings.

The jingles "played well" on this dry run, and will be more realistically tested shortly with paid spots on midwest radio in two key Central States stations.

The jingles are not r&r but have a "smooth rhythm, something akin to show tunes," says Freberg, so that they can readily interpolate

(Continued on page 46)

Borg-Warner In 500G NBC Splurge

Chicago, July 23.

NBC-TV picked up another $500,000 in fourth-quarter participation coin last week when Borg-Warner, through Edward Weiss agency signed up for 18 spots concentrated in a six-week period. Sponsor is putting the bundle on a new consumer product which it will be introducing this fall.

In the scatter plan, 14 spots will go into the prime time schedule and the remaining four in "Tonight."

BBC-TV'S DEAL FOR DANNY KAYE SHOW

London, July 23.

BBC-TV has picked up "The Danny Kaye Show" from CBS. The hour-long program is slated as one of the "star attractions" which will be used to get BBC-II off the ground when it bows in April.

Only other program so far to be firmed up for the new channel is "The Great War," a documentary of 26 one-hour segments.

WALLS ST. TAKES STOCK OF CBS

BY GEORGE ROSEN

They're not saying it out loud, but some of the top brass around the 485 Madison Ave. precincts of CBS are crystal-balling the immediate future, based on recent Wall St. performance, the earnings picture and the shapeup of the '63-'64 schedule, in terms of a better than $40,000,000 profit margin in the next year's span. Since that's better than $10,000,000 over the '62 profit statement and since no matter how you cut up the Columbia corporate structure it's basically tv that spells the difference, that $40,000,000 plus target-for-tomorrow translates itself into nothing short of a "Miracle On 52d St." Yet that's what the boys are saying.

The fact remains the CBS stock, which moved into the 60s last week and representing a 10-point rise in six weeks or so, appears to be the "darling" of the Wall St. fraternity, reflecting the network's continuing round of alltime peak billings. If, as the Dow Jones saying goes, what happens on the market today anticipates the shape of things six months hence—and it's hardly a secret that the Wall St. brokerage houses are recommending CBS as a buy—it's generally concluded that the money men have been scouting the Madison Ave. and Hollywood purlieus as a forecast of what could or might happen in the intramural network sweepstakes next season. (While the market slump of the past week, affecting virtually all issues, has not escaped CBS, apparently it has in no way diminished Wall St. en-

(Continued on page 38)

U.S. Comedy Skeins Now Displace Westerns and Cop Shows on Brit. TV

London, July 23.

It was once Westerns and cop shows and latterly it has been courtroom dramas and hospital skeins that have attracted the British buyer of American vidfilm. But now U.S. distributors are noticing a strong swing over to comedy skeins.

Of the two networks here, the independent outlet with its 15 limbs, is proving the best customer to date. Granada Television, for instance, has stepped into the comedy buying field in a big way.

Major has picked up five Yank comedies hitherto unseen in this country. Five of these have been slotted from 6.05-6.30 pm, Mondays through Friday, an unprecedented scheduling pattern in the history of presenting U.S. product.

On Mondays, Granada screens "The Hathaways,"which it picked up from Screen Gems; Tuesdays, the station has "Life With Father" from the CBS stable; on Wednesdays it runs "The Jetsons," also from Screen Gems; Thursdays night is "Tom Ewell Show" (from Four Star) night and Friday at 6.05 p.m. is "Fasten Your Safety Belt" (MCA).

Granada policy in slotting American comedy product in this preprime time berth on weekdays, follows a series of successful dry runs of the idea with such series as "Beverley Hillbillies," "Our Man Higgins," "Holiday Lodge" and, some time earlier, "Mr. Ed."

Granada, according to some sources, has also picked up "The Danny Thomas Show" but the station has denied this. But it does confirm that it's in the market for a second series of "Beverley Hillbillies" for, screening in the fall.

"Hillbillies," says CBS, is spreading all over the commercial web here. After Granada's pioneer run with it, Associated Television has snapped it up for screening in London in the fall and, the distributor confidently expects, for the Midlands region, too. Other regions on the independent outlet which have elected to buy it include TWW, Westward Television and Tyne Tees Television.

An NBC executive in London

(Continued on page 44)

Action at 30 Rock

In an interview last week, Mort Werner, NBC-TV program chieftain, suggested to VARIETY that the workload was such today that the networks might possibly have to consider for the future a tandem operation—one v.p. to mastermind the current schedule, another v.p. to project for the future.

In less time than he could say "maybe I shouldn't have said that," Werner was beseiged with telephone calls last Wednesday from a flock of aspirants, including some key agency people, seeking the alternate job.

NBC-TV's SRO on Richest 1-Shot In TV—Pro Gridders

NBC-TV stands sold out on what's believed to be the most expensive tv attraction in the history of the medium, this year's telecast of the National Professional Football League championship scheduled for Sunday, Dec. 29.

Web paid $926,000 for radio and tv rights to the prime battle of gridiron prime-beefers, and with Ford and Philip Morris picking up the tab on a quarter's worth each,

(Continued on page 46)

OUT NEXT WEEK!

VARIETY'S

18th ANNUAL

RADIO-TELEVISION

REVIEW AND PREVIEW ISSUE

A presold readership with high spending agencies and sponsors.

Take advantage of the special impact.

No greater buying audience can be found for your sales story.

Usual Advertising rates prevail

Copy and space reservations may be sent to any Variety office

NEW YORK 36 — 154 W. 46th St.
HOLLYWOOD 28 — 6404 Sunset Blvd.
CHICAGO 11 — 400 N. Michigan Ave.
LONDON, S.W.1 — 49 St. James's Street Piccadilly

Hagerty Named AB-PT 'Spokesman'

Jim Hagerty, chief of the ABC news operation since he joined the company in January, 1961, has been moved up to the corporate executive level as v.p. in charge of corporate relations for American Broadcasting-Paramount Theatres. In that post, he'll be a public spokesman for the company. No successor has as yet been named to take over the direction of the news department.

Hagerty becomes one of the four top execs running AB-PT, joining the echelon of prexy Leonard H. Goldenson, exec v.p. Si Siegel and general counsel and v.p. Ev Erlick Hagerty is expected to play a continuing role in the ABC news department and will also do some on-the-air work as well.

MGM, LARRY COHEN 'FILM MAKERS' DEAL

Hollywood, July 23.

MGM-TV has closed a deal with writer Larry Cohen for a new hour-long series, "The Film Makers," being projected for the 1964-65 season.

Cohen, a New York writer, closed the deal in negotiations with Norman Felton, director of tv programming for the Culver City studio. The fictional series deals with the makers of documentaries, and will have three stet characters, in the roles of a producer, director and writer.

It will be a joint venture between Metro and Cohen's company.

AM Spots Promoting ABC TV Shows Get Some Rival Affil Resistance —On Other Madison Ave. Fronts

By BILL GREELEY

C. J. LaRoche agency has come up with a scheme for promoting new client ABC-TV's new season that's a bold thrust by industry terms and original by any standards.

A spot radio campaign, with anywhere from 500 to 1,000 minute spots a week in top television markets to promote ABC-TV's new shows, new time slots for old shows etc. is in the works. One medium's use of another for promotion is not unusual, but, in this case, the campaign may well include radio affiliates of tv stations in direct competition with an ABC outlet, stations that are affiliates of NBC and CBS and, possibly, even a couple of stations that are NBC and CBS o&o's.

Agency prexy C. J. LaRoche says the plan has met with a modicum of resistance so far—"some won't, some will"—but, anyhow, all the markets contemplated have several radio stations to approach; and a saturation radio buy isn't that hard to come by these days.

Campaign is definitely set for the o&o's with the full month of September contemplated for at least the top 30 tv markets, then downwards by tv rank.

A spokesman in the LaRoche radio-tv department says that the campaign has been discussed with CBS and ABC o&o operators at New York headquarters with prospect of a deal not out of the question. He points out that the network-owned outlets are not the toprated in most cases, and for that reason most likely, only two or three would be used.

Hobbs' Bah Humbug

Benton & Bowles senior veepee took a sharp rap at "show-off humor" in advertising at a session of Advertising Age mag's creative workshop, saying the contrived funny stuff along with stereotyped images was keeping bright, young talents out of the business.

"The bright, serious, dedicated students we want the most are the ones that the advertising agency business is appealing to the least," declared Hobbs. "Why? Because we are presenting ourselves as the fun and games business, and these youngsters—believe me—are in no mood for fun and games . . . We are promising today's graduates what looks like big money—and what looks like a soft, easy career. And they aren't particularly impressed. The Peace Corps, on the other hand, is offering them just the opposite: long hours, rough work, lousy conditions and low pay . . . Bright kids today are looking for a challenge; they won't settle for anything less. They want to save the world. Or at least they want to do something to help improve it. They want to be sure that what they're doing is worth doing.

Hobbs drew a parallel between a superficial approach to advertising and Edward Albee's current legiter, "Who's Afraid of Virginia Woolf?" which he called, "a scathing study of cynicism and empty social values. "Who's Afraid of Virginia Woolf? I am," said Hobbs.

Adsville: Phil Cohen, who recently switched from radio-tv director to management supervisor on the American Tobacco account at Sullivan, Stauffer, Colwell & Bayles, has been named a senior veepee. He's been with the agency since its founding in 1946 . . . Richard K. Manoff Inc. has picked up the American Home Foods' G. Washington line of instant broths and seasonings. Agency recently acquired the company's Gulden's mustards.

Daystar's Educ'l Arm

Hollywood, July 23.

Phillip E. Schrager has been signed by Daystar Corp. to head a new educational tv department. Daystar is mulling entering the field of in-school instructional tv programming, and Schrager will be in charge of this area.

In 1961, Schrager was advisor to the Mexican government on ETV programming and systems development.

Wrigley's 'Exploring' Buy

Chicago, July 23.

NBC-TV's quality kidshow, "Exploring," which went less than 50% sold all last season, will be SRO for the fourth quarter when it returns Oct. 12. Wrigley Gum came in last week for the remaining available minute.

Sponsor list now includes Britannica Books for three minutes per seg, and Upjohn, Hassenfield Toys and Wrigley for a minute each. The toymaker drops out after Christmas, but with Upjohn adding that vacated minute to its buy the show will retain its sellout status for the entire 27 weeks until baseball takes over next April.

ED CODEL RENAMED BY STATION REPS

Edward Codel, veepee of the Katz station reppery, has been reelected for a second term as president of the Station Representatives Assn.

Other officers named were Adam Young, veepee; Robert E. Eastman, treasurer; and Robert Dore, secretary.

Elected to the board of directors were Frank Headley, John P. Blair and J. William Knodel.

At the annual membership meeting held recently in New York, the tv industry was honored through SRA with a special American Cancer Society award presented by William B. Lewis, board chairman of Kenyon & Eckhardt ad agency and vice chairman of the American Cancer Society board.

London Agencies

London, July 23.

Timed to coincide with a national income tax refund, the Wakefield shirt company planned a major drive on its Double Two shirts. Campaign utilizes 30-second promo spots on all stations which involves coin in the region of $420,000 . . Fourth national confab of the Institute of Practitioners in Advertising set for next October will be aimed at promoting new thinking on media research relationship . . Eric Sandom Advertising appointed to handle the $500,000 plus campaign for the Travel Savings Assn. . . . Stanley Fremont becomes sales manager of More O'Ferrall in succession to J. E. Finch . . . New director of Foote, Cone & Belding is J. C. Graffy . . . To keep pace with new biz, Garland Compton made several promotions comprising Donald Orbach as new copy group head; Kay Vonderlage and Nicola Kent as copywriters; Les Dartnell as art group head, Les Bowler as senior visualizer and Ken Arnold as typographer.

More CBS Radio Affils

CBS Radio has added three affiliates to its lineup starting July 28.

Additions are KNOE, Monroe, La.; KSEK, Pittsburgh; and KZNG, Hot Springs, Ark. All three were previously unaffiliated.

Ask 30-Sec. Restriction On Wine, Beer Com'ls For Ontario Stations

Toronto, July 23.

A 30-second time limit on beer and wine commercials, via tv and radio messages in Ontario, was proposed over the weekend by Alan Grossman, chief liquor commissioner. (Ontario has about one-third of Canada's population of some 18,000,000). Current regulations will insist that commercials not be designed to promote the general use of beer and wine production.

New rule will eliminate the fill portion and permit a maximum commercial of 30 seconds and also sets a schedule of the number of commercials for programs of different lengths, ranging from two for a 10-minute program to 10 for a 90-minute program on tv, but cutting the type of commercials to a maximum 10 seconds in which the name of the program and its brand-name sponsor is used.

New ruling breaks down a 60-second beer and wine commercial into two parts—a 48-second fill-in which does not permit mention of the brand-name or product and a 12-second sponsorship announcement.

CBS Preps Round Of Star Junkets

Weekend star junkets of CBS-TV program personalities kicks off Aug. 10, making the third year of this highly successful new season promotional push.

This year, the weekend tours will extend over a four-week period, with the accent on new personalities. Eight key cities in various sections of the country are included in the junket. What happens in actuality is that the city visited becomes the focal point for other CBS-TV affils and nearby newspapers, radios, etc. Thereby, by booking Atlanta, Miami, Denver, Dallas Cincinnatti, St. Louis, Boston and Washington, a good deal of the country gets saturated.

Stars, under the schedule, visit two cities per weekend. For the kickoff weekend of Aug. 10-11, for example, the cities on the agenda are Atlanta and Miami, with the following personalities tentatively slated for the junket: Keith Andes (Glynnis); Bea Benaderet (Petticoat Junction); Paul Brinegar (Rawhide); Nancy Kulp (Beverly Hillbillies); Ray Walston (My Favorite Martian) ;Elizabeth Wilson (East Side, West Side); and Ethel Winant, associate producer, (Great Adventure).

Other personalities tentatively slated, if filming dates can be juggled for the junket, include John Houseman, William Talman, Jerry Van Dyke, Bill Bixby, Glynis Johns, Rod Serling and Rose Marie.

Barbash's Sci-Fi 'ISD'

Hollywood, July 23.

NBC-TV and producer Bob Barbash have finalized a co-production deal for a sci-fi vidpix series, "ISD."

Hourlong series to be lensed by Barbash's company is aimed at the 1964-65 season.

Bob Wilson's Wall St. Melon

Bob Wilson, broadcasting's busiest newscaster who works around the clock for NBC radio and television, has discovered how to make a buck out of Wall Street. It's not that he's a bull or a bear, but that he's converted stock news into a news commodity which is very much in demand.

Wilson points out that there are now 17,000,000 owners of stock in the U.S. with the total growing at the rate of about a 100,000 a month. Of this aggregrate of stock owners, over half are women, a fact of some significance for daytime programming.

Wilson has cut a solid niche for himself on the web with his financial tidbits on NBC Radio weekends and on the tv side, he contributes a Wall Street news special as part of the 7 p.m. tv show. He not only analyzes the market, but comes up with some hot news which is credited with having quite an impact on the market some days. Wilson was among the first on the air with a financial news segment, but now has been joined by many others across the country on local stations.

Wilson's segment has clicked to the point where NBC is planning extended financial news coverage, NBC's "Monitor" is planning to have Wilson interview top celebrities on financial tips, how to save money, etc. He's lined up such names as Milton Berle, Liberace, Kim Novak, etc., for their segments which will run a couple of minutes.

TV-Radio Production Centres

IN NEW YORK . . .

Arnold Perl joining Talent Associates as story editor on the "East Side West Side" series. He replaces **Irv Tunick** . . . **John Edwards** named bureau manager-correspondent of the CBS-TV o&o's Washington news bureau. The bureau, which will service the five CBS stations, will consist of an exec assistant, one cameraman, one soundman and an expediter.

The Marty (CBS sports director) Glickmans' daughter, Elizabeth R., became a bride last week; Stephen Alderman, the groom, Syracuse '61, is now attending medical school, to follow in the footsteps of his late father, Dr. Jerome Alderman.

Bob Philpot, CBS-TV sales coordinator, and **Charles Steinberg,** the web's public information v.p., vacationing up north . . . **Mike Dann,** CBS programming v.p., off to Europe next month . . . Likewise, **John Sharnik,** producer of the CBS-TV 1964-65 series, "The First World War," who's going on a research trip . . . Producer-director **Nick Webster** also abroad shooting for "The World's Girls," an ABC color documentary due next fall under the Philco banner . . . **Jim Stevenson** has joined CBS-TV Station Sales as an account exec in Chicago . . . Associate producer **Peter Poor** and writer **Barbara Sapinsley** have gone to Long Beach, Miss., to research and film a show on the Children's International Summer Villages to be telecast on CBS-TV's "Twentieth Century" next season . . . **Benjamin Britten's** "War Requiem," a contemporary Mass, will be telecast for the first time in the U. S. on WNEW-TV Aug. 4 in a presentation of "The Boston Symphony at Tanglewood," a two-hour show . . . The "Keefe Brasselle Show" saluting VARIETY on the CBS-TV Aug. 6 stanza . . . **Garry Moore's** CBS radio show marks a milestone July 26 when it completes its 1,000th broadcast. It was first aired Sept. 28, 1959 . . . **Frank Marth** completed a role in "The Nurses" segment, "Ordeal For Hope," due this fall . . . **Patrice Munsel** signed as guest on the new Jimmy Dean show on ABC-TV Oct. 17 . . . WNEW's **Fred Robbins** interviews **Tony Curtis, Julie Newmar, Leslie Caron, Andy Williams** and **Anthony Quinn** on his "Assignment Hollywood" show this week . . . **Dean Martin** will be the guest on the first **Bob Hope** special on NBC-TV Sept. 27 . . . WCBS Radio's **Jack Sterling** goes into rehearsal next week for his starring role in "The Music Man," at the Gladiators Music Arena, Totawa, N. J. . . . The **Chris Schenkels** are expecting a baby in January . . . ABC newscaster **Murphy Martin** being replaced by **Ron Cochran** starting July 29 during the former's vacation . . . **Gene Kelly** will be the initial guest on the **Danny Kaye** show on CBS-TV Sept. 23 . . . **William A. Cummings,** most recently with "This Week" mag, joins ABC Radio as an account exec . . . Metopera tenor **Jan Peerce** signed by the Norwegian Television Co. to appear Sept. 23 in Oslo in a show titled "An Evening With Jan Peerce" . . . **Don Richardson** has been named assistant news director of the CBS news bureau in Washington.

Harvey Spiegel, TvB's veepee of research, is new prexy of the Radio & Television Research Council . . . National Audience Board prexy **Peter Geolet** reports that FCC last week entered subscriptions to the Board's newsletter, "The Viewer," one for each of the commissioners . . . NBC has signed **Dr. Joyce Brothers,** psycho-advicetrix, to a new year's contract. It'll be her sixth . . . Mother of **Edith Dick,** general manager of WWRL and WRFM, died last week . . . **Gene King** has been named veepee of World Wide Information Services. He was program director of WCBS . . . WNYC, New York City station, will offer readings from Marcel Proust's "Swan's Way," beginning Friday (26) with **Dick Pyatt** . . . **David Linden** has joined NBC as sales proposals representative following tour with WABC Radio . . . **Julian Goodman,** NBC News veep, honored by Indiana U. Radio and Television Department "for imaginative leadership and distinguished service in broadcast journalism" . . "Vincent Van Gogh: A Self-Portrait," NBC-TV's color documentary, awarded a Diploma of Merit by the Melbourne Film Festival of Australia . . . **Seymour Serebnick** joined NBC Research as an administrator . . . **Bill Sherman** upped to commitment analyst of NBC Sales Administration . . . **Don Adams** signed to appear in two early episodes of NBC's "Bill Dana Show" coming this fall . . . Oscar-winner **Malcolm Arnold,** writer of motion picture scores, to compose and conduct music for NBC-TVs' new "Espionage" series . . . Marion Stephenson, veep at NBC Radio, to be honored Saturday (27) by Bryant College . . . **Hugh Downs** named "Salesman of the Year" by National Association of Direct Selling Companies.

IN HOLLYWOOD

Art Wittum KNX exited director ad-promo . . . **Jack Davis,** account exec at KABC-TV, was named high hurdler of the past decade by Track and Field News, bible of the track sport. He should be good at jumping an account . . . KLAC's **Bob Forward** brought over another from KMPC, where he was program director. She's **Julie Rizzo,** record librarian. How many is that? Forward was asked. He blushed, "I lost count" . . . **Tom McHugh,** roving cameraman for Jack Douglas Productions, will be producer of his new non-fiction series, "America!" . . . NBC's two Bobs—Sarnoff and Kintner—in town for one day stopover on annual swing of the web's o-and-o's . . . **Jean Bartel** back from a peek at telepic filming behind the iron curtain. She reported "they couldn't have been nicer." And why not, she's a former Miss America. She has been a roving emissary for the TV Academy . . . ABC's **Tom Moore** and **Ed Scherick** saw the title fight at Vegas rather than listen to it on their own network like the rest of the short-of-cash buffs of the biffers.

IN CHICAGO

Program director **Dan Schuffman** and sales manager **Bob Adams** both deny emphatically that the wave of firings at WBKB traces to a schism between them, as reported recently. They say they're joined in the common purpose of upgrading the quality of the station and that the pink slip deluge is a matter of clearing out the deadwood and waking up the slothful . . . WBBM-TV news director **John Madigan** was subpoenaed to appear in court a week ago with a 150-foot spool of film that had been used on station's recent newscasts. The footage supposedly contained evidence that gang figure Momo Salvator Giancana was being tailed by FBI men and thereby denied his civil liberties. Giancana's case for a preliminary injunction was completed without the WBBM film, but Madigan got word that it might be used at a later stage of the proceedings . . . **Charles Farrell** is this week's guestar in WIND's summer replacement lineup . . . NBC toppers **Bob Sarnoff** and **Bob Kintner** are due on Friday (26) for the annual once-over of the Chi shop . . **Nancy Berg,** who does "Land of Ziggy Zoggo" on WBKB, logged more than 49,000 pieces of mail last month . . . On the basis of its tint output for he first six months, WGN-TV estimates it will do 2,200 hours of colorcasting this year. A total of 48 products were blurbed in color at the indie's facilities so far this year . . . **Dick Ortner** was upgraded from the director's ranks to production manager of WBBM-TV . . . WMAQ switched **Phil Bowman** to a morning berth, **John Doremus** to the three-hour chore beginning at noon and **Jim Conway** to the afternoon drive-time slot . . . WBBM-TV newsman **Frank Reynolds** became a pappy for the fifth time last week. He now has five sons . . . **Bob Lewandowski's** "Press Internationale" was

(Continued on page 44)

SHAPE OF THINGS TO COME

The Picketing Prince & Princess

Freedom demonstrators from the Bronx to Birmingham and beyond have been creating giant headlines of late while the most persistent protest pickets of all have been virtually overlooked.

Prince Onago and Princess Muana, Negro team featuring Afro ethnic and Afro-American vocals and rhythm, have been toting protest signs around NBC's Rockefeller Center headquarters for the last 48 days, they say (at the end of last week), without a nod from network or press. They've been joined recently during their 11 a.m. to 6 p.m. stint by Negro actress Lola Lamont. CORE and NAACP members have joined in from time to time. Vet actor P. Jay Sidney has stopped by. A "Madison Avenue fellow" was among those who have stopped to sympathize. He told the couple that his agency had okayed a show with Negro couples at a party only to have the client strip the sequence out before air time.

Otherwise, it's been a long-running twosome with NBC the target instead of CBS and ABC because, the couple says, they appeared on Merv Griffith's "Play Your Hunch" in 1961, were a huge hit and were told they would do four more shows. Since, they say, they have been almost totally snubbed by the network's brass.

Couple carry reversible sandwich boards with a typical one asking NBC what ever became of the promises of fair representation for Negro talents—technical, executive and creative—made at the Adam Clayton Powell hearings re fair employment practices in entertainment.

Couple has cut a Jubilee LP, "Roots of Rhythm," and do club dates, but are unemployed at the time.

W. German TV Digs Crime Shows

Infratest Study Reveals They're at the Top Of the Rating Heap

Frankfurt, July 23.

Generally, the films that attract the most viewers to the two West German television nets are the criminal pictures, an Infratest study has just revealed here.

The criminal stories, "Detective Story," "The Television Court," were among the highest-rated shows with the audiences in April and May on the First Television Network. But sharing the top ratings of the First Net were the homespun comedy "Family Hesselbach" and "Magazine of Record Hits."

On the Second Net, the criminal pics again took the top audience pollings, with "The Criminal Museum" and "Hobby Horse," another criminal pic, and a comedy "Auf Wiedersehen on Time" also in the tops.

Documentaries on both nets, including "Negroes in North America" on the First Net and "Negroes in South America" on the Second Network were not so well received.

Highest ratings of the entire year went to a criminal series called "Tim Frazer," to the showings from the Mainz Carnival fest, and "The Family Hesselbach"—with an 80% rating of all the country's 8,000,000 sets for these shows.

For the first time in West Germany, a television net is coming out with an "actual" criminal series here.

The new Second Television Network has put Frankfurt's criminal police director Albert Kalk to work as technical adviser of a series called "Without Chin Blows and Revolver."

The series shows genuine criminal police stories from the German records, tracking down the crimi-

(Continued on page 46)

ABC-TV Pins Hope On Ike, Truman

ABC-TV's efforts to obtain the services of former President Harry S. Truman and Dwight D. Eisenhower as commentators during next year's Democratic and Republican national conventions are still being pressed forward. Jim Hagerty, the web's news chief, flatly refused to comment on this move, but it's known that the web has been thinking of some dramatic maneuver to get into contention for the pre-election and election night coverage.

Press secretary for Pres. Eisenhower during his eight-year administration, Hagerty has a real possibility of persuading his former boss to work with the ABC news team next summer during the political

(Continued on page 46)

TWW Profits Down

London, July 23.

For the half year to June 30, 1963, TWW has shown a drop in profits, but has declared an unchanged interim dividend of 35% and it has been forecast that a total dividend of 95% for the year will be maintained.

After depreciation, profits for the six months are running at $1,864,511. This compares with $2,031,307 for the corresponding period last year. The net profit is $814,511 against $939,307 after estimated tax of $1,050,000 ($1,092,000).

Chi Broadcasters' Big Breakthrough On Negro Hirings

Chicago, July 23.

Another major breakthrough of the color barrier in this longtime lily white broadcast market will occur on Aug. 26 when singer Lurlean Hunter joins the vocal staff of WBBM Radio, one of the few stations left in the U. S. which still programs live music. She becomes the fourth Negro to get a fulltime on-the-air assignment with one of the major stations here within the past year or so and the first who is not strictly a news reporter.

Just as the other stations had stated when they took their first step towards integration, WBBM noted firmly that the singer was hired on the basis of her artistic qualifications rather than for racial reasons. In this case the assertion would seem to hold water, because Miss Hunter has long been regarded the finest pop singer residing in Chicago, and she has worked steadily in jazz rooms and in Rush St. cabarets since 1952. She'll start with the CBS station when she completes a four-week engagement at the Edgewater Beach Polynesian Village, one of the Windy Citys' smart niteries.

Sister station WBBM-TV was the first of the essentially all-white stations to give a Negro a significant broadcasting role here when it hired Ben Holman from the Daily News as an on-the-street news reporter. Holman was plucked by CBS News for a spot in New York a few months later, and the tv station then grabbed Wendell Smith from the American as his replacement. As if to offset its rival's one-upmanship, NBC News (WNBQ-WMAQ) imported

(Continued on page 46)

CBS, ABC SET '64-'65 PATTERN

Even before the current season gets under way, the shape of network television during 1964-65 is now assuming fairly definite outlines. On top of the 39 '64-65 projected NBC-TV shows (detailed in last week's VARIETY), CBS-TV is now focusing on the development of about 10 hour shows and seven half-hours while ABC-TV has lined up 20 pilot projects for the season after next, broken down into eight hours and 12 half-hours.

Fact that CBS is projecting the fewest number of pilots for '64-65 stems from the web's star-minded orientation. Like the upcoming season, when it failed to buy a single Revue Productions show, the web is shunning studio labels in its longrange planning.

On CBS-TV's agenda for 1964-65 are these one-hour shows:

(1) A dramatic series set in the contemporary midwest written by playwright William Inge.

(2) A series written by Jerome Weidman and based on experiences of a local newspaper publisher in a semi-suburban New England town.

(3) A James Moser series about state government politics.

(4) A series with Jackie Cooper as acounty agent.

(5) A Fred Coe series about a freelance magazine writer.

(6) "The Nut House," a Jay Ward live show with a broad comedy approach.

(7) Two shows by Leslie Steven's Daystar company: an adaptation of "The Magnificent Seven" and "John Stryker."

(8) "Barbary Coast," a spinoff on "Gunsmoke" with a 19th Century setting.

(9) A new Herb Brodkin series.

(10) A series with a southeast Asia locale developed by Eugene Burdick, co-author of "Fail-Safe."

In the half-hour category, CBS-TV has the following series in mind: "Steve Hill," a comedy series by Ben Hecht; a show being written by Elaine May for Goodson-Todman; a comedy stanza by Sultan & Wirth; a comedy show, "My Son, The Witchdoctor," by Bill Manoff; "Gilligan's Island," by Sherwood Schwartz; a Devery Framer-Milt Rosen show about an absent-minded professor; and a Sy Howard comedy.

ABC-TV has unveiled only a handful of its 1964-65 projects, among them the hourly series, "Peyton Place," "Greatest Bible Stories," "Federal Investigator" and "Travels With Charlie" and a half-hour comedy series with George Burns and Dorothy Provine. Web execs prefer not to tip their hands on the rest of the shows in progress.

NISS ANKLES REVUE TO JOIN MGM-TV

Hollywood, July 23.

Producer Stanley Niss has obtained his release from Revue studios and is joining MGM-TV as a vidfilm producer. Niss' first assignment at the Metro lot will be on the pilot of the studio's "Great Stories From the Bible," being readied for ABC-TV as a 1964-65 venture.

Niss has been with Revue for several months, and was one of several producers assigned to that studio's 90-min. series, "Arrest and Trial," which stars Chuck Connors and Ben Gazzarra.

L-G-L's 4 Star Deal

Hollywood, July 23.

Production combine of Jules Levy-Arthur Gardner-Arnold Laven has signed an exclusive joint venture deal with Four Star, and will begin work immediately on preparation of three new vidpix properties.

L-G-L combination produced "The Rifleman" and "Robert Taylor's Detectives" with Four Star in the past five years.

B'casters Divided On Civil Rights Issue But Webs Aren't Ducking It

Lowering the Boone

Richard Boone, a write-your-own-ticket talent, is creating high hopes—and high blood pressure—among NBC-TV's programming brass over his hour anthology series preeming this fall.

Boone's independent stance portends sophisticated, adult drama by the medium's standard, and the web execs are prone to the format. But there are limits to what the factotums are willing to sweat out. Proposed stanzas themed to prostitution and homosexuality have been nixed.

The three television networks have not been and are not running away from the civil rights struggle, an issue which divides the broadcasters more sharply along sectional lines than any other group in the country. But despite the sensitivities of southern affiliates and their suspicion of northern-originated shows on this question, the webs are compiling a courageous record of performance under fire in reporting the current turmoil over the Negro struggle for equal rights.

The webs have not only given extensive straight news coverage to the struggle, but have devoted more time in special documentaries to this question than any other domestic issue. The network documentaries on the Negro problem were something startling a couple of years ago, but since have become almost a commonplace in their frequency. "CBS Reports," for instance, has put on four different shows since last fall on this subject.

ABC-TV, which seemed to anticipate the breaking of the storm with its "Walk in My Shoes" documentary a couple of years ago, is now coming up with five half-hour Sunday night shows on the subject starting in August. These will cover the case for integration, the side of the segregationists, the pending legislation, the March on Washington and a summation. Another hour documentary being produced by Bob Drew under the web's supervision will also focus on the President's handling of the crisis.

NBC has had about 15 documentaries shows on the racial crisis since last September. In addition, discussions about civil rights have been a regular feature on the "Today" show. Chet Huntley is slated to do an hour show about the explosive situation in Washington, D.C., early in the fall. NBC is also preparing a "White Paper" on Rev. Adam Clayton Powell, controversial Negro leader, for next season.

On CBS, "Eyewitness" devoted last week's stanza to the civil rights question and may do another show on the same subject this week.

50-Letter Protest Over Negro Judge On 'Perry Mason'

Hollywood, July 23.

A telepix series which used a Negro as a judge received an abusive mail reaction for so doing, it was revealed by Gail Patrick Jackson, exec producer of the "Perry Mason" series on CBS-TV.

Confirming reports of the negative reaction, Mrs. Jackson said the segment involved was aired the latter part of last season. As a result, about 50 letters were received from all parts of the country, ranging from San Francisco to New York and the deep south. Letter-writers were abusive not only to the show, but Negroes generally, she said. Mrs. Jackson said she believed they were part of a "concerted" campaign because of a similarity in the letters, plus the fact each was from a different city. Only three were from the south.

Mrs. Jackson wrote each complainant, telling them "Mason" had always used Negroes because the series reflects the way L.A. courts are run, and there are Negro judges in the courts here. She assured the critics she was not choosing sides, but merely seeking to present entertainment, at the same time accurately reflecting courts here.

"Mason" used a Negro as a judge earlier last season, but there were no complaints at that time. At one time or another, the series has also used Negro actors as court bailiffs, and members of the audience.

The series plans no change in policy as a result of the letter-writing campaign.

Mrs. Jackson related that some time ago she wanted to sign a beautiful Negro girl to play the role of an elevator operator who becomes a key witness in a murder. The girl she sought to sign was an elevator operator in real life. However, the NAACP stepped into the picture and nixed that on grounds the girl playing the role of an elevator operator would be seen in a menial role.

Calif. Test Case

Sacramento, July 23.

California Attorney General Stanley Mosk has been asked for an opinion on whether the NAACP can force employment of a Negro for a television series. Assemblyman Charles A. Conrad (R.-Sherman Oaks), minority leader of the body, made the request after the NAACP threatened boycott against Ford Motor Co., sponsor of the "Hazel" series, if a Negro were not hired on the crew.

Conrad contended that the NAACP demands are a "flagrant violation of State Fair Employment Practices Act which Negro group helped enact.

Goldwater Nixes CBS Rocky Debate

Dick Salant, CBS news prexy, tried to whip up a pre-Presidential race debate last week between N. Y. Governor Nelson A. Rockefeller and Sen. Barry Goldwater (R., Ariz.), but Goldwater refused to play ball. Rockefeller, however, accepted the invitation and it remains to be seen how and if he'll exploit Goldwater's decision not to tangle on television with his probable opponent for the Republican Presidential nomination next year.

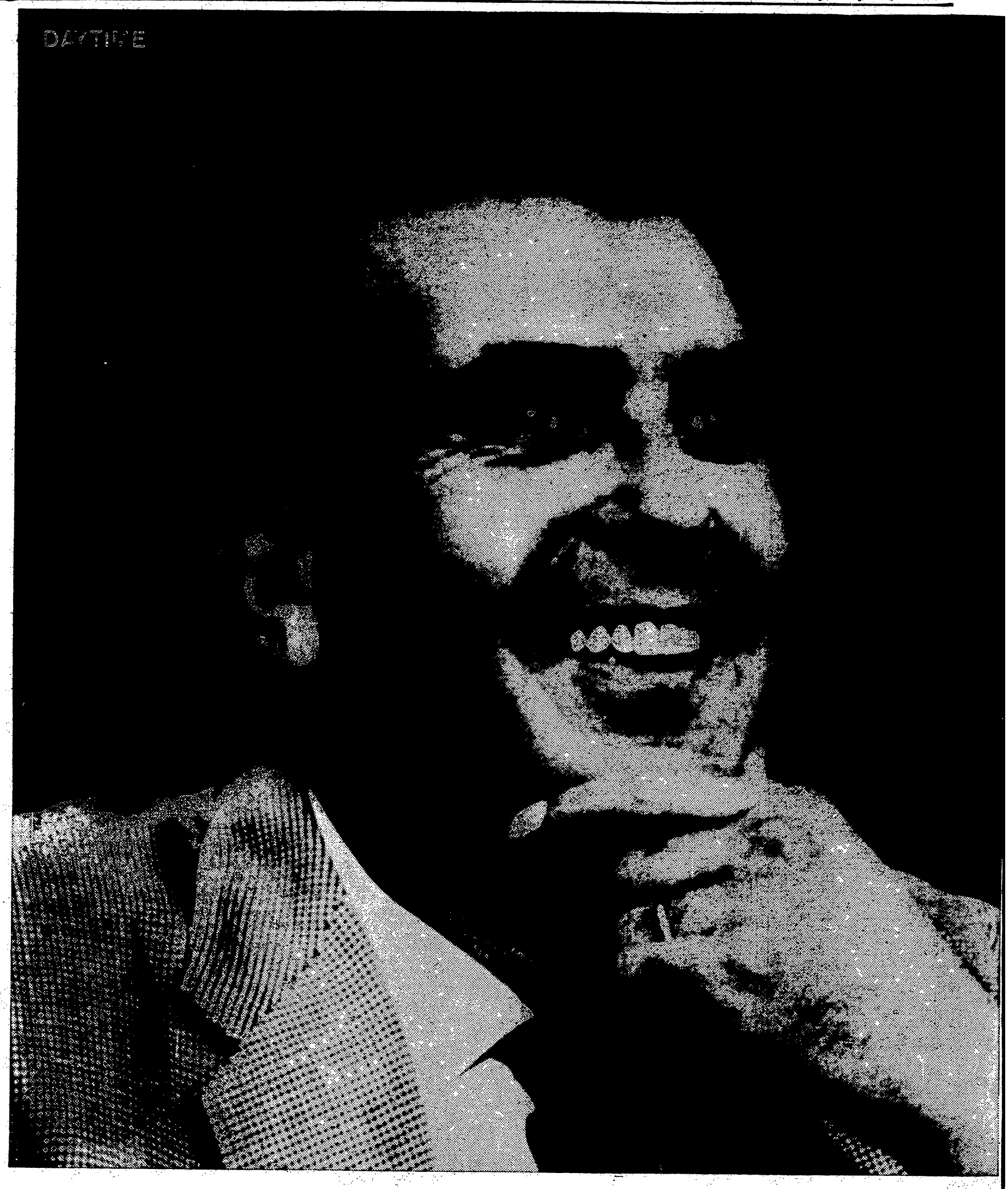
Ton Smith, Goldwater's press secretary, notified Salant that the Arizona Republican "does not intend to engage in any tv programs or other activity which will have the effect of contributing to disunity in the Republican Party." The idea for the debate was sparked by Rockefeller's recent

(Contin[illegible]on page 38)

Yorkin-Lear 'Bachelors' On UA-TV '64-'65 Sked

Producer-director team of Bud Yorkin and Norman Lear ("Come Blow Your Horn" feature pic with Frank Sinatra) have been pacted by United Artists Television to produce a new half-hour tv comedy, "The Bachelors," aimed at the 1964-65 season.

Team, whose production company is Tandem Enterprises, was signed for the "Bachelor" project by Richard Dorso, UA-TV's exec veepee, programming.



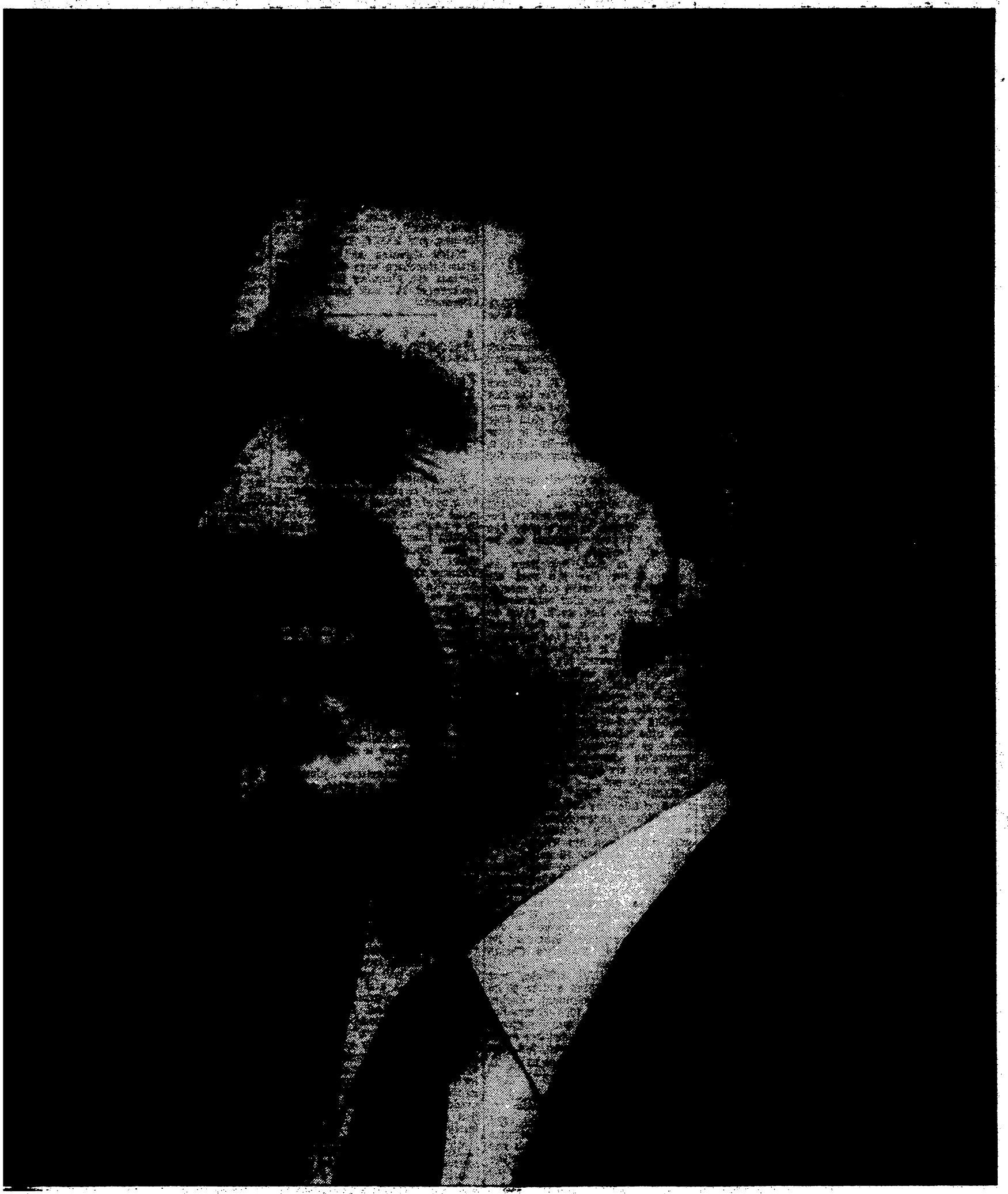
Daylight Raving Time

It takes more than wishful thinking for a network to build a strong daytime schedule. "Daytime-dreaming" simply isn't enough.

It takes planning and showmanship—all of which are especially evident in NBC-TV's four newest daytime offerings. Two of the programs are already on the air, and the other pair will be seen for the first time on our Fall schedule.

Most recent of the debuts was that of "People Will Talk," in which host Dennis James moderates debates on such non-vital issues as "Are separate vacations a good idea?" and "Should a man lie about his golf score?" The debaters are chosen from man-on-the-street interviews, and vie for the votes of an on-screen panel of 15 judges (six more than the United States Supreme Court).

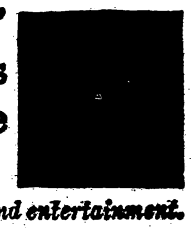
On "You Don't Say," which premiered earlier this year, emcee Tom Kennedy presides over an exciting game in which celebrity guests and stu-



dio contestants try to guess the names of famous persons from missing-word clues. Cary Grant, for example, might be indicated by the lines, "The package was too heavy to *(carry)*," and "It was an easy request to *(grant)*."

Both shows are proving awfully diverting, and this Fall they'll be joined by "Word for Word," a brand-new, anagram-type game hosted by the exceptionally popular Merv Griffin; as well as a non-Darwinian "Missing Links." In the latter, celebrity panelists will try to guess the key words omitted from first-person, real-life incidents being narrated by studio contestants.

Along with NBC-TV's forthcoming *nighttime* schedule—which embraces returnees like "The Virginian" and "Hazel" and newcomers like "Espionage" and "G-E College Bowl"—our new daytime line-up shapes up as a real winner. Night and day (as Cole Porter *didn't* say), NBC's the one.



Look to NBC for the best combination in news, information and entertainment.

Chi WAIT's One-Man News Dept. Turns Up With Life-Saving Scoop

Chicago, July 23.

WAIT, a daytime "good music" station that's never been famous for news, has suddenly been heard from. The 5,000-watter advertised in the local papers last Saturday (13) that it would break an important news story the following day at 2 p.m., and it fulfilled the promise with newly discovered evidence that points to the innocence of a man convicted of murder eight years ago in downstate Canton, Ill. He was dated for the electric chair this Friday (26).

On petition of the convicted man's attorney, with doubtless some help from the fuss that WAIT has stirred up, Illinois Gov. Otto Kerner last week deferred the execution date to Aug. 23 so that the Parole and Pardons Board might hear the new argument on Aug. 12 and rule on it.

So convinced is WAIT of the man's innocence that it has dedicated its new one-man news operation, in the person of veteran broadcast journalist Dick Applegate (ex-NBC), to saving his life. Applegate himself has turned up some new wrinkles in the case from the legwork he's been doing in Canton, and the station has been airing followup reports and editorials about the case every day since the initial news break.

How did a small station with a rip-and-read news concept come up with such an exclusive? It happened this way:

Maurice Rosenfield, an attorney who bought the station last year, was asked by one of his colleagues-at-law, George Leighton, to join him as co-counsel for the penniless convicted man sans fee. Rosenfield, whose specialty is corporate law and who has never stinted at defending good causes gratis, had had other commitments; but in reviewing the transcript of the original trial and in weighing the evidence just brought to light, he determined that the public should know that the state was about to execute an innocent man.

Since his station had had no formal news department to develop the story, Rosenfield immediately hired Applegate, who had been freelancing since NBC News cut him loose last spring. Four days after he came into the picture, Applegate had the first special report on the air. That consisted of narrative background on the case and a number of taped interviews from the Canton area, including one with the new key witness who had never been asked to appear at the trial. The witness was the convicted man's landlady, who could vouch for the fact that he was in her rooming house at the time the murder was committed.

According to Applegate, the original trial was a botch job by a defense counsel who was handling his first criminal case. It was also held in a highly emotional atmosphere, because the murder victim was an eight-year old girl who had been sexually molested, and the townspeople and police were hungry for a conviction. Fur-

(Continued on page 38)

Philly WRCV In Format Overhaul

Philadelphia, July 23.

The sweeping overhaul of programming format at WRCV, NBC o & o radio outlet, was formally introduced with a cocktail session for industry today (Tues.) at the Bellevue-Stratford hosted by T. E. "Dick" Paisley, station manager.

Newly inaugurated music-and-talk format, which has been getting shakedown runs since start of month, is tabbed "Lively Sound." It succeeds "Big Band Sound" pioneered by Paisley four years ago. Although not entirely abandoned, "Big Band" sound will be augmented by quality vocals, instrumentals and standards. But rock 'n roll, rhythm and blues and country and western music are still taboo at WRCV.

Personality lineup has been completely shuffled, with several dropouts and three new personalities added—Marty McNeely, former morning man at WJR and more

(Continued on page 38)

Storer Earnings Down

Storer Broadcasting reports earnings for the first six months of 1963 of $1.28 per share (after taxes) compared to $1.48 a share for the same period of '62.

Net income (after taxes) for the period was $2,931,654. These profits, says the Storer report, are after deduction of a loss of $256,247, resulting from sale of the Miami Beach Sun in May.

In the same '62 period, the company reported after-tax profits of $3,618,366, including a capital gain of $912,863 from the sale of radio station WWVA, Wheeling, W. Va.

Desilu Syndie's 18-Month Gross Hits $6,500,000

Hollywood, July 23.

Desilu Sales, the syndication arm of Desilu Studios, has had an upsurge in sales of telefilms abroad the past five weeks, chalking up $1,450,000 in foreign sales in that period. Of that total, $825,000 in sales came during a global junket by DS veepee-general manager Richard W. Dinsmore, and over $600,000 last week in a record sale to Latin America.

Upturn in sales brings to $6,500,000 the gross for Desilu Sales since it was formed in January of 1962. The south-of-the-border deal was made by Desilu's Latin American rep, John Manson, prexy of Magnum in Mexico City. Vidfilms involved in that sale include "The Greatest Show on Earth," "The Untouchables," "Guestward Ho!", "Harrigan and Son" and "The Texan."

Sales in the other areas were made by Desilu's overseas reps, Peter Marriott in England, Georg von Block in Germany, Bruce Gordon in Australia. Dinsmore reported Desilu product was sold everywhere he visited on his recent trek except in India and Greece. Greece has no tv yet, while India has only one station, a New Delhi channel, which is on just two hours a day.

Dinsmore also visited England, France, Italy, Lebanon, Germany, Portugal, Spain, Singapore, Australia and Manila. Vidfilms sold in these countries included "The Greatest Show on Earth," "The Untouchables," as well as other Desilu product. Desilu has received $4,000 per seg for some of its hour shows in Japan, and as high as $4,500 for some in Australia.

Bulk of the Latin American sales transacted by Manson was in Brazil, the rest of the deals being for Mexico, Venezuela, San Salvador, Argentina and Honduras. This repped the largest single deal ever made by Desilu.

Dinsmore, who confabbed with Desilu's foreign reps during his junketing abroad, reported that there is generally a growth of tv in overseas areas, that most of the countries are going through the same growing pains experienced in U.S. tv some years ago.

A branch of the U.S. State Department has approved the sale by Desilu Sales of "The Lucy Show" and "Jazz Scene, U.S.A." behind the iron curtain. Deals are now in the works for sales of those series to Yugoslavia, Hungary and Po-

(Continued on page 38)

Allied TV's Quickies On 'The Presidents'

Allied Artists TV, which has been only syndicating features up to now, is moving into a new area with the distribution of a new series, "The Presidents." This is a series of 104 five-minute episodes, produced with a stop-motion and animation technique by Videocraft and concerned with the early years of the American Presidents.

Bob Morin, Allied Artists TV v.p., is in Chicago this week introducing the new series to a convention of the company's salesmen.

Bob Crane Gets a Raise

Hollywood, July 23.

Bob Crane has inked new one-year pact with KNX, calling for an increase over last year's $75,000, which makes him L.A. radio's highest paid entertainer-deejay. Contract also gives him outside rights and permits him to take a regular role in ABC-TV's "Donna Reed Show," in which he is guaranteed seven out of every 13.

On KNX he conducts his program six days weekly, four hours a day, working week of 24 hours. He has been on CBS-owned radio station seven years.

Tint Set Sales On Twin Cities Spree

Minneapolis, July 23.

The continuously increasing amount of color television going out from Twin Cities' stations is credited by the local F. C. Hayer Co., RCA distributors, for the fact that this area's color set sales currently show a four-fold gain over the corresponding period a year ago and, according to its officials, now assume major proportions for the first time.

Even the Twin Cities' lone noncommercial education station, KTCA, occasionally is televising color film over its transmitter, being one of the nation's only two among 80 such stations to be equipped for this.

KTCA, in fact, has been so equipped for this the past six years. But the station only recently started to use color extensively. For example, last week, prior to the current start of the local Aquatennial, as a plug for the summer festival, it televised a color film of last years's big parade.

While Stan Hubbard's KSTP, NBC affiliate, is the only Twin Cities' tv station fully equipped to handle color in every way, including out-of-doors origination, the other three commercial stations, as well as KTCA, are programming more and more color. Also, they are exploring plans for full equipment.

KMSP-TV, ABC affiliate, on Sundays televises two network color programs. Independent non-network WTCN-TV comes through with out-of-town big league baseball game telecasts in color.

This week, for the first time, KSTP-TV will be televising live in color the big Aquatennial parade with its sumptuous floats and other stunning features. The Hubbard station also is responsible for many live programs, including its own produced "Treasure Chest" five days a week.

WCCO-TV, CBS affiliate, was the first Twin Cities' station to go in for color equipment, having done so on Oct. 8, 1954. It now has the transmitter to carry network color programs and also can originate studio color shows, but, un-

(Continued on page 38)

4 Star Syndie Sales

July sales are matching the blistering hot weather, reports Four Star Distribution, which has rackel up 17 new contracts for the company's off-web properties so far this month.

"Dick Powell Theatre" heads the list with 10 new markets, including WTCN-TV, Minneapolis; KDAL-TV, Duluth; KMJ-TV, Fresno; KTNT-TV, Seattle: WINK-TV, Fort Myers; WAVY-TV, Norfolk; WHYN-TV, Holyoke; KOLN-TV, Lincoln; WTVT, Tampa; and WOOD-TV, Grand Rapids.

Rouding out sales were pacts for "The Detectives," "Stagecoach West"; "Tom Ewell Show"; and "Zane Grey Theatre."

Trans-Lux Zurich Setup

Trans-Lux Television opens an international sales office in Zurich, Switzerland, Sept. 1 with Rudi Witschi, a Swiss who's been handling o'seas sales for several companies, in charge.

Richard Carlton, veepee and general sales manager of the syndication company, says several Trans-Lux properties are available to the European market, and the Zurich office will be offering 260 cartoons in the "Felix the Cat" series; 26 episodes in "Guest Shot;" "Frontiers of Knowledge;" and 130 cartoons in the "Mighty Hercules" series.

WTCN's New Bundle of TV Features Aggravates Mpls. Exhibs' Gripes

Minneapolis, July 23.

There's more television feature film competition misery ahead for the area's exhibs.

This is because, in line with its plans to stress such programming more than ever before, in the biggest way possible and undoubtedly to a greater extent than this area's theatreowners ever have encountered before, the local non-network Time-Life tv station, WTCN, continues to move further in that direction.

Stepping out again for one more of many times in the past month, it has just acquired for its expanding film library another important movie package to start over the air next fall.

It's the seventh such film package purchase within a month and represents a station outlay in excess of $300,000 for all seven, according to station manager Arthur M. Swift.

This time the package is MGM's "30-63," numbering 30 and including such notable oldies as "Tender Trap," "Silk Stockings," "Blackboard Jungle," "I'll Cry Tomorrow" and "Any Number Can Play." They'll comprise a "Wonderful World of Movies" series scheduled for 10 o'clock nightly.

Current buy is directly on the heels of the station's purchases of Columbia's 73 "Post 50" group and two Embassy and one Medallion packages of 34 foreign reissues to be aired on prime time beginning next fall along with 30 United Artists Science Fiction and 35 Showcorporation features. With the exception of a few of the Science Fiction package all of the month's acquisitions will be video firstruns for this area.

The total purchase is the largest for any of the four Twin Cities' commercial tv stations in recent years.

Swift says movies have done so well for the station the past several years that it was deemed expedient to go in for more of them. However, the biggest WTCN-TV audience getter and moneymaker undoubtedly is the exclusive telecasting of 50 of the Minnesota Twins American League baseball games.

There was much area exhibitor lamentation when WTCN-TV a few weeks ago made its announcement regarding the Columbia and foreign films packages. There now is more of it.

'Dobie Gillis' Sales

20th Fox Television reports sales of the off-web "Dobie Gillis" series in eight new markets.

New stations for the comedy series include WLAC, Nashville; KTVK, Phoenix; KJEO, Fresno; KLAS, Las Vegas; WSBT, South Bend; WNYS, Syracuse; WHO, Des Moines; and KOTV, Tulsa.

20th's director of syndication Alan Silverbach says that several stations are planning to strip the package of 147 half hours in the afternoon.

Aussie's Malibu Preps 7 Vidseries For Global Marts

Melbourne, July 23.

An attempt to put Australia into the world tv series market is being by a newly-formed company called made here in the next few months by a newly-formed company called Malibu Productions Pty. Ltd.

Don Houghton, executive producer of the company, told VARIETY that for the first time in Australia, his organization would move to enter the global market.

Houghton said it was uneconomical today to work without an international market in view, and it would not be wise to compete against America, for example, in the sort of thing America did so well. It was up to Australia to make the sort of tv films not obtainable elsewhere.

"Also," said Houghton, "we intend to prove that it is not necessary for Australian talent to go overseas in order to make a worldwide reputation."

Malibu Productions plan to make pilot films of seven new tv series for Australian and world markets in the next four months. They have no particular link with Australian national or commercial stations. In America their associate is Rudy Bretz who has financial involvement with Malibu. In fact the name Malibu is derivative from where he dwells in the States.

Already scheduled are a half-hour weekly series presenting varied short plays to be known as "Malibu Playhouse:" "Telemagazine" a weekly news feature program which will incorporate comedy highlights and musical numbers; a situation comedy to feature Aussie actor Noel Ferrier as a gentleman beachcomber; a puppet series; "Hemisphere," an hourlong documentary series ranging over events in the southern hemisphere: "Science Magazine," a half-hour program dealing with scientific advances everywhere in the world, but with accent on Australian achievements; a thriller detective serial.

Already Malibu have an office in Melbourne where a studio is in course of construction, but actual shooting will, in the first place be done in Sydney, but later a full production unit will be in existence here in Melbourne.

'Island In the Sun' As New Burrud Series

Bill Burrud Enterprises is prepping a new syndication series, "Islands in the Sun," with Gene McCabe, company's veepee, as exec producer.

Series, to be shot in color, will be formated to emphasize islands as one of mankind's favorite means of escape and adventure. About half of the footage will be shot underwater around the islands to be featured.

Mag photographer Peter Stackpole is shooting three episodes in the Tuomotu Islands, Tahiti and Samoa. Another stanza, "Tarawa Today," is being produced by Milas Hinshaw of the Burrud staff.

SG's Quarterly Dividend

Screen Gems has declared its regular quarterly dividend of 15c on common stock.

Melon is payable Sept. 27 to stockholders of record Aug. 23.

27 More Stations Buy WB, 20th Pix

Seven Arts Associated corraled 27 more station deals last week for its Warner Bros. and 20th-Fox film packages. Six stations signing for the 50 titled in the company's volume seven of "Films of the '50s," were WGR-TV, Buffalo; WRGB-TV, Schenectady; WOOD-TV, Grand Rapids; WKTV, Utica; KSHO-TV, Las Vegas; and WQAD-TV, Davenport. This makes a total of 18 stations buying the group.

Six other stations signed for the 93 films in company's fourth and fifth volumes. These stations included WTRF, Wheeling, W. Va.; KVIQ-TV, Eureka, Cal.; KOGO-TV, San Diego; WKTV-Utica; WOW-TV, Omaha; and KMBC-TV, Kansas City.

In addition the first volume of 36 films was sold to KFBB-TV, Great Falls, Mont.; the second volume of 41 feature was sold to KRTV, Great Falls; and the third volume was sold to KMSP-TV, Minneapolis. In sales of special features. KOGO-TV acquired nine films; WKTV bought seven; and KSL-TV, Salt Lake City; KXLT-TV, Spokane; and KOLD-TV, Tucson, Arizona, each bought one film.

In non-feature deals, WCPO-TV, Cincinnati; KGMB-TV, Honolulu; WNYS-TV, Syracuse; KEYT, Santa Barbara; and KVIQ-TV, Eureka, bought the 26 half-hour "En France" series, bringing the total markets to 31. KVIQ-TV and KGMB also bought the 65 one-minute comedy sketches being syndicated by Seven Arts.

DOMESTIC LULL, O'SEAS SWINGS

Fewer Features, Higher Prices

In the way of Hollywood product from now on, television stations can expect smaller bundles of better pictures at more money per picture, says Joseph Kotler, veepee of Warner Bros. Television in announcing the initial sale of 25 new-to-video Warner Bros. features to the five CBS-o&o stations.

Titled Warner Bros. One, the package includes "Rio Bravo," "The Nun's Story," "The Sundowners," "The Dark at the Top of the Stairs," "The FBI Story," "The Hanging Tree," "The Young Philadelphians," "The Miracle," "Ice Palace," "Up Periscope," "Pete Kelly's Blues," "Look Back in Anger," "Sergeant Rutledge," "The Crowded Sky," "Cash McCall" and others. Of the 25, 19 were '59-'60 releases and 17 are in color.

Kotler says that in putting together the package, Warner tv execs were guided by talks with many stations—paricularly the "movie stations" in each market—that have big film catalogs. What they need, says the veepee, is a few blockbusters to protect their investment in the stockpile that should last for several years.

"For this reason," he says, "all future releases from our company will be small, streamlined packages, including the latest and greatest motion pictures we have to offer . . . Stations will have to adjust themselves to the fact that, while the total cost of future packages will be comparatively lower than what they have been paying for their big-volume purchases, the cost-per-picture will be considerably higher. They will have to evaluate future purchases in terms of a low-total-dollars investment in topflight features to protect their tremendous expenditures in large backlogs of pictures."

Gordon's Flip Editorial Stance In San Diego Talks Up a D. C. Flap

Washington, July 23.

A San Diego station owner's fervent assertion that he didn't have to grant his editorial opponents a chance for rebuttal caused a flap from the Coast to Congress and the FCC.

Sherwood Gordon, prexy and general manager of KSDO, San Diego, and KBUZ, Phoenix, told the House Communications subcommittee he didn't believe in watering down his "free swinging" editorials with opposing comments.

He told the subcommittee investigating broadcast editorials of an editorial on his San Diego station which criticized a mayoralty candidate in last Thursday's election for an "irresponsible" statement regarding the City Council's eviction of the United Nations Assn. from a city owned building.

On this occasion, however, Gordon told the subcommittee he offered time to the candidate he criticized.

Gordon's testimony reached San Diego and FCC Commissioner E. William Henry.

Rep. Glenn Cunningham (R-Neb.) told VARIETY he had been called from San Diego and was told Gordon hadn't offered time to the mayoralty candidate as claimed. Cunningham hassled with

(Continued on page 38)

Fineshriber Sets TV Units O'seas

Back from a six-week swing through Europe, William Fineshriber, veepee of the Motion Picture Export Assn. of America, reports establishment of tv committees to represent MPEAA member companies on the continent.

The European committees will be meeting regularly, says Fineshriber, under chairmanship of the following MPEAA regional directors: S. Frederick Gronich, Paris; Leo D. Hochstetter, Rome; Stephen L. Beers, Frankfurt; and A. Roland Thornton, London.

In the o'seas junket, in which the Assn. veepee huddled with government and tv officials in Italy, Switzerland, France, Monaco, Luxembourg, Belgium, Germany, Sweden, Norway and England, Fineshriber compiled a detailed report on current problems and market conditions which was scheduled to be heard by MPEAA's tv film export committee this week.

The veepee says he noted several signs pointing to accelerated market development for U. S. telefilm exporters, among them: increases in set saturation; steadily growing commercial pressures both from within and without on countries maintaining government monopolies; establishment of additional channels and rising costs of local production.

TAC's Coast Powwow

Television Affiliates Corp., the Trans-Lux Television subsidiary that collects and distributes local pubaffairs and documentary productions of member stations around the country, will follow its recent Chicago confab with a Coast programming conference at San Francisco, Aug. 26 and 27.

Robert Weisberg, TAC veepee, says the second session is being held to accommodate the doubled org membership on the Coast. Like the Chi affair, the Coast sessions will include workshops on a variety of program types, new production ideas, use of motion pix and off-web reruns, selling pubaffairs shows, etc.

Stafford Specials To Foremost For 30-Market Spread

Independent Television Corp. has sold six, one-hour Jo Stafford variety specials, produced and aired in England a couple of seasons ago by the parent ATV network, to Foremost Dairies for airing in 30 markets, beginning late this year. It's one of major regional sales of the year.

In the specials, singing star Stafford hosts show biz guests including Ella Fitzgerald, Rosemary Clooney, Mel Torme, Roy Castle, Peter Sellers, Claire Bloom, Stanley Holloway, Robert Morley, Peter Lawford, Edd Byrnes, the Westminster Abbey Choir. Shows were produced at the London Palladium.

ITC's exec veepee Abe Mandell says that eight of the Stafford-in-London specials are being made available for regional bankrolling. ITC previously sold a Jo Stafford special, with guests Bob Hope and James Darren, to Procter & Gamble for telecasting on CBS-TV, Aug. 18. Guild, Bascom & Bonfigli, San Francisco, was the Foremost agency on the regional buy.

Les Crane to N.Y.

Les Crane, KGO, San Francisco, tv personality, is moving east Sept. 15 to take over the new "Night Line" show on WABC-TV, N.Y.

The show will feature Crane and a guest answering questions phoned in by viewers. It'll be a Monday-through-Friday show roughly from 1 a.m. to 3 a.m. the starting time to be flexibly dependent on the length of another new show on the station, "Broadway," a series of nitery-type revues and one-man shows.

SELLING MARKED BY IN-FIGHTING

Frantic world of syndication, as summer sets in, seems to be divided into two vidfilm parts—one a tight domestic market and the other an expanding foreign market.

Domestically, a lull has set in on the sales front. Most stations have bought their syndicated product for the new season's lineup and sales activity isn't expected to really pick up until after Labor Day. Then, there will be a push for vidfilm product with a winter release start.

In the foreign field, there doesn't seem to be as much of a seasonal lull and more importantly, foreign markets rather than contracting are expanding. The only parallel in the U. S. would be if the end of option time took on some important meaning, in regards to syndicated product, or if UHF in the U. S. came into its own commercially.

Indicative of the growing grossing pattern of the foreign market are the changes altering the Japanese and Australian markets. Independent Television Corp. reports that it has received more dough for the sale of "Espionage" in Japan than in Canada. It's Abe Mandell's (exec v.p. of ITC) prediction that Japan one day will prove out to be a bigger market for product than Canada. Key market of Australia is currently undergoing alterations pointing to greater use and better prices for American product.

Domestically, the fortunes of syndicators vary from company to company, from program series to program series. Features - to - tv phase of the biz still is riding the crest of prosperity. Some of the kidvidseries are doing quite well. There are very few first-run properties around. Bulk of the vidfilm syndie biz currently is off-network properties and what characterizes this phase of the biz is a tight market. The approximate 20% of the stations in the U. S. which may still have time slots to fill for the fall find themselves pursued by many syndicators, each with a catalog of product to sell. Station buyers play one syndicator against another in cutting prices and securing more runs. Selling in this climate with anything but an unusual winner is tough.

It's this climate which accounts for much of the in-fighting now going on among syndicators. Competitive selling always has been a way of life among syndicators, but there are more low blows being thrown now, according to one vet observer. "If you can't sell your series on the basis of merit, knock the series being pitched by the competitor," is the slogan of today's selling—at least among some key syndicators.

Vidfilm syndicators in the main don't look toward the upsetting of option time as any bonanza for the biz. The recent FCC ruling is expected to go through a long period of litigation. Fact is, as one syndicator observed, affils want the network program feed and the feed will continue no matter if it's called option time or not. Perhaps it might strengthen affils' hands in rejecting a weak network show and opening a possibility for a syndie entry. That's a peripheral benefit, though, in terms of the large quantity of product available for station telecasting and the limited local time slots open.

Domestically, a saturation point in overall vidfilm grossing potential seems to have been reached; the foreign grossing curve has yet to reach a plateau.

Sobel Shifts to Coast

Jack Sobel is shifting to Hollywood as manager of national sales, West Coast, for Screen Gems.

An exec with SG for the past three years, Sobel's transfer was cued by the growth of network business being negotiated in Hollywood.

Film Boys Again Vote Separate Chi Convention But 'NAB Climate' Better

Although amicable meetings were held last week in New York between the syndicated program suppliers and the National Assn. of Broadcasters over plans for the annual industry meeting in Chicago next spring, two groups will again hold conventions under different roofs in 1964. The Television Film Exhibit, which proved a click for the syndicators in Chicago this year, will again be held at the Pick-Congress Hotel, nearby the Conrad Hilton, site of the NAB convention.

NAB execs have expressed a readiness to cooperate in several areas with the TFE next year. It's understood that the broadcasters have agreed to organize a panel discussion for station operators and program suppliers. The TFE cocktail party for the broadcasters, moreover, will probably be given some kind of official recognition by NAB next year.

Positive climate at last week's meeting lays the groundwork for closer collaboration between NAB and TFE in the future although no one is talking about the TFE returning to the NAB fold at this point. It's likely that TFE will continue to go it alone at this stage of the game.

Both TFE and NAB execs at last week's meeting will have to report back to their respective exec committees or memberships to report on progress and get greenlights for further exploratory powwows.

Ford's MCA Spread

Ford Motors, through J. Walter Thompson, has bought two MCA-TV half-hour shows for a dozen markets.

"M-Squad" will be sponsored on KBAK-TV, Bakersfield; WAFB-TV, Baton Rouge; WRCB, Chattanooga; KRDO-TV, Colorado Springs; WEAU-TV, Eau Claire; WSVA-TV, Harrisonburg; KOLO-TV, Teno; WNEM-TV, Saginaw; and KELO-TV, Sioux Falls.

"State Trooper" was bought on WTVD, Raleigh-Durham; WNEM-TV, Saginaw; and WFMJ-TV, Youngstown.

Susskind's WPIX 2-Yr. Deal Clinches 'Open End' Future

David Susskind finally landed a berth for his "Open End" show on WPIX, N.Y., thus assuring the continuation of the two-hour discussion show. Deal between WPIX v.p. and general manager Fred Thrower and Susskind was made last week after the station had previously indicated its interest in the show by agreeing to carry two "Open End" shows during the last couple of months, firstly the interview with Martin Luther King and then Susskind's presentation of "The Premise." The show, going into its sixth season, will be slotted from 6 to 8 p.m. on Sundays starting Oct. 6.

Susskind indicated that he plans to stage solo interviews with such names as Jack Benny, Elia Kazan, Noel Coward, British Laborite leader Harold Wilson, FCC Chairman E. William Henry and Truman Capote. Susskind will also continue to cover the controversial issues of the day.

Deal with WPIX covers a period of two years with Susskind to produce 39 shows with 13 repeats each season. As in the past, the shows will be syndicated and produced at the Videotape Center in New York. Jean Kennedy will continue as producer.

WTCN'S 'LITTLE CLEO' GRABS BIG RETURNS

Minneapolis, July 23.

The current "Cleopatra" rage here occasioned by the presence of the heavily publicized and much debated 20th-Fox picture doing blockbuster business was admittedly responsible for Time-Life's local independent WTCN-TV grabbing off the exclusive rights in this territory for what the station proclaimed to be "a little Cleopatra" movie.

This "little Cleopatra" was the 1934 movie starring Claudette Colbert, Henry Wilcoxon and Warren Williams. WTCN-TV televised it for a third time last week and, in doing so, landed much valuable gratis newspaper publicity and numerous advertising sponsors. All of which indicated it was a smart move.

The station in its publicity made no bones whatsoever of the fact that this was a minor "Cleopatra" edition, probably not wishing dialers to expect too much and not wanting to hurt the big "Cleopatra" roadshow movie.

WOR Taps Beusse

Robert B. Beusse, formerly promotion manager, has been named director of advertising and sales development for WOR radio and tv, the RKO General New York outlets.

He succeeds Martin Fliesler, who this week leaves the stations to become veepee and general manager of KHF Radio, RKO General's Los Angeles station.

$1,500,000 KNXT Feature Bundle

Hollywood, July 23.

KNXT pushed its purchase of old pictures in the last month to around $1,500,000. CBS-owned station bought 30-post-'48 MGM features at a reported cost of $550,000. Last month its library was increased by 73 films from Columbia at a reported outlay of close to $1,000,000. Each sale gives the station the privilege of 10 runs or more.

In the Metro block are such titles as "Blackboard Jungle," "I'll Cry Tomorrow," "Tender Trap," "Silk Stockings" and "Somebody Up There Likes Me." Among the stars are Frank Sinatra, Debbie Reynolds, Paul Newman, Glenn Ford, Fred Astaire and Susan Hayward.

Sold individually in compliance with a Supreme Court ruling, the Metro pictures are said to have ranged in price from $5,600 to $45,000 for an average price per picture of $18,500.

WCBS-TV's Buy

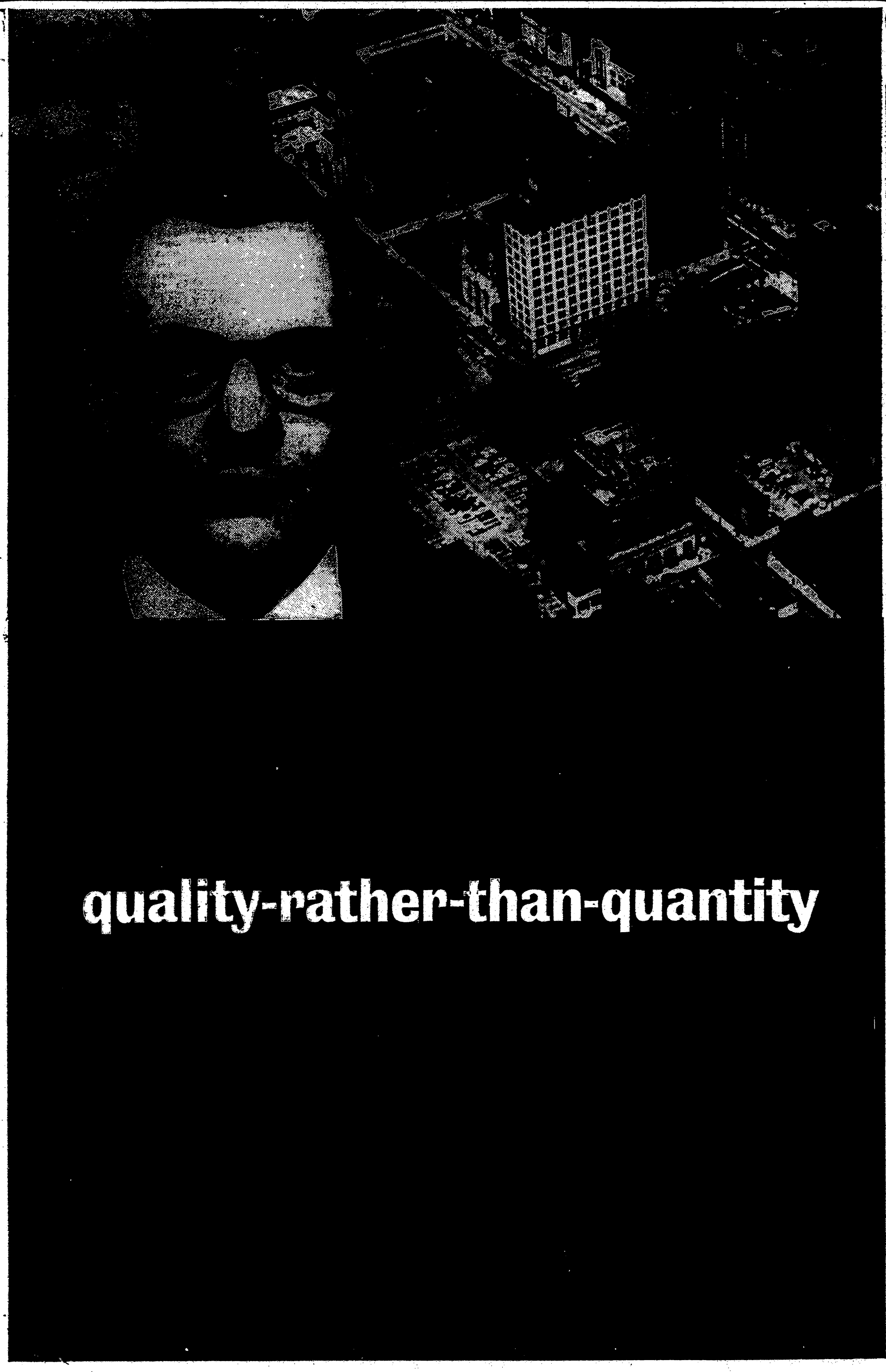
WCBS-TV, N.Y., has added to its feature film library with the acquisition of 25 post-1953 features from Warner Bros. The films will be shown starting Sept. 1 during the late evening and early morning hours in the station's around-the-clock operation.

Titles in the package include "Dark At The Top of The Stairs," "The Sundowners," "The F.B.I. Story," "So Big," and others.

52% HIKE IN NET FOR CAPITAL CITIES

Capital Cities Broadcasting Corp's net profit for the first half of 1963 jumped 52% to $961,555, compared to $633,-27 for the same period last year. Income for the group amounted to $8,281,528 for the half-year compared to $7,314,-395 in the first six months of 1962.

Frank M. Smith, Capital Cities prexy, reported that the increased operating profit before depreciation reflected the growing strength of the company's Albany radio outlet, WROW, in addition to the development of stations acquired in 1961.



quality-rather-than-quantity

WOMEN WANT OUT
With Shirl Conway
Producer-Director: George Dessart
Writer: Morton M. Hunt
60 Mins., 10 p.m. (Tues.)
FELS & CO.; PHILADELPHIA NATIONAL BANK
WCAU-TV, Philadelphia

Another of WCAU-TV's hour-long documentaries (several of which have added luster to the lagging prestige of local television), "Women Want Out" failed to achieve its ambitious promise, much like its harassed subjects. Shirl Conway ("The Nurses") as narrator and a cast of 68 local "professionals" (according to the studio) did little to help the frustrated femme soul searching for a solution to her sad lot. It added another wasted hour to her already lost life.

Session opened with the family on the lawn of substantial suburban household, joyfully welcoming father back from work. On this initial note of deception happiness ends. Inside there is a hell-hole of frustration, to quote scripter Morton M. Hunt, author of "The Natural History of Love," "Her Infinite Variety."

As evidence of the title's truth, one woman is shown at the washing machine with her college diploma hung above it. Others are depicted surrounded by crying, leaky-nosed offspring and able only to find solutions in alcoholism, adultery (cued by a shot of a motel sign) or analysis. Juxtaposed is the hausfrau of yesterday, slaving happily before the advent of electricity, suffragism, Freud and other villains of progress.

Statistics were employed: 52% were eager brides, but their enthusiasm dwindles to 6% after 20 years. Authorities were interviewed but added nothing much except words. Returning to school seemed the most approved solution and was offered as one of the more satisfactory ways of regaining lost self-esteem.

The commercials had no problems. The bank showed how easy it is to write checks; and the co-sponsor's gentle detergent seemed to make some deluded drudges content. A career woman as well as a wife, Shirl Conway came through irritatingly with a running commentary that was both efficient and officious.

The problem of the trained and educated woman stuck to the dishpan, or even the dishwasher, is as considerable as it is current. The probing of "Women Want Out," however, added little to the literature already amassed on the subject, and far from clarifying the problem, made it at times sound unreal. *Gagh.*

THEY'RE FIGHTING CITY HALL
Dick Straeder, narrator
Producer: Robert Cochrane
Director: Ray Douglas
Writer: George Gipe
30 Mins., Wed., 8 p.m.
WMAR-TV, Baltimore (film)

Local stations have been producing public service programs at a fast clip, improving as they go along and latest of these is "They're Fighting City Hall," a look at the minor controversy surrounding the 88-year-old City Hall building which some recommend be torn down, citing evidence that the structure is no longer safe for occupancy.

WMAR-TV took a semi-serious approach and the result was both amusing and informative.

Script began with history of the building, using antique footage to suggest the atmosphere of the times, then went into structure itself letting an engineer present fairly conclusive proof that something must be done about the dome before it comes tumbling down.

Though it bogged a bit when engineer presented his case, it picked up and moved swiftly to conclusion as man-in-the-street interviews were cleverly and neatly spliced together with one leading into the other as subjects said "tear it down—paint it—reconstruct it—we need a new one—who needs a new one—what was that you said—I'm not from Baltimore—I don't care what you do about it—what City Hall?"

Arrangement gave the program a light touch and total effect was a very pleasant one. *Lucc.*

UNTITLED EXPERIMENTAL SPECIAL
With Sterling C. Quinlan, Hugh Hefner, Mark Satter, Edwin C. Berry, others
Exec Producer: Dan Schuffman
Producer: Paul Hunter
Director: Richie Victor
30 Mins., Tues. (16), 9:30 p.m.
WBKB, Chicago

In quest of something profounder, WBKB appears to have stumbled upon that fresh entertainment format with wide local appeal that stations are always looking for. This untitled vox pop sampler, billed as a station experiment, was by design an attempt to "ascertain the community needs" and to serve them in one stroke—or so ABC veep Sterling (Red) Quinlan indicated in his remarks opening the program. As it turned out, the offering was far more satisfying as a divertissement than it was intellectually stimulating. Done as a regular nighttime series, it conceivably could gain a strong following for its amusing aspects rather than the ancient man-on-the-street format without interviewer and with all the chaff edited out of the video tape. Pedestrians on State St. come before the cameras to speak for about 60 seconds on a subject that concerns them, and the program, in effect becomes a video version of the letters-to-the-editor column. While nearly all the two dozen persons who appeared in the test outing were in dead earnest, their topics were sometimes worth a chuckle, their candor appealing and their verbal idiom colorful, if not charming. The 30-minute show had some of the virtues of "Candid Camera" and none of the trickery.

Principal topics were racial injustice and smut-peddling, but other free speakers let off steam on such things as education, transportation, smoking, women's rights and aid to Iran. A cab driver testified that Chicago was better when it was a wide-open town, a grade school girl froze during her discourse on cruelty to horses, a man and wife celebrating their 24th anniversary told the world that "marriage should be a 50-50 proposition" and a high school boy wished that people had a better sense of humor.

Some of the viewpoints on racial integration and censorship were set up in the studio with persons of stature who are well-versed in those issues. Although attorney Mark Satter, Urban League director Edwin C. Berry and Playboy publisher Hugh Hefner expressed themselves articulately and even provocatively, they struck a jarring note in the context of the layman orators. In its next attempt at such a program, WBKB would do well to give over the video soapbox entirely to the chance passer-by, for it's in the spontaneous statement rather than the prepared speech that the program succeeds.

Producer Paul Hunter did a good job of editing the statements to bite size without deleting details that serve to reveal character. The program moved swiftly from person to person creating a panorama of ideas, gripes and observations; but this was of secondary value to the simple pleasure of seeing the ordinary citizen speak his mind with an eloquence all his own. *Les.*

CLAY COLE AT THE MOON BOWL
With Clay Cole, Bobby Darin, Joey Dee, Norma Macmillan, others
Producers: Les Arries, Sidney Ascher
60 Mins., Sat., 11 p.m.
PARTICIPATING
WPIX-TV (tape)

It would be hard to imagine a more negative promotion for the Moon Bowl, open-air dance and show place of the Bronx amusement park, Freedomland, than the dismal, disarranged, rain-soaked preem of this hour hosted by deejay Clay Cole.

Show was vidtaped Friday night for Saturday airing, and a driving rain had the emcee on stage in slicker and rain hat. Smattering of kids that took part in the dance numbers looked like they were in a community shower with their clothes on. Unique setting, but not necessarily good tv.

Staged entertainment was consistently as dull as damp. Jay and the Americans, a quint of male youths, chorused a couple of tunes with no distinction, and the four Surf Singers, Philadelphia folkniks, sounded a seconding of name folk

(Continued on page 46)

MISS UNIVERSE BEAUTY PAGEANT
With John Daly, Arlene Francis, Gene Rayburn
Producer: Paul Levitan
Director: Vern Diamond
Writer: Richard Ellison
90 Mins.; Sat. (20), 10 p.m.
PROCTER & GAMBLE
CBS-TV, from Miami Beach

(Leo Burnett)

Once again, CBS-TV converted Miami Beach's annual answer to Atlantic City's "Miss America" contest into a television special ideally suitable for a hot summer's night. For 90 minutes, a bevy of international beauties paraded up, down, right and left across the screen until the judges designated one of the girls as the most beautiful in the universe and winner of a flock of promotional prizes.

If for any reason, a viewer should have nodded for a minute or so during the proceedings, nothing at all was lost since each of the competitors was given the spotlight some half-dozen times. First, they were shown in ordinary gowns, then in native gowns, then in their dressing rooms and finally in very modestly tailored bathing suits. On top of that, each beauty was required to display her "personality" by delivering some simple thanks and greetings to Miami Beach and America. It's par for the course that at least half of the contestants forgot their lines.

For a little change-of-pace Arlene Francis and John Daly were on hand to interview the girls, each of whom was asked what she worked at when she wasn't entering beauty contests. There were no surprising answers. Gene Rayburn was on-stage master-of-ceremonies and valiantly maintained a high-spirited tone in introducing and re-introducing the girls marching across the stage.

Miss Brazil, one of the girls who remembered her script, was rewarded with the coronation of "Miss Universe of 1963." *Herm.*

FOLKFEST
With Rudy Orisek, host; Phoenix Singers, Bonnie Dobson
Producer: Hal Stein
Director: Norm Nowicki
30 Mins., Sun., 5:30 p.m.
TALMAN FEDERAL SAVINGS
WGN-TV, Chicago (tape)

(Rudio)

Hal Stein and Rudy Orisek, a couple of local entrepeneurs with a lot of irons in the fire, have pointed them all at a new WGN-TV summertime opus, "Folkfest," which comes out of their packaging shop, Rudio Productions. They are also co-owners of the folksong bistro, The Gate of Horn, which serves as both the setting and the talent source for the program; and they operate an ad agency for Talman Federal, which conveniently serves as the co-sponsor.

Stein independently produces several tv shows for WGN-TV and adds this one to his skein; Orisek independently hosts a nightly radio program on WBBM and is the off-camera emcee for this series. So "Folkfest" would seem to be right up their alley, and, going by the initial outing (14), it is.

The show is realized with taste and production restraint, with the emphasis put squarely on the stock-in-trade of the performing talent. The acts are showcased in exactly the way they perform on the Gate of Horn stage before an audience. Orisek's off-camera voice introduces the artist, the backlighting adjusts itself for the number, and that's about it from a production standpoint except for the camera angles.

The Phoenix Singers and Bonnie Dobson, who comprised the bill for the opening show, were each visually and artistically satisfying in their own way. Miss Dobson, an attractive gal with a delicate air, offered English and French Canadian songs. The Phoenix Singers, who had both the opening and closing segments, were a smart contrast in the virile American Negro and Cajun idioms, issuing among other songs a beautiful version of "Yellow Bird" and a musically potent "Run Come See." Director Norm Nowicki kept the camera studies varied and unobtrusive.

With the folk genre prevailing in the current pop music climate, "Folkfest" ought to click with the mature folksong buffs and the blue jeans set alike. *Les.*

THE PREMISE
(Open End)
With Theodore J. Flicker, Joan Darling, James J. Frawley, Thomas Aldredge
Producer: David Susskind
Director: Flicker
120 Mins., Sat. (20), 9 p.m.
PARTICIPATING
WPIX, N.Y. (tape)

Irreverence and improvisation, the "comedy of tomorrow" to borrow producer David Susskind's words) came in far behind burlesque and parody, the comedy of yesterday, in the special two-hour comedy display presented by "The Premise" players. The set pieces were, for the most part, on firm ground, while their topical jibes and created on-the-spot routines had a hit-and-miss quality which show people try to avoid by preparation and rehearsal.

The four players, Theodore J. Flicker, Joan Darling, James J. Frawley and Thomas Aldredge, are an inventive bunch but watching them sweat out a routine places too many demands on a viewer especially when the end result falls flat. In their burlesque takeoffs, however, their lowdown comedics rank high among current offerings. The parodies of "West Side Story" and "David and Lisa," for example, are superb tomfoolery and hit the target for sustained laughs.

Their topical blackout efforts showed that they cared little for much but there's more to getting a big yock than just mentioning the Kennedys, Rockefeller, Nixon, Khrushchev, De Gaulle and other assorted biggies. Their point of view is irreverent, of course, but there's so much of these topical barbs going around these days that sharper views are needed than those displayed on their first major tv outing.

The troupe has found a happy home in New York's Greenwich Village coffee house scene but an occasional visit to videoland would serve them better right now than repeats of such lengthy shows as this one.

The program was presented with a few basic props and several unnecessary on-camera intrusions by the producer. *Gros.*

HEAVEN WILL PROTECT THE WORKING GIRL
With Jeanne Parr, narrator
Exec Producer: Ned Cramer
Producer-Writer: Bud Beame
30 Mins., Wed. (17); 8 p.m.
CHOCK FULL O'NUTS
CBS-TV, from N.Y. (tape)

(Peerless)

Lest any viewer be unaware of how the single working girl spends her time in New York, CBS-TV obligingly came up with a half-hour pictorial probe Wednesday evening (17) of the workaday routines of three femme toilers from out-of-town. Appropriately, Chock Full O'Nuts picked up the tab, for the subjects of this one-time special could have been almost any single gal who wanders into the company's quick-luncheries for coffee and a whole wheat doughnut.

Written and produced by Bud Beame, this documentary-styled taped production traced the moods, goals and varied activities of an ad agency secretary, a Copacabana chorine and a freelance supplier of props to photographers.

The place to better yourself is in the city, pointed out the chorine who's from Westwood, N. J., and what city should you go to but the biggest and most glamorous one. A similar note was struck by the two others. Scenes of the femmes at work, in their apartments and merely window-shopping helped provide an insight as to their varied personalities.

But judging from the off-screen commentary of Jeanne Parr, the workaday gal's romantic activities are paramount to all others. All of them had countless propositions, "dates and parties are great" and so is New York's "freedom" as the photographer's aide from Tupper Lake, N.Y., put it.

"Heaven Will Protect the Working Girl" was no absorbing, dramatic analysis of a girl on her own. But it seemed to have sufficient scope and flavor to hold the interest of most vicariously inclined viewers. Particularly striking was the jazzy background score supervised by Ethel Huber. Producer-director Beame showed a talented approach to the overall theme while Hal Seiden's camerawork and Miss Parr's narration were bright points. *Gilb.*

IN THIS CORNER—JOE LOUIS
With Allyn Edwards narrator; others
Executive Producer: Jack Lynn
Producer-Writer: Mel Bailey
Director: Arthur Forrest
120 Mins., Sun. (21), 9 p.m.
WNEW-TV, N.Y.

It's asking an awful lot of a viewer to sit through two hours of a tv autobiography, especially when, as in the case of this WNEW-TV presentation of life & times and Joe Louis, it happens to be so one-dimensional. Timed for heightened interest and impact as a day-&-date attraction with the Liston-Patterson fight on all Metromedia stations Monday night (22), after a previous exposure the night before (and with Screen Gems putting it into subsequent syndication for all stations), this ambitous undertaking by an indie station, while absorbing in nostalgic values, left much to be desired. Technically and stylistically it had little new to offer and considering the limited scope of the presentation, it could have been more sharply defined as a 60-minute documentary since there were too many needless lapses and variations on a fight theme.

Pictorially and text-wise the story of the Brown Bomber as one of the alltime greats of the prize ring was all there, detail piled on detail with twice-told footage and commentary to match. But sadly lacking was any kind of in-depth portrait of Louis the man and the legend; failure to grasp and give proper definition to perhaps one of the most fascinating stories of the era as spelled out in the Horatio Alger rise of a sharecropper's son to the pinnacle of his profession to amass some $5,000,000 only to wind up broke. Superficial at best was the delineation of the forces at work that were to hound Louis as a bad tax risk; the slicing up of the thrice-married hero's annual take as alimony raps; the bad investments; the "Good Time Charley" of the 100 suits at $180 per; the camp leeches and the guys who were to play him for a sucker. And in the end just a debt-ridden guy forced to resort to the humiliating buffooneries of the wrestling ring, yet emerging as a man with dignity and a nobility of sorts.

Here was drama about a man unique to his time, to which unfortunately the documentary paid but casual lip service. Some of the "lip service" was good (as with Allyn Edwards narrating and the ring-flavored commentaries of referee Ruby Goldstein which gave the whole an authentic aura.) There was a Tony Galento "primer for boxers" that offered a wonderful bit of interpolated showmanship. Louis' own running commentaries in halting, sometimes inarticulate tones unfortunately lacked a necessary conviction.

It traced the Brown Bomber's beginnings, from his discovery in a Detroit gymnasium by John Roxborough and Jack Blackburn, his way-back-when mentors and supporters, following his career through the '30's and 40's under Mike Jacobs as one by one he left behind the Carneras, the Levinskys, the Baers (a $1,000,000 gate), the Galentos the Braddocks the Walcotts, the Pastors etc. There was the quick knockout of Max Schmeling (to avenge the previous unexpected defeat and the cracks of a Hitler which pitted a non-Aryan against an Aryan).

There were the years of triumph as champion, a successful 25-times defense of the title, his retirement and Army career as he circuited the GI global camps and put on benefits for the Army Relief Fund, his postwar return to the ring, the spark soon gone, the ultimate defeat at the hands of Rocky Marciano.

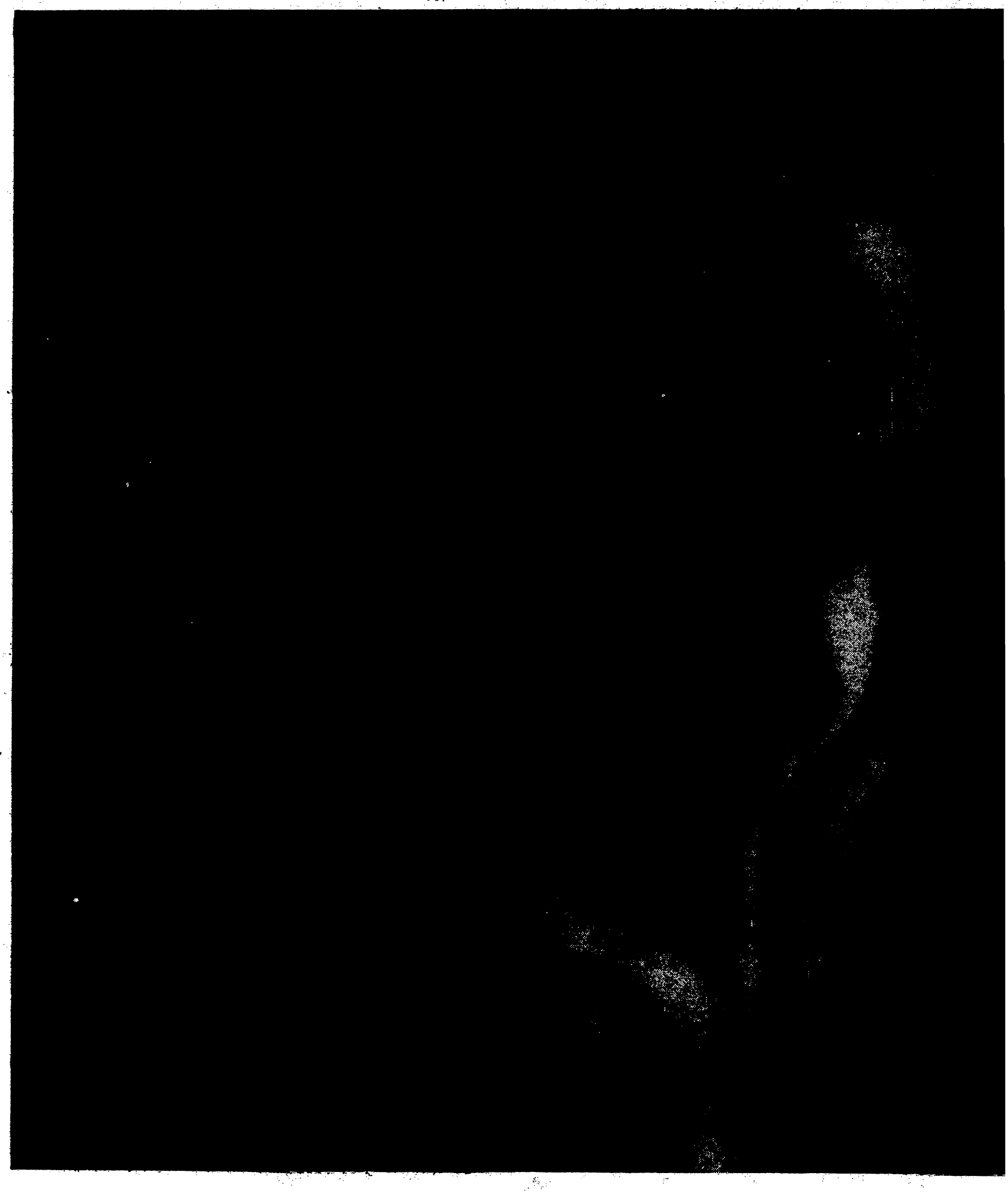
These aspects of the program were good. But as a larger-than-life canvas of Louis the man it was more myth than reality. *Rose.*

John O'Hara Story For Chrysler Series

Rod Serling has been signed for a second script in the NBC-TV "Bob Hope Presents the Chrysler Theatre" series preeming this fall.

This one will be an adaptation of the John O'Hara story, "It's Mental Work," a short story originally published in the New Yorker mag dealing with efforts of a bartender and hatcheck girl to take over a shabby New York bar after death of the owner.

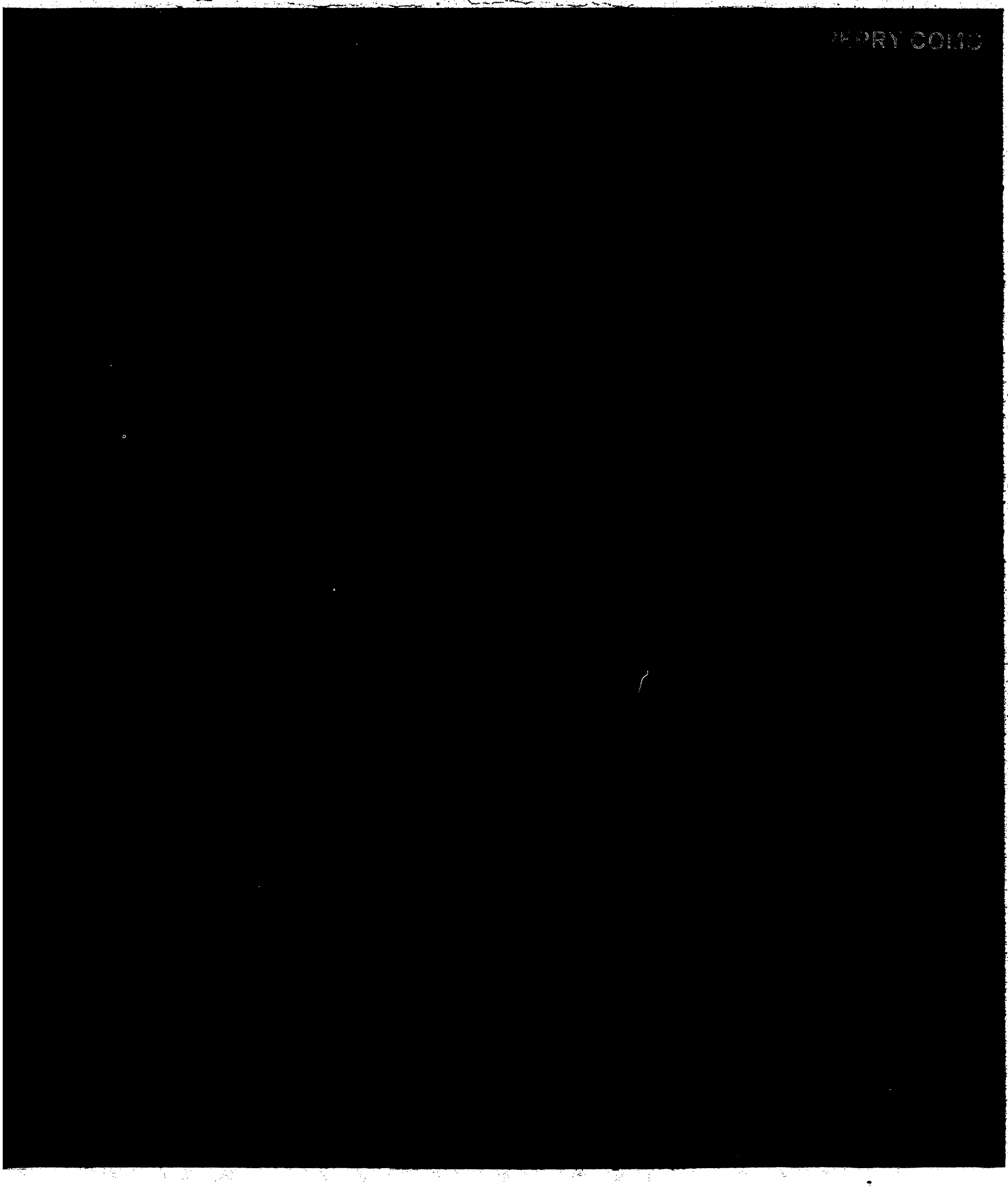
Serlings other stint for the show will be "A Killing at Sundial."



Songs and Suspense

What does Perry Como think about when he's facing the cameras? "Well, I'm thinking about lying down," he's confided to interviewers, "but there's no place to lie, so I stand up."

No television singer, we might add, has ever stood up so well. For 14 years now, Perry's been one of the medium's greatest attractions. And next season his seven, full-hour specials will be among the highlights of NBC-TV's '63-'64 line-up.



The color broadcasts of "Perry Como's Kraft Music Hall" will premiere Thursday, October 3. The same time slot on the following week will bring the first performance of the color series, "Kraft Suspense Theatre."

Thus, on the Thursday nights when viewers aren't getting comfy with Como, they'll be getting duck-bumps with drama. That's Kraftsmanship.

Properties under development in the suspense series include "The Fox Hunt," a tale of a jailer who permits prisoners to escape just so he can track them down; and "Only One Day Left Before Tomorrow," the problem of a girl who must choose between marriage to a man she loathes and her possible conviction as a murderess.

Between the two types of television offerings—songs and suspense—the new Kraft time period (Thursdays 10-11 p.m. NYT) looks especially promising. What's more, the entertainment gamut of these programs represents a range that typifies the diversity of our 1963-64 schedule.

Look to NBC for the best combination of news, information and entertainment.

Dow Jones-CBS

Continued from page 27

thusiasm over what's been happening to Bill Paley's network.)

There's no doubt that, at least on paper, the CBS schedule carries a promissory tag for everything to come up roses and Nielsens. Chiefly, the extra added ingredients—and there's a $12,000,000 to $15,000,000 swing either way on each hour depending on success or failure—include the new Danny Kaye Wednesday night show, the new Judy Garland Sunday night show, the Friday night "Great Adventure" series (all are 60 minutes and will originate on the Coast, with the web's Television City returning for the first time in years to a peak production status), plus the Monday night "East Side West Side" George C. Scott hour entry and the Saturday night half-hour Phil Silvers show.

There's little doubt but that the Wall St. stock performance (with time out for the current general jitters) is predicated in large part on the potentials of these key "extra added ingredients" and the SROs registered on most of them, with Kaye and Garland going at the unprecedented rate of $90,000 per commercial minute (six to the hour).

On the other hand it's no guaranty that CBS "has it made" on any or all of these new attractions. As a matter of fact the network has its fingers crossed. Kaye and Garland, in particular, represent back-breaking investments. Delivering an hour show every week takes a bit of doing, no matter what amount of coddling it entails. Thus far Judy's been punching in the best tradition of a vet trouper, her first two shows under the belt. Two shows don't make a season (she's still got 30 to go), but the initial behavior pattern has given heart to everyone concerned. Kaye, just back from Russia, starts work in the next few weeks.

Goldwater

Continued from page 29

criticism of Goldwater for appealing to sectionalism and white supremacists in trying to capture the Republican nomination. Salant made an hour available on either July 24, Aug. 7 or 21 for simultaneous tv and radio network coverage of the debate.

Goldwater's refusal to participate in a debate sets no precedent for the 1964 campaign procedure when President Kennedy, running for a second term, will undoubtedly be challenged to a debate with the Republican nominee. President Kennedy, whose television encounters with Richard M. Nixon are widely credited to be responsible for his victory in 1960, has already stated that he will meet the 1964 Republican nominee in debate. Goldwater's explanation for not engaging Rockefeller will have no application to the 1964 Presidential contest.

Twin Cities Tint

Continued from page 32

like KSTP-TV, is same outdoor cinema color cameras which, however, may be forthcoming later this year.

The local Appliance Dealers League, comprising tv set dealers, has launched a project that would have tv set distributors largely finance and sponsor zooming tv color programming for the area as a means of further stimulating color set sales. This contemplates KMSP-TV alone showing 72 shows in color a year. This, of course, would be a considerable inducement for the purchase of color sets, it's pointed out.

Desilu

Continued from page 32

land, and Moscow is also viewing the same series with an eye to a possible buy. Dinsmore has been notified under terms of the deal in negotiation with Hungary, Desilu will be paid in American dollars by Hungary. As for the other Iron Curtain deals, the State Department—once it okays a deal—converts the currency involved into American dollars for the U. S. distributor.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Boston ● STATIONS: WBZ, WHDH, WNAC. ● SURVEY DATES: APRIL 19 - MAY 16, 1963.

WBZ Total Area Homes: 399,700 Metro Rating: 26 Share of Audience: 41

MONDAYS 7:30-9:30
Program: MONDAY NIGHT MOVIE

Apr. 22 "THE BARBARIAN AND THE GEISHA"
John Wayne, Sam Jaffe
1958, 20th Century-Fox, 20th Century-Fox

Apr. 29 "THE HUNTERS"
Robert Mitchum, Robert Wagner, Richard Egan
1958, 20th Century-Fox, 20th Century-Fox

May 6 "HARRY BLACK AND THE TIGER"
Stewart Granger, Barbara Rush
1958, 20th Century-Fox, 20th Century-Fox

May 13 "THE MUDLARK"
Alec Guinness, Irene Dunne
1951, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
To Tell Truth 7:30-8:00	WHDH 347,900
I've Got a Secret 8:00-8:30	WHDH 444,900
Lucy Show 8:30-9:00	WHDH 450,000
Danny Thomas 9:00-9:30	WHDH 349,100

WBZ Total Area Homes: 118,900 Metro Rating: 11 Share of Audience: 44

TUESDAYS 5:00-6:30
Program: BOSTON MOVIETIME

Apr. 23 "ESCAPE FROM RED ROCK"
Brian Donlevy, Ellene Janssen
1958, 20th Century-Fox, NTA

Apr. 30 "SEMINOLE UPRISING"
George Montgomery, Karin Booth
1955, Columbia, Screen Gems

May 7 "THE FIGHTING WILDCATS"
Keefe Brasselle
1957, Republic, Republic

May 14 "THE BIG SHOT"
Humphrey Bogart, Irene Manning
1942, Warner Bros., UAA

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Bozo 5:00-5:45	WHDH 130,200
Rocky & Friend 5:45-6:00	WHDH 102,600
Cochran; News 6:00-6:30	WNAC 59,800

WBZ Total Area Homes: 196,700 Metro Rating: 8 Share of Audience: 21

WEDNESDAYS 3:00-6:30
Program: BOSTON MOVIETIME

Apr. 24 "SHARKFIGHTERS"
Victor Mature, Karen Steele
1956, United Artists, UAA

May 1 "ENCORE"
Nigel Patrick, Glynis Johns
1952, J. Arthur Rank, NTA

May 8 "KNOCKOUT"
Arthur Kennedy, Anthony Quinn
1941, Warner Bros., UAA

May 15 "SECRET ENEMIES"
Faye Emerson, Craig Stevens
1942, Warner Bros., UAA

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Three Stooges; Orbit 5:00-5:30	WNAC 89,800
Bozo; Rocky & Friends 5:30-6:00	WHDH 64,000
Cochran; News 6:00-6:30	WNAC 59,100

WBZ Total Area Homes: 135,200 Metro Rating: 10 Share of Audience: 45

THURSDAYS 5:00-6:30
Program: BOSTON MOVIETIME

Apr. 25 "THE GHOST DIVER"
James Craig, Audrey Totter
1957, 20th Century-Fox, NTA

May 2 "FLAXY MARTIN"
Virginia Mayo, Zachary Scott
1949, Warner Bros., UAA

May 9 "THE UNINVITED"
Ray Milland, Ruth Hussey
1944, Paramount, MCA-TV

May 16 "THE STORM RIDER"
Scott Brady, Mala Powers
1957, 20th Century-Fox, NTA

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Bozo 5:00-5:45	WHDH 101,800
Huck; Cochran; News 5:45-6:30	WNAC 54,000

WBZ Total Area Homes: 173,200 Metro Rating: 14 Share of Audience: 52

FRIDAYS 5:00-6:30
Program: BOSTON MOVIETIME

Apr. 19 "SOUND OFF"
Mickey Rooney, Anne James
1952, Columbia, Screen Gems

Apr. 20 "WAKE ISLAND"
Brian Donlevy, Robert Preston
1942, Paramount, MCA-TV

May 3 "STORM OVER TIBET"
Rex Reason, Diana Douglas
1949, Warner Bros., UAA

May 10 "PARIS MODEL"
Marilyn Maxwell, Eva Gabor
1953, Columbia, MCA-TV

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Bozo 5:00-5:45	WHDH 105,700
Yogi; Cochran; News 5:45-6:30	WNAC 57,100

(Continued on page 48)

Chi WAIT

Continued from page 32

thermore, Applegate says, the confession that the murder suspect had signed (presumably under pressure) is riddled with flaws and inconsistencies that, if anything, tend to prove him innocent rather than guilty

WAIT's review of the case seems to show that the man was convicted chiefly on the testimony of a disreputable woman, who had had a history of mental illness, and on that of another woman who said she saw him with blood on his clothes but earlier had been unable to pick him out of a police lineup. "Everything proves he didn't do it," Applegate says.

He's been trying to get other people and other media interested in the case, largely through a volunteer publicist who has been sending releases to the papers, but it has received very little attention in Chi outside of a few gossip column mentions and on Alex Dreier's newscasts on WBKB-TV. Dreier not only credited Applegate with breaking the story but commended him for his one-man campaign.

"I'm not interested in publicizing myself or WAIT with this," Applegate told VARIETY, "I'm only concerned with getting this innocent man off, and so is the station. The whole case against him doesn't make any sense at all, but everpbody's mind seems to be closed to it. The point is this, even if he did commit the murder, a Chicago radio station says he didn't, and that's news in itself." The Windy City papers may have ignored it all during the first week of WAIT's broadcasts, but the downstate papers—and especially those in and around Canton—have picked it up.

Applegate is a veteran of 16 years with United Press and 12 with NBC. He was the network's first Hong Kong correspondent, and in decent years he had worked out of its Chi news shop.

Gordon's Editorials

Continued from page 33

Gordon during the hearing and his remarks were given prominent play in San Diego papers. After the stories appeared, Gordon decided to give the candidate time —one day before the election— for rebuttal, Cunningham said.

When Henry testified before the subcommittee, four members related Gordon's assertions of not giving time to opponents' views.

Henry promised a quick investigation saying FCC will ask Gordon "if he is aware of our policies and if so why not."

The Chairman told Rep. Arthur Younger (R-Calif.) he was sure Gordon's policy doesn't conform to FCC fairness rules and averred the station owner was "dead wrong" in saying he doesn't have to offer rebuttal time.

Gordon also told the subcommittee he has a once-a-week hourly show when listeners can call and argue the station's editorial policy with him.

Subcommittee chairman Rep. Walter Rogers (D-Texas) said he received post cards from San Diego protesting that Gordon hangs up on callers who want to challenge his editorials.

Philly WRCV

Continued from page 32

recently with WXYZ-TV-AM, Detroit; Don Farmer, ex NBC-Newsman just out of military service, and Jim Evans, a former bandleader brought in from CFRB, Toronto.

Highlighting changes is "Morning Countdown," a daily 6-10 a.m. segment with emphasis on information and talk rather than music. Teaming up with McNeeley are newsmen John Schubeck and Al Taylor (features), and Farmer.

Evans handles the 10 a.m. to 2 p.m. slot, and Jack Pyle, veteran Philly air personality, has moved from his former morning show to 2 to 6 p.m. section. Bill Bransome takes over 6 p.m. to signoff with Jack Rattigan hosting and producing pubaffairs programs from 9-10 p.m. weekdays.

Newcomer Dave Custis is the music director. Comprehensive news concept is set up by Bob Shafer, who heads the combined WRCV Radio-TV news department.

Weekend Shows May Start in Jan. On French TV II

Paris, July 23.

To hasten that long promised second tv channel, Albert Ollivier, video program director, says that next season's entries on the current station will try to maintain quality but also instigate some economic brakes to allow more funds to bring in the second web as soon as possible. In fact, he envisages weekend shows for the new channel as of Jan. 4, '64.

On Saturdays there will be news at 8:30 p.m. followed by a vidgame, essay show and vaude. Sunday afternoon will have a film, vaude, news and an evening detective pic that will be of the type to allow moppet as well as adult viewing. All new sets, and those with the special new conversion units, will be able to get the new beamings.

For the present state-run setup, he has said that there will be more attempts to balance information, educational and cultural aspects with more entertainment and light fodder. Important contemporary writers are to be used as well as noted film directors.

There will be special theatrical ventures and pix for moppets as well as original adult plays for tv by such playwrights as J. L. Curtis, J. L. Roncoroni, Eugene Ionesco and others. More series will be used and made, many with regular film producers, including co-productions with Italy.

News will be freer and live documentary news events will also be stepped up. Plenty of proven live plays, both old and new, are also being pencilled in. Ollivier did not intimate whether ads and commercial licensing would be allowed on the coming channel.

There is also the internal problem of new tv statutes. Present unions want to keep it closed and as a nationalized industry while the Ministry of Information is ready to bring in outsiders of note even if oldtimers feel they have the seniority. Present staffers also want to control production as well as execution.

But the coming second station will probably need private production to fill its wants and this might change the whole aspect of tv and do away with the closed shop aspects. It remains to be seen how new statutes are formed and whether the French system will end up with some private intercessions or remain a complete monopoly.

Italo TV Testing Elektronic Cam

Rome, July 23.

RAI-TV, Italy's radio-video net, is experimenting with a new recording process called Elektronic Cam. Ostensibly, system would permit RAI to reproduce its programs and especially to dub them for vital foreign sales and release. This is not always possible with Ampexed items.

Elektronik Cam is described as a system permitting monitoring of three 35m cameras using movie film. Use of one or another of cameras is commanded from central booth as with live and taped shows, but length of film is rated a handicap: each can only run 10 minutes before reel changes.

Other bugs and disadvantages remain to be worked out before a decision is reached on practicality and related cost factors of new system. Initial experiment will be filming by director Sandro Bolchi of "The Golden Door," an American original for which Lilla Brignone, Giulia Lazzarini, Bianca Toccafondia, Lauro Gazzolo, Renato DeCarmine, and Tino Bianchi have been cast. Play will be shot in RAI's Milan Studios.

NAB's Shortwave Station

Washington, July 23.

NAB signed into membership its first commercial shortwave radio station.

Ralf Brent, prexy of WRUL, New York, the new NAB station, asked other stations to submit programs for WRUL's broadcasts to 109 nations.

Radio-TV's Editorial Whee

By MIKE MOSETTIG

Washington, July 23.

Soliloquies substituted for inquisition, and digressions on philosophy and constitutional law replaced pungent probing as the House Communications subcommittee ended the first round of its "fact - finding" hearing on broadcast editorials.

Meaningful dialog was largely lost in the celestial atmosphere of the committee room, perhaps not to the complete regret of the Congressional fact finders.

When most Congressional investigating units open a probe, they have a definite tack or angle to pursue and do so without wasting an exorbitant number of words.

The Communications subcommittee, however, has to take a different approach. Obviously the members as politicians are worried about the effect of broadcast editorials in a heated campaign. Several influential Congressmen have been gutted by stations. Generally, the politicians would like some kind of curb on broadcast endorsements and attacks of candidates.

Unable to come right out and say this, they conduct instead a "fact-finding survey on the whole scope of broadcast editorials." The approach is via the high ground and the plane of discussion is lofty.

Stanton A Click

Best suited to this rarefied atmosphere was CBS prexy Frank Stanton. By pegging his prepared statement to an eloquent explanation of democracy, Stanton easily slipped into the subcommittee's good graces.

Stanton proved equally adept in off the cuff colloquy with the subcommittee, even reaching a verbal detente with Rep. John Moss (D-Calif.) in contrast to their previous sharp clashes on equal time.

Moss introduced legislation requiring stations to give time to candidates they editorially oppose or attack and prohibiting airwave opinion two days before elections.

Until Stanton testified, every other witness had agreed with Moss' bill but for one reason or another didn't want Congress to put it into law. In his questioning of the earlier witnesses, Moss made it known he didn't appreciate or understand this half measure of support.

Stanton was smoother. In his prepared statement he opposed editorial legislation as "inappropriate," saying the fairness doctrine is adequate for political and other airwave opinion problems.

But as he and Moss gently felt out each other's positions, the Congressman said his bill would make clear the intent that Sec. 315 shouldn't apply when a station offers time to a candidate it editorially opposes.

Stanton replied such a bill would be "appropriate." "I could go along with it," he said.

What Moss and Stanton cleared in one exchange as the question of how to handle equal time rules when legislating "fairness doctrine" guidelines.

Such wasn't the case with FCC Chairman E. William Henry who spent his most gruelling day to date before a Congressional Committee trying to explain the possible imbroglios Congress could create if it tried to legislate editorial or fairness doctrine guidelines.

Henry said almost the same thing as Stanton in warning if a station were required to give one candidate time to respond to an editorial, it would have to make the same offer to all other candidates, creating a "merry - go-round."

While endorsing the principles of Moss' editorial bill, Henry warned that Congressional action along those lines "would stifle programming of public issues."

After five hours on the stand, the Chairman was no closer to agreement with the subcommittee than when he began testifying.

It seemed as if he and the subcommittee members were talking in two different languages and the frustration of both sides was probably summed up best by Moss who termed Henry's reasoning "the most far fetched I have ever heard."

What griped the Congressmen about the fairness doctrine, especially as interpreted in the Times-Mirror case, is that the station has the final say in who can respond to its editorials.

Moss and Rep. John Bennett (R-Mich.) haggled with Henry for almost an hour over the legalistic interpretation of the doctrine and Times - Mirror ruling. The Congressmen said they should be allowed to go on the air if editorially attacked and that a spokesman can't speak for them. Henry tried to explain that under most circumstances the candidate who be the one to respond but that the fairness doctrine language also had to cover exceptional cases where a candidate couldn't appear.

In contrast to that exercise in frustration, Stanton merely heartily endorsed Moss' premise that a man (be he politician or broadcast exec) can only speak for himself and should not have to rely on a spokesman.

Another witness who might have best stayed at home was Daniel W. Kops, chairman of the NAB Committee on Editorializing. He opposed Moss' bill warning it would discourage the growth and development of broadcast editorializing.

He advised against trying to set legislative standards for fairness and said "there are no rules, nor are any necessary" to make a broadcaster seek differing community voices.

Having a far easier time were Theodore Shaker, prexy of the ABC o & o tv stations; Mutual Broadcasting prexy Robert Hurleigh and Westinghouse Broadcasting topper Donald McGannon.

Shaker and Hurleigh described their editorial policies.

McGannon implored against curing editorial "headaches by amputating the head or by applying a tourniquet about the neck."

He urged the subcommittee to encourage responsible editorializing rather than write legislation, rules, restrictions or policies to hamper it.

NBC submitted a statement saying no regulatory or legislative rule should be imposed either requiring or prohibiting editorials.

The hearings will likely resume around the first week of August to hear from station owners.

2d Educ'l TV Ch. For Twin Cities

Minneapolis, July 23.

The Twin Cities with their four commercial and one educational television stations are now in line for a second educational tv channel, the FCC having reserved for it a UHF channel hitherto set aside for commercial video.

In taking such action the FCC complied with the request of the Twin City Area Educational TV Corp., a private non-profit group which launched the present noncommercial educational station, KTCA, with its one channel in 1957 and has been operating it ever since.

Dr. J. C. Schwarzwalder, KTCA-TV general manager, says the reason for the request was that "we are about out of daytime now." The present plan is to utilize the second channel starting next fall, he announced.

KTCA-TV wants to expand its programming and such expansion necessitates another channel, according to Dr. Schwarzwalder. The new programs in mind, he says, are a science series, a junior college course and ones for parochial schools. Among the present programs regularly are those for the Minneapolis and St. Paul public schools, Spanish and French lessons and an expanding nursing education.

He also announced that KTCA-TV will apply to Washington for $140,000 in federal matching funds to permit alterations in the station's antenna tower and a new transmitter. The present St. Paul KTCA-TV studios will be used for the new channel, he says.

Columbus — Nancy Dwan, until this spring a regular on WLW television's Midwestern Hayride, will join the staff at WLW-C here soon. Miss Dwan quit the program to prepare for her marriage last month. Her husband, Tom Fields, has accepted a position at Starling Junior High School here.

Brit. Com'l Big Four Reach an Agreement On Networking Formula

London, July 23.

An under-wraps agreement, which the concerned contractors are keeping tightly buttoned up, has been reached between Associated TeleVision, Associated-Rediffusion, Granada and ABC-TV concerning the networking of programs.

Fact that there has been a new deal between these four kingpins of the British commercial network system emerged late last week when it was revealed that ABC-TV dropped its $1,500,000 High Court claim on Granada-TV. Claim, made in May, was foregone on the "basis of a new agreement" between the companies.

German Stage Biz Raps TV Inroads

Frankfurt, July 23.

West German television, long accustomed to attack from German cinemas, has just been hit from another quarter. The provincial stages are being harmed and practically driven into bankruptcy because so many stage productions are being filmed for television, it has just been charged.

West Germany's Freie Deutsche Partei, the third ranking political party in this country, has complained that there are too many city, state and federal supports being given to the local stages to keep them in business. And main reason for the need for these additional subsidies is the decrease of audiences, since the people can watch these same plays on the two German television nets.

Every week there are at least two films on the German television nets of productions from leading German stages, the political party added.

Lotsa Mileage In BBC-TV's Reruns

London, July 23.

Apart from the economic virtues of reruns, BBC-TV is now saying that its policy of "screening 'em again only if they are good" is paying off in audiences, too.

Corporation audience research surveys show, for instance, that initially the "Here's Harry" yock series racked up audiences on a Monday night of around 13,250,000. The repeats, which were transmitted in Thursday prime time garnered a further 9,750,000 viewers.

When top BBC shows are rerun out of peak hours, the Corp. states, they still haul in respectable audiences, even though faced with fresh product on the indie channel. "Z Cars," for example, has an average first time out following of 15,000,000 in its Wednesday night berth while repeats of the show in the "barren lands" of Sunday afternoons attract between 3,000,000 and 5,500,000 viewers.

Further example of the "virtue" of the re-screening is the fact that at least one seg of the "Steptoe and Son" comedy series currently being rerun by BBC, exceeded an audience of 15,000,000 second time around.

Comparatively high audience pulling power of top BBC repeats does not, however, tempt BBC into such prime rerun fare. Percentage of such material used between 7:30 and 10 p.m. between April and September in 1961 was 4.8%; in '62 it fell to 3.5% and this year is expected to dip still more to 3.4% of prime time programming.

Taking all transmission hours, proportion of the BBC schedule devoted to repeats during the April-June quarter this year was just over 8% or 64 hours out of some 780 hours.

'Maximum Boys' Cheer Drop-In Nix, Cox Given 'Desist'

Washington, July 23.

Assn. of Maximum Telecasters Inc. and the Electronic Industries Assn. filed petitions supporting FCC's recent decision to deny VHF drop-ins for seven markets.

The "Maximum Boys" at the same time urged that FCC Commissioner Kenneth Cox not participate in any reconsideration of the case.

The group said Cox, as Broadcast Bureau chief, had been an "investigator, prosecutor and proponent" in earlier action in the drop-in case, creating "inherent" conflict with any future action. The Telecasters said they did not question his integrity but were arguing for his abstention on legal and procedural grounds.

Cox issued a long dissent to Commission's 4-3 decision denying VHF short spacings in Johnstown, Pa.; Baton Rouge, La.; Dayton; Jacksonville; Birmingham; Knoxville and Charlotte. FCC allowed a drop-in for Oklahoma City.

In urging FCC to turn down requests for reconsideration, the Telecasters said VHF short spacing would run counter to Commission's efforts to develop a competitive UHF system.

Electronic Industries Assn. also pitched its opposition to reconsideration on grounds the drop-ins would discourage further investment in UHF station construction.

TV set manufacturers feel purchasers of all channel receivers would be penalized if there were no UHF stations in tuning range, EIA argued.

Serling, Cott To Helm Int'l Acad

National Academy of Television Arts & Sciences has formed the International Council & Academy of Television Arts & Sciences with tv playwright Rod Serling named chairman and Ted Cott, head of Oakland Producing Ltd., named president of the new organization in a vote by the Academy's board of trustees.

Commenting on the new organization, Cott said "the Television Academy, in founding the International Council & Academy, is continuing and expanding its recognition of the important development of television throughout the world, begun this year with the presentation of the first annual International Emmy Award for programming."

Royal E. Blakeman, exec of Redwing Productions and newly named prexy of the Academy's New York Chapter, is pro tem veepee of the new Council. Serving on a provisional board are Evelyn F. Burkey, exec director of the writers Guild of America, East; Roger Englander, producer-director; Richard Reinauer, Academy trustee from Chicago; Louis F. Edelman, tv producer; Burl Adams of Revue Production's international division; and Lloyd Burns, Screen Gems' international representative.

Council's board will ultimately be made up of seven members from the National Academy's board of trustees, seven members repping companies with international activities, and seven members from foreign broadcast organizations, including Japan, England, France and Canada. Serling and Cott have called the first meeting of the new organization for today (23).

LATEX'S MAJOR CBS BUY IN MORNINGS

CBS-TV's morning minute plan was the beneficiary last week of a whopping order from International Latex Corp. which bought 600 minutes in the plan. Other buyers of the plan include Father John's Medicine, 31 minutes, starting Nov. 25; and Chesebrough-Pond for 16 minutes starting July 29.

The Dracket Co., meanwhile, renewed alternate week quarter-hour buys in "House Party," "Edge of Night," "Password" and "To Tell The Truth."

Two established hits bring more women viewers to ABC-TV Daytime starting this September

***The Price Is Right*—11:00-11:30 AM on ABC-TV Daytime**
Bill Cullen with one of the most popular audience participation shows in the history of television. For six years running, it has attracted the largest audience in the 11:00-11:30 AM period. It now moves to ABC-TV Daytime—in the same highly productive time period—starting September 9th.*

*National Nielsen Television Index, season average, Sept.-Aug. 1957-1962, Sept.-May 1963; Average Audience Mon.-Fri.

***Trailmaster*—4:00-5:00 PM on ABC-TV Daytime**
Ward Bond and Robert Horton star in repeat episodes of television's all-time dramatic hit with proven appeal for women. Each drama-packed episode features performers like Bette Davis, Charles Laughton, Shelley Winters and Cliff Robertson. Starts September 2nd on ABC-TV Daytime, 4:00-5:00 PM—the highest period of homes using television in the entire network daytime schedule.†

And in between—from 11:30 AM through 4:00 PM —a full schedule of shows and stars with proven ability to deliver women viewers . . . including this season's daytime TV hit, General Hospital.

abc

***The Price Is Right,** with Bill Cullen 11:00-11:30*
***Seven Keys,** with Jack Narz 11:30-12:00*
***The Tennessee Ernie Ford Show** 12:00-12:30*
***Father Knows Best,** starring Robert Young 12:30-1:00*
***General Hospital,** starring John Beradino 1:00-1:30*
***Day In Court,** with Judges Edgar Allan Jones, Jr. and William Gwinn 2:30-2:55*
***News With The Woman's Touch** 2:55-3:00*
***Queen For A Day,** with Jack Bailey 3:00-3:30*
***Who Do You Trust,** with Woody Woodbury 3:30-4:00*
***Trailmaster,** starring Ward Bond and Robert Horton 4:00-5:00*

†National Nielsen Television Index, homes using television, Mon.-Fri., average per min., May 1962-Apr. 1963.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

LOS ANGELES

STATIONS: KNXT, KNBC, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY PERIOD: May 17 - June 13, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Van Dyke; Julie-Carol	KNXT	887,600	35
2.	Beverly; Julie-Carol	KNXT	849,700	33
3.	Bonanza	KNBC	795,600	29
4.	Red Skelton	KNXT	752,000	30
5.	Andy Griffith	KNXT	745,100	30
6.	Candid Camera	KNXT	740,200	30
7.	I've Got A Secret	KNXT	660,500	27
8.	Gunsmoke	KNXT	649,900	25
9.	Perry Mason	KNXT	633,000	26
10.	I Love Lucy	KNXT	623,000	25

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Sea Hunt (Sat. 7:00)	KNXT	Economee	434,100	17
2.	Death Valley Days (Wed. 7:00)	KNBC	U.S. Borax	295,000	11
3.	Yogi Bear (Thurs. 7:00)	KTTV	Screen Gems	236,100	9
4.	Across 7 Seas (Tues. 7:00)	KNBC	Crosby Prod.	214,100	8
5.	Ripcord (Tues. 7:00)	KABC	UA-TV	198,600	7
6.	Invisible Man (Sun. 6:00)	KTLA	Official	178,600	7
7.	Rebel (Fri. 7:00)	KCOP	ABC Films	168,100	7
8.	Third Man (Fri. 10:30)	KABC	NTA	166,600	7
9.	Hennesey; Survey 63 (Fri. 7:00)	KNBC	NBC Films	165,800	7
10.	People Are Funny; BB (Mon.-Fri. 7)	KHJ	NBC Films	163,700	6

Top Competition	Sta.	Total Homes
Fight Of The Week	KABC	354,700
Big News; CBS News	KNXT	374,500
Big News; CBS News	KNXT	355,400
Big News; CBS News	KNXT	263,800
Big News; CBS News	KNXT	263,800
20th Century	KNXT	286,600
Big News; CBS News	KNXT	381,100
J. Paar; Revolution	KNBC	392,700
Big News; CBS News	KNXT	381,100
Big News; CBS News	KNXT	350,300

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY PERIOD: May 17 - June 13, 1963.

1.	What's My Line	WBBM	769,400	36	1.	Mr. Lucky (Fri. 9:30)	WBKB	Official	264,300	12	J. Paar; Revolution	WNBQ	471,400
2.	Candid Camera	WBBM	687,200	32	2.	M Squad; BB (Fri. 9:30)	WGN	MCA	210,700	10	J. Paar; Revolution	WNBQ	471,400
3.	Ben Casey	WBKB	656,900	31	3.	Huckleberry Hound (Mon. 6:00)	WGN	Screen Gems	189,800	9	6:00 Rpt; CBS News	WBBM	214,900
4.	Gunsmoke	WBBM	638,300	31	4.	One Step Beyond (Fri. 8:00)	WGN	ABC Films	183,100	9	Sing With Mitch	WNBQ	368,200
5.	Andy Griffith	WBBM	610,800	29	5.	Mike Hammer (Tues. 9:30)	WGN	MCA	174,600	8	Garry Moore	WBBM	582,000
6.	Garry Moore	WBBM	571,400	27	6.	Quick Draw McGraw; BB (Thurs. 6)	WGN	Screen Gems	168,500	8	6:00 Rpt; CBS News	WBBM	183,200
7.	Beverly; Julie-Carol	WBBM	550,500	25	7.	Riverboat; BB; Fri. Child (Mon. 9)	WGN	MCA	159,000	8	Ben Casey	WBKB	656,900
8.	Bonanza	WNBQ	545,700	25	8.	Rebel (Wed. 8:30)	WGN	ABC Films	154,900	7	Van Dyke; Julie-Carol	WBBM	473,200
9.	Red Skelton	WBBM	537,800	25	9.	Hennesey (Wed. 9:30)	WGN	NBC Films	152,600	7	Eleventh Hour	WNBQ	486,400
10.	Nurses	WBBM	519,800	25	10.	Maverick (Thurs. 9:00)	WGN	Warner Bros.	150,400	7	Nurses	WBBM	519,800

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY PERIOD: May 17 - June 13, 1963.

1.	Andy Griffith	WHDH	489,800	32	1.	Death Valley Days (Wed. 7:00)	WBZ	U.S. Borax	182,400	11	CBS News; Wea.	WHDH	122,100
2.	Red Skelton; BB	WHDH	472,200	35	2.	Dragnet (Tues. 7:00)	WBZ	MCA	175,400	11	CBS News; Wea.	WHDH	151,500
3.	Gleason; CBS Rpt; BB	WHDH	445,800	32	3.	M Squad (Fri. 10:30)	WNAC	MCA	170,200	15	J. Paar; Revolution	WBZ	301,800
4.	Ed Sullivan	WHDH	428,500	28	4.	Checkmate (Sat. 5:30)	WBZ	MCA	162,800	11	Wide World Sports	WNAC	81,500
5.	Danny Thomas; BB	WHDH	427,900	30							Race; Ranger; W. Point	WHDH	73,100
6.	Candid Camera	WHDH	425,300	29	5.	Wyatt Earp (Thurs. 7:00)	WBZ	ABC Films	151,800	9	CBS News; Wea.	WHDH	101,900
7.	Lucy Show; BB	WHDH	423,900	31	6.	Hennesey; CBS News (Tues. 7:30)	WHDH	NBC Films	131,300	8	Laramie; NBC Spec.	WBZ	171,200
8.	Bonanza	WBZ	418,900	28	7.	Brave Stallion (Fri. 7:00)	WBZ	ITC	116,400	7	CBS News; Wea.	WHDH	126,100
9.	I've Got A Secret; BB	WHDH	415,200	29	8.	Biography (Mon. 7:00)	WBZ	Official	110,400	7	CBS News; Wea.	WHDH	165,600
10.	Defenders; BB	WHDH	413,600	32	9.	Sea Hunt (Mon.-Sat. 6:30)	WHDH	Economee	104,400	7	News; Wea; Hunt-Brink	WBZ	263,900
					10.	Rescue 8 (Fri. 7:00)	WNAC	Screen Gems	103,100	9	CBS News; Wea.	WHDH	126,100

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY PERIOD: May 17 - June 13, 1963.

1.	Beverly; Julie-Carol	WWL	177,000	43	1.	Death Valley Days (Tues. 9:30)	WDSU	U.S. Borax	78,100	21	Garry Moore	WWL	88,300
2.	Bonanza	WDSU	170,300	42	2.	Ramar of Jungle (Sat. 8:00)	WDSU	ITC	77,100	13	Captain Kangaroo	WWL	21,300
3.	Van Dyke; Julie-Carol	WWL	160,200	42	3.	Marry A Millionaire (Thurs. 10:00)	WWL	NTA	72,000	23	Esso Rpt; Spts; Wea.	WDSU	40,400
4.	Mon. Night Movies	WDSU	149,500	36	4.	Roy Rogers (Sat. 7:00)	WDSU	Rogers Prod.	64,200	12	Town & Country; Scouts	WWL	3,000
5.	Hazel	WDSU	141,700	29	5.	Ripcord (Sat. 6:00)	WDSU	UA-TV	60,300	9	Weekend News	WWL	30,800
6.	Virginian	WDSU	141,600	33	6.	Honeymooners (Wed. 10:00)	WWL	CBS Films	59,600	20	Esso Rpt; Spts; Wea.	WDSU	60,300
7.	Dr. Kildare	WDSU	139,100	31	7.	Bishop Sheen (Wed. 7:30)	WWL	Marcus Assoc.	52,000	10	Virginian	WDSU	137,400
8.	Candid Camera	WWL	126,500	37	8.	Sheena; Magoo; News (Sun. 10:00)	WDSU	ABC; TV Pers.	50,800	9	Report To The People	WWL	7,100
9.	Sat. Night Movies	WDSU	125,000	30	9.	Whiplash (Tues. 10:00)	WWL	ITC	50,600	14	Esso Rpt; Spts; Wea.	WDSU	61,600
10.	Eleventh Hour	WDSU	123,500	27	10.	Mike Hammer (Mon. 10:00)	WWL	MCA	46,600	15	Esso Rpt; Spts; Wea.	WDSU	60,200

PITTSBURGH

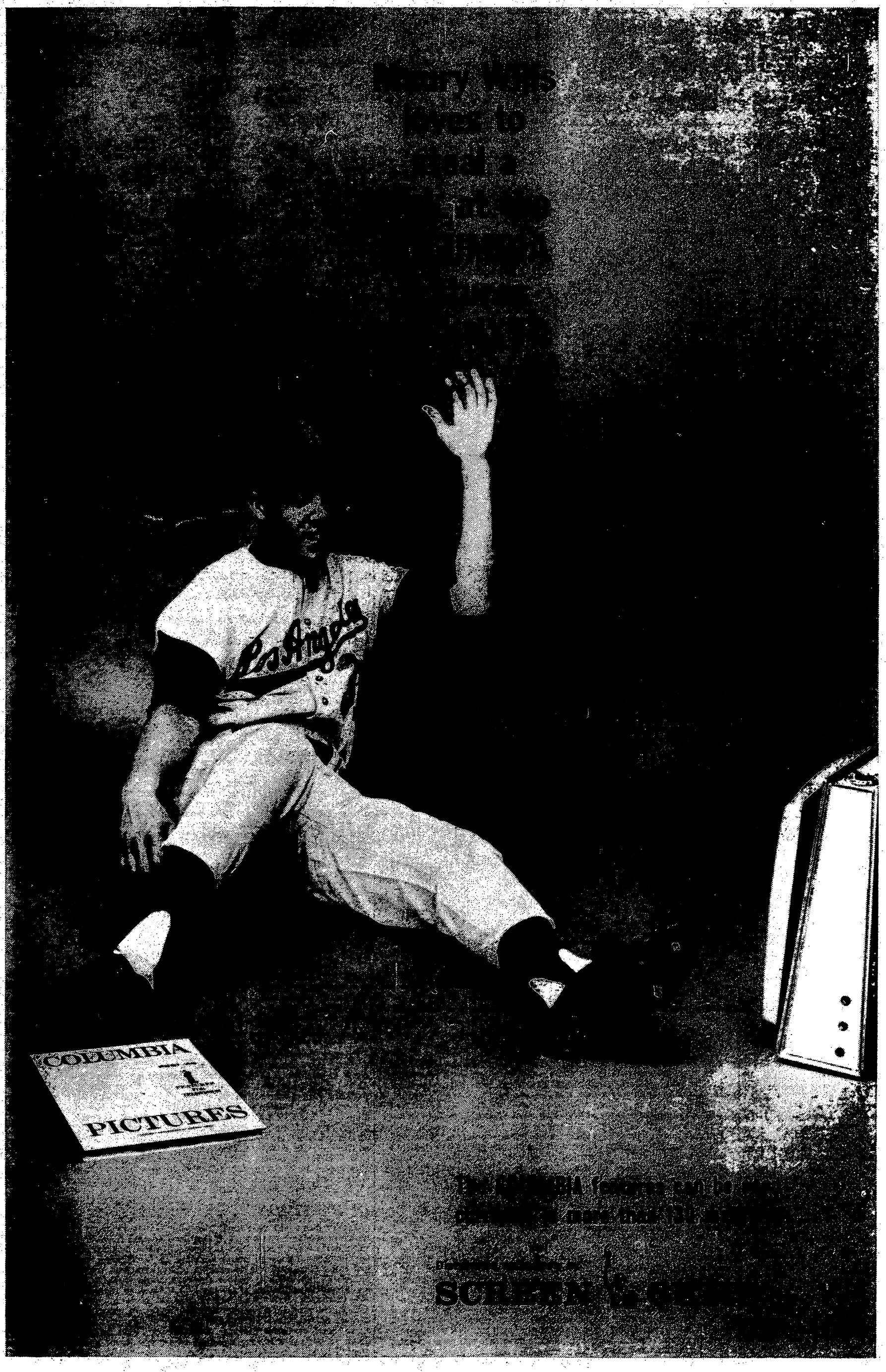
STATIONS: KDKA, WTAE, WIIC. SURVEY PERIOD: May 17 - June 13, 1963.

1.	Candid Camera	KDKA	460,700	47	1.	Tightrope (Fri. 10:30)	WTAE	Screen Gems	242,200	25	Eyewitness; BB	KDKA	189,500
2.	Beverly; Julie-Carol	KDKA	442,900	44	2.	Peter Gunn (Tues. 10:30)	WTAE	Official	116,200	12	Garry Moore	KDKA	365,500
3.	Andy Griffith	KDKA	434,300	45	3.	Death Valley Days (Tues. 7:30)	KDKA	U.S.Borax	114,500	11	Combat	WTAE	263,600
4.	What's My Line	KDKA	410,300	43	4.	Sea Hunt (Mon.-Fri. 6:30)	WTAE	Economee	102,600	11	CBS News; Early Show	KDKA	131,600
5.	Red Skelton	KDKA	408,100	44	5.	Troubleshooters; Show (Mon., Tues., Thurs., Fri. 5:00)	KDKA	Economee	93,000	11	Shannon Adv. Time	WTAE	106,100
6.	Van Dyke; Julie-Carol	KDKA	386,700	41	6.	Champ Bowling (Sat. 5:00)	WTAE	Schwimmer	75,900	9	Early; Dance Pty; Preak	KDKA	111,700
7.	Gunsmoke	KDKA	371,200	35	7.	High Patrol; Adv. Time (M-F 5:30)	WTAE	Economee	72,200	7	Early Show	KDKA	120,400
8.	Nurses; Baseball	KDKA	367,800	36	8.	Tombstone Territory (Sat. 6:30)	KDKA	Economee	67,100	7	Wrestling	WIIC	159,500
9.	Garry Moore	KDKA	341,900	37	9.	Zane Grey Theatre (Sat. 6:00)	KDKA	4 Star	65,100	6	Wrestling	WIIC	156,600
10.	Danny Thomas	KDKA	335,800	35	10.	The Story Of (Sun. 6:30)	WTAE	UA-TV	54,100	7	News; Sports	KDKA	116,900

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY PERIOD: May 17 - June 13, 1963.

1.	Bonanza	KING	163,600	29	1.	Death Valley Days (Wed. 7:00)	KING	U.S. Borax	111,500	19	Frontier Circus	KOMO	39,100
2.	Ben Casey	KOMO	145,400	25	2.	Across 7 Seas (Thurs. 7:00)	KOMO	Crosby Prod.	98,900	15	Thurs. At Movies	KIRO	44,300
3.	L. Welk; Hootenanny	KOMO	144,100	22	3.	Expedition; Explore (Tues. 7:00)	KOMO	ABC Films	95,600	14	Hennesey	KING	62,100
4.	Hootenanny; Jub; Welk	KOMO	142,000	22	4.	One Step Beyond (Fri. 10:30)	KOMO	ABC Films	88,300	15	J. Paar; Revolution	KING	120,500
5.	Wagon Train	KOMO	141,900	24	5.	Bold Journey (Thurs. 6:30)	KOMO	Banner	79,800	14	Hunt-Brink; Early Ed	KING	69,700
6.	Candid Camera	KIRO	139,800	29	6.	Groucho; Hilites (Mon. 7:00)	KOMO	NBC Films	77,700	12	Sgt. Bilko	KING	49,000
7.	Disney's World	KING	137,400	24	7.	M Squad (Sat. 7:00)	KING	MCA	70,600	13	Fight Of The Week	KOMO	107,600
8.	My 3 Sons	KOMO	134,600	21	8.	People Are Funny (Tues. 6:30)	KOMO	NBC Films	67,900	10	Hunt-Brink; Early Ed	KING	98,600
9.	McHale's Navy	KOMO	131,800	21	9.	Hennesey (Tues. 7:00)	KING	NBC Films	62,100	11	Expedition; Explore	KOMO	95,600
10.	Donna Reed	KOMO	130,700	20	10.	Third Man (Fri. 7:00)	KING	NTA	60,600	10	Champ Bowling	KOMO	56,900


COLUMBIA
PICTURES

TV Networks As Tomorrow's Major Studios with 2-Hr. Features Moving From Theatres to Homes: Fennelly

Hollywood, July 23.

Filmed television will eventually replace theatrical motion pictures, as we know them, Vincent M. Fennelly, exec producer of CBS-TV's "Rawhide," predicts.

"We are at the stage now where networks are developing talent and building up a reserve of technically experienced people just as the major studios, in their heyday, did," he said. "I believe that, with the growth of the longer television programs—the two-hour feature is assured!—that motion pictures will move from theatres into the home, almost entirely.

"There's a tremendous future, also, in educational films for television," Fennelly stated. "I hope to get into this field myself within the next few years. I'd like, particularly, to film historical features. However, support for educational television must come primarily from foundations, such as the Rockefeller Foundation, and not from government subsidies.

"The length of the segments of some series has been growing steadily, and several programs are already filming 90-minute episodes. We will be watching them with interest and will very likely increase the length of future "Rawhide" segments if the public goes for the longer shows, which I believe they will.

"With the demise of the single sponsor, the control of a program's material will be less and less dictated by the sponsors, which should give those filmakers who tackle the two-hour features greater freedom of expression. There will always be a certain amount of commercials, we must have them, but they are limited in total programming time by the FCC and will, I believe, not interfere with the enjoyment of future shows. And the foreign market will expand with these longer features, suited for both their theatrical and television outlets."

Prior to taking over production reins on "Rawhide," Fennelly, who entered the tv field in 1956, had produced—for Four Star—the "Trackdown," "Wanted—Dead or Alive," "David Niven Show," "Richard Diamond," "Alcoa-Goodyear Show," and "Stagecoach West" series. His initial contract for "Rawhide," for two years was rewritten to add a year, including the present season.

Some of his most valuable training in the production of tv westerns (and their emphasis on both action and economy) was received during a five-year period as producer at Monogram and later at Allied Artists. He did not foresee, however, the effect his and other Monogram product would have on French filmakers, becoming a "fad" that formed the basis for that country's "new wave."

Fennelly believes that the more ambitious television gets, the more its programs will improve. "We won't try to replace the wide, wide screen spectaculars which, along with the adult-slanted foreign films, will eventually be the only motion pictures shown theatrically, but television is already making some films, such as the less-technical western, better. And very soon the studios are going to run out of old features to sell the networks. Hence, we must make features directly for television use."

He believes that there will always be a demand and use for live tv and some half-hour shows but that the eventual "evening at home" will be built by the networks, "who are tomorrow's major studios," into the type of program "we used to go but to the movies for—a newsreel, a cartoon, a short subject, and a feature."

Fennelly does not have too much faith at present in the future of pay television, putting it into the realm of unproven experimenting.

'Joe Sent Me' Back On Desilu Schedule

Hollywood, July 23.

Desilu Studios and exec producer Cy Howard have reactivated "Joe Sent Me," half-hour situation comedy which was initially developed last year.

Project is being pitched to Jonathan Winters to star in the 1964-65 series.

20G Libel Suit Versus Leslie Roberts in Can. Labor Controversy

Montreal, July 23.

Leslie Roberts, w.k. commentator on CJAD locally, who's billed daily as "Canada's most controversial writer," is facing a $20,000 libel suit filed by Hal C. Banks, controversial labor leader, and the Seafarers' International Union.

Banks is head of the SIU, and in recent years both he and the union have been the subject of a number of charges and investigations over alleged violence, blacklisting, and general terror tactics.

Action, taken last week in Superior Court, asks $10,000 for Banks and $10,000 for the union because of what the plaintiffs claimed were "outrageous, unlawful, false and slanderous" remarks, particularly in the matter of the long-drawn and bitter inter-union jurisdictional dispute on the Great Lakes.

Declaration by Banks and the union even claimed that Roberts was given opportunity to make "a clear and specific public retraction," but instead he "continued and intensified" the attacks.

Case is unique in local radio, particularly since the editorialists began flourishing, with surprising freedom, on the Montreal outlets.

Roberts himself, a onetime editorial staffer at the now defunct Montreal Herald, is a controversial figure because his targets range over the widest area possible in public affairs.

He's been the subject of considerable criticism, because of his frequently placing himself in the position of being accused of one-sidedness—such as his recent attack on the local World's Fair officials, and the reported—and confirmed — dissension between the World's Fair officials and Montreal's Mayor, Jean Drapeau.

Roberts attacked the "Anglo-Saxons" and praised Drapeau, which made this particular outburst seem odd in view of the fact that the commentator is the regular weekly "interviewer" of the mayor, on CJAD's "The Mayor Speaks."

Following this particular broadcast, question was asked if this did not place Roberts in a "conflict of interest" position, particularly in view of his known friendliness with the mayor.

Knoxville—Stanley R. Hagan has been appointed general manager of WNOX, Scripps-Howard station. He had served as assistant manager for two years. Hagan replaces Richard B. Westergaard who has taken an extended leave of absence, but who will remain a v.p. of Scripps-Howard Broadcasting Co. O. L. Smith will remain as station director.

FINE & FRIEDKIN'S 'GRAND HOTEL' PILOT

Hollywood, July 23.

Producer-director-writer team of Mort Fine and David Friedkin have been signed by MGM-TV to develop a pilot based on "Grand Hotel," studio's 1932 release which starred Greta Garbo, John and Lionel Barrymore, Joan Crawford and Wallace Beery.

NBC-TV has already shown interest in the vehicle, and is reported involved on a co-production basis.

Studio hasn't decided whether to telefilm "Hotel" as a 60-min. or 90-min. series. It's projected at the 1964-65 season, of course.

Ed Allen's O'seas Syndication Route

Ed Allen, host of the exercise show, "Ed Allen Time" is heading for Europe with his wife Kay, planning to expand his syndicated show to encompass foreign markets.

Prior to leaving, he held an exercise class at the Chicago White Sox park last weeks. It was a Ladies Day event which brought femmes out to the field for a special Ed Allen program of exercises prior to the Detroit Tigers game.

If Ed Allen hasn't invented a "perpetual motion" machine, he's almost proved the human body can be one. His own, at least. At 35, Allen is six-foot-two, has a 30-inch waist. Besides taping his half-hour "Ed Allen Time," for syndication, he does a show locally in Detroit, emceeing a 90-minute "Morning Movie" daily, and produces a children's show in Toledo, emceed by his wife Kay. He designs exercise equipment, is president of two corporations and flew 3,000 miles last year for personal appearances.

U.S. Comedy Skeins

Continued from page 27

reports that "Hennesey," a yock show that the distrib has so far sold only to Anglia Television, has garnered some "strong nibbles" from four other stations. Additionally, Anglia has placed its third order for the show, taking 39 episodes in all. NBC here is also prepping to play the trend towards comedy buying with its newie, the Bill Dana comedy series, which bows in the U.S. in September.

Elsewhere around the indie web, U.S. distributors have such offerings playing as "Comedy Hour," "Huckleberry Hound," "I Love Lucy," "Yogi Bear" and two others.

BBC, which recently moved swiftly to snatch "The Lucy Show" from under the indies noses, is also now screening a new comedy acquisition from William Monis, "The Dick Van Dyke Show." Corporation has also scheduled some of the "Mr. Magoo" cartoons and has bought the "Deputy Dawg" from CBS. This is in addition to its own healthy lineup of home produced laugh shows.

British TV's Period Pieces

London, July 23.

In the gentle way in which video program trends ease into being in this country, it is being noticed that there is a leaning in some tv circles towards period and costume pieces.

Granada-TV, in seeking new avenues of drama, has networked two such period series in the past few weeks. They are "The Victorians," a 60-minute show which has proved its worth both critically and from the Friday night ratings point of view, and "Maupassant," a series of short stories which are telescoped into a one-hour format for Thursdays drama spot, a practice the station started with its "Saki" stories.

In addition, Associated TeleVision is also feeding the indie outlet with a Saturday night skein called "Sergeant Cork," another hour-long show. It deals with the adventures of a Victorian detective. Also on the commercial web are such costume reruns as "Sir Francis Drake," "Richard The Lionheart" and "Robin Hood," each of which run at 30 minutes.

BBC which this summer seems to be doing somewhat less period dramatizations and serializations, nevertheless, is still running a Sunday p.m. serial "Lorna Doone." On top, the Corporation's vidoutlet also screens a monthly vaude show, "The Good Old Days," a heavily costumed item which showcases the old vaude days when British musical halls were in their prime.

Slotting of the costume-period shows on the tv channels as it currently stands is having the effect of exposing one or more period productions in prime time on four days of the week. And it might be an indication of the way things are going that "The Victorians," "Maupassant" and "Sergeant Cork" have all secured regular places in the network top 20 ratings list.

From The Production Centres

Continued from page 28

moved to the 1 p.m. Sunday period on WBKB . . . **Alan Wright**, who had been program director for WRSV-FM, Skokie, joined WBBM Radio as a staff producer.

IN LONDON . . .

BBC in production with a fourth series of its "Maigret" skein. **Rupert Davies** again holds the lead role. . . . Associated-Rediffusion dropped a segment of "The Dickie Henderson Show" out of respect following death of comedian's wife. . . . BBC picked up "McHale's Navy" which it puts out in Monday prime time. . . . **Michael MacLiammoir** to give a shortened version of his one-man show "The Importance Of Being Oscar" for BBC Radio on Thursday (26) . . . Establishment of new ITA transmitter at Croydon (which serves London) has upped the estimated number of people able to watch indie programming by 114,000 to 10,032,000, says Television Audience Measurement, an independent research org. . . . **Desmond Chalkey** appointed manager of Channel-TV's Guernsey office. . . . New natural history program from Granada, "Web Of Life" . . . . Labor MP Roy Mason to move for the abolition of outdoor tv antenna which he considers, are "dangerous, unsightly, and unnecessary"

IN DETROIT . .

Bob Reynolds, WJR sports director, has been named as the play-by-play broadcaster for the Detroit Lions professional football season on radio. Reynolds previously has served as "color" commentator with **Van Patrick** doing the play-by-play for radio-tv simulcasts. For the first time, the games will now have a separated "feed" with Reynolds on radio and Patrick on tv. **Russ Thomas**, former Lion player and assistant coach will be Patrick's "color" man, while **Bruce Martyn** will do "color" for Reynolds . . . **Edwin C. Metcalfe**, formerly in charge of RKO General National Sales office in L.A., has been appointed director of sales operations for CKLW-AM & tv . . . **George A. Sperry** is the new dircetor of advertising and promotion at CKLW-AM-FM-TV, with **Art Gloster** continuing as director of public relations. The A. R. Agency also will continue to handle advertising for the stations . . . A new WWJ-TV Sunday afternoon entry is "Opinion" with newsman **Ven Marshall** reporting the personal views of persons involved in current news developments

IN ST. LOUIS .

Jack Buck, anchorman for KMOX radio's all-talk "At Your Service" show, has been tapped by the ABC-TV Network to call the play-by-play of the Japanese All-Star baseball game for the net's "Wide World of Sports" series. Buck will spend five days in Tokyo in mid-August . . . **Marian O'Brien**, Globe-Democrat food editor, will femmcee a series of features for women on KMOX-TV's "Morning Scene" program which is hosted by **Curt Ray** . . . "The Truth About Communism," a documentary film tracing the rise and spread of world Communism, will be presented by KTVI-TV on Sunday (28). **Ronald Reagan** is narrator . . . WIL radio, the Balaban station in St. Louis, will play host to local broadcasting, etc., folk for and evening of entertainment on the excursion steamer Admiral on Wednesday (31) . . . KETC-TV's publicity director **Bill Shumate** crowing about the effectiveness of his station's increased power. Shumate displaying letters received from such faraway places as Iowa City.

IN MINNEAPOLIS

WLOL sports director **Ray Christensen** switching to WCCO, CBS affiliate, next week. . . . **Tammy Grimes** and actors **Horace McMahon** and **Harry Bellaver** in town for roles in CBS-TV's "Route 66" segs being filmed locally. . . . Announcer **Larry Gauper** leaving WDAY, Fargo, to join KSTP tomorrow (24). He'll handle the NBC affiliate's all-nite weekend show, "Northstar Service." . . . New deejay with country-western KTCR is **Johnny Long**. . . . Trying something new in stereocasting, KRSI-FM will broadcast auto races from Metropolitan Stadium Sunday (28), using eight mikes to take in all the put-puts during the two hour airing. **Tom Wynn** and **Brad Johnson** will announce. . . . Twin Cities radio and tv stations branching out lately in other show biz areas. KSTP brought in **Les Elgart's** band for one-nighter at St. Paul's Prom Centre last week. KDWB is cosponsoring **Ferrante & Teicher** concert at Metropolitan Stadium tonight (23). And 20th-Fox's KSMP-TV is sponsoring "Show of Stars," water spectacular preceding Minneapolis Aquatennial's three-day water ski tournament Friday (26) with newscaster **Bob Allard** emseeing.

IN PHILADELPHIA . . .

Three months of preparation for WCAU's Country Fair day hit pay dirt, pulling 23,000 customers to see **Arthur Godfrey**, his horse Goldie and other events at the Devon Horse Show. It turned out to be one of the most successful promotions in local radio . . . The WFIL stations will carry the broadcasts of the city's new pro basketball team—the former Syracuse Nats—this season: 10 telecasts and 50 radio shows . . . **The Tymes**, who are on the top of the charts with "So Much in Love" were discovered in a WDAS talent contest . . . **Michael Chipko** is a new account exec at WFLN. He was formerly with WIBF, Jenkintown . . . **Ed McMahon** of the "Tonight" show to emcee the Hotpoint Appliance confab at the Belmont Mansion Restaurant (Aug. 22) . . . **Mary Dee**, WHAT Gospel spinner, hospitalized

IN CINCINNATI

Crosley Broadcasting has appointed Edward Petry & Co. exclusive national sales rep in 10 western states for WLW-Radio, Cincy, and the WLW tv stations in Cincy, Dayton, Columbus and Indianapolis, effective Aug. 1 . . . **Dean Miller** is the new emcee of the WLW-C, Columbus, weekday a.m. participation show . . . Taft's WKRC-TV televised final hour of U. S. Women's Open golf tourney at local Kenwood Country Club . . . WCKY's p.m. c&w music jockey **Jimmy Logsdon** canned an album of standards and new tunes on the King label . . . WLW's "Government Under Law" educational series has been awarded a certificate of merit in the American Bar Association 1963 gavel awards competition. **Ed Mason**, special agent in charge of FBI Cincy office and WLW announcer **Jack Gwyn** are featured in the series. They and **Peter Grant**, vet staffer, were commended by J. Edgar Hoover on their "Your FBI" radio program's fifth anni.

IN BALTIMORE

Jimmy Dean will visit town Thursday (25) to promote new ABC-TV program set for September . . . **Jim Ross** has joined WJZ-TV as host of "The Early Show." He's from Houston. All three stations carried address by Governor Tawes on racial situation in Cambridge and Channel 13 has made film available to schools and others who would use it . . . WBAL-TV got such favorable response from special panel discussion on integration situation at Gwynn Oak Park, they repeated it one week **Bill Chadwick**, Baltimore Evening Sun tv columnist **Lou Cedrone Jr.**, and Washington Post reporter **Sterling Seagrave** spent anxious 45 minutes at 630-foot level of 730-foot tv tower, mammoth antenna used by three local stations. Elevator jammed and keys had to be thrown down to ground allowing engineer **Charles Blair** to operate lift from ground level

GROUP W MEANS A DIRECT NEWS LINE FROM THE WORLD TO BOSTON, NEW YORK, CLEVELAND, PITTSBURGH, FORT WAYNE AND CHICAGO

News is news. But Group W—Westinghouse Broadcasting Company's—national and international news is something more than headlines, bulletins, wire service copy. The Group W radio stations cover the news themselves. With their own news bureaus in Washington, London, and Berlin.* With correspondents around the world.

And the feeds come in thick and fast. Up to 20 one-minute "shorties" every day. A 15-minute wrap-up each evening from Washington. A 25-minute weekly panel show. The Presidential News Conferences in their entirety. And Specials. Intensified coverage that ranges from space flights, to the Cuban crisis, the Papal Coronation, plus localized reports particular Group W stations are interested in. A Group W correspondent has covered virtually every Presidential trip for the last seven years. Daily, continuously, this broadcast news service is a direct lifeline between Group W radio stations and the world.

This service combined with each station's own outstanding local and regional coverage makes for the special kind of broadcast journalism the Group W radio stations have always been noted for.

*Jim Snyder, Group W's Washington chief. Rod MacLeish heads up Europe.

GROUP W

BOSTON WBZ · WBZ-TV
NEW YORK WINS
BALTIMORE WJZ-TV
PITTSBURGH KOKA · KOKA-TV
CLEVELAND KYW · KYW-TV
FORT WAYNE WOWO
CHICAGO WIND
SAN FRANCISCO KPIX

WESTINGHOUSE BROADCASTING COMPANY

Television Reviews

Continued from page 35

groups that wasn't even a good imitation. Norma Macmillan, the girl who did the Caroline Kennedy bits on the comedy disk, "The First Family," mimed a recent recording of hers aimed at cashing in on the takeoff. The thing was totally aside from the mood of the original and has little chance of scoring.

There were brief interviews with band leader Peter Palmer, Freedomland director Art Moss and singer Bobby Darin, who is appearing at the park this week. Darin didn't perform, but twister Joey Dee appeared for a desultory mime of one of his current disks. Host Cole's liveliest bit was leaping around the floor trying to round up dancers for the cameras to mug. There seemed to be more security guards standing around than audience. Unless this summer trifle shapes up, it's a safe bet N.Y. teens will be otherwise occupied Saturday night. *Bill.*

DIALOG
With Ed Thilenius, Robert Tyre Jones Jr.
Producer: Ed Thilenius
Director: Bob Doty
30 Mins., Mon. (15), 10:30 p.m.
WAGA-TV, Atlanta (tape)

Robert Tyre Jones Jr., is the square name of the greatest amateur golfer of all time, who won the "grand slam" at 28.

A resident of Atlanta, Jones, an Atlanta attorney, has been in semi-retirement.

In his golfing heyday he won 13 open and amateur championships in the United States and Great Britain in eight years, a record never even approached by any other golfer. No wonder he still is referred to as "Mr. Golf."

Jones, considered unapproachable for tete-a-tete interviews, proved receptive to the invitation of Ed Thilenius, WAGA-TV's director of sports, and this excellent program camé as a result.

Thilenius, privy to the common knowledge that Jones does not like to be called "Bobby," addresses him as "Mr. Bob," throughout the interview, which is meaty and full of the Jones reminiscences.

Jones is known as the "Father of the Masters," a title he disclaims. He admits that he was a prime mover in the organization of the Augusta National Golf Club, but the idea of a tournament came later and developed into the Masters as we know it today.

Jones discusses with Thilenius the Augusta course at length and gives his opinion on the toughest holes (11 and 13), which give the best golfers in the world plenty of trouble.

This program is filled with golfing anecdotes, information and nostalgia, not to mention some golfing tips that would improve the game of any golfer, duffer or pro.

Thilenius confesses on the air, that as a result of the program, he has shaved five strokes off his game score.

Jones is positive about a few things pertaining to golf.

He would like to see the adoption of one standard golf ball and would like to see the Professional Golf Assn. and United States Golf Assn. rules standardized.

And, in closing the interview, he gives this advice:

"A golfer must learn his limitations as well as his capabilities and must always remember that 'you (the golfer) are your most effective adversary.'"

WAGA-TV presented this segment of "Dialog," produced by the Storer chain station's news department, in a week of outstanding programs of interest to golf fans with the station, longtime CBS affiliate, carrying the 45th annual PGA Golf Championship tournament played in Dallas. *Lucc.*

THE SEAT OF YOUR PANTS
With Don Riggs
Producer-Writer: Riggs
Director: Tom Rose
60 Mins., Fri. 7:30 p.m.
KDKA-TV, Pittsburgh (film)

Don Riggs, one of the top KDKA-TV personalities, has produced an oddly fascinating documentary on old planes and old pilots who learned to fly, literally, by the seat of their pants. He has been painstaking in his research and has come up with some sparkling new film on 73-year-old pilots who fly without instruments and with World War I crates with holes in its wings and practically every safety device missing.

He has enlisted the efforts of every cameramen in Pitt's Group W base and has come up with excellent scenes. He explains the loyalty the men have for their old planes which they have reconstructed and are constantly repairing. Young men are also engaged in this effort, including Riggs himself, and this rarely explored hobby makes for an interesting hour. Most of the film was done at Clarion, Pa., airport which was founded in 1919 and became the world's first municipally owned air field. Viewers learned that there are 88 homemade planes now under construction in the Pitt area and of all the problems a man has to go through to run down the right parts to get and keep the plane in the air.

Helping Riggs were two other pilots—newsman Paul Long and sometime commentator on the station, Phil Cochran, the legendary war hero who received added fame as Flip Corkin in the "Steve Canyon" comic strip. But their entrance added to the only disappointing factor on the show—the spotty dialog which became overbearingly cute at times. Since Riggs is listed in the credits as the writer, he should delete some of these coy lines before he submits for viewing on other stations. With slight variations this could be an entertaining hour on any station in the country. *Lit.*

MPLS. AQUATENNIAL
With Jim Hutton, Al Tighe, Pamela Albinson, others
Producer: Ken Barry
Director: Bob Sears
180 Mins.: Sat. (20), 1:30 p.m.
HENNEPIN FEDERAL SAVINGS & LOAN
KSTP-TV, Mpls.-St. Paul

In televising 180 minutes of the local 24th annual Aquatennial opening day's doings, including the important spectacular daytime parade, Stan Hubbard's NBC affiliated KSTP-TV gave the well-established civic summer festival probably the best airlane break and territory-spread publicity that it ever has had.

Utilizing a trio of narrating "hosts," two of them highly capable staffers Jim Hutton and Al Tighe and the other Pamela Albinson, last year's Aqua queen, along with two cameras, the station brought many hundreds of thousands of area setowners a three hours' visual and entertainment treat. Its audience, of course, comprised dialers who saw an event, the parade, which holds an enormous amount of interest for much of this territory's populace and even for a considerable number of out-staters.

These dialers witnessed the fascinating parade closeup without having to brave terrific downtown traffic and crowds in order to line the curbs and watch. Moreover, they undoubtedly enjoyed comfort and garnered a better look than they'd have had if they weren't in the curbs' front rows. KSTP-TV therefore performed an appreciated service for them.

Via the cameras dialers also had closeup views and introductions to 38 glamorous 1963 Aqua queen candidates, the Aqua commodore, Jester clowns, many cute kid participants and film star Tippi Hedren, a Minnesotan and Aqua guest. Some of the aforementioned were interestingly interviewed by very able Hutton.

This was the first time any of the Aquatennial ever was televised in color, KSTP-TV being the only one of the Twin Cities' five video stations equipped to do it live out of the studio. And this in itself must have been a source of satisfaction to the Aquatennial committee, lending added parade appeal for color setowners. *Rees.*

HUNTING BIG GAME?

You'll find it in the Northwest . . . a big, rich ready market for your product.

This is the area which KSTP-TV serves and *sells* . . . $5 Billion in spendable income and 810,800 TV families. Let KSTP-TV start a sales stampede for you.

KSTP television 5 100,000 WATTS NBC MINNEAPOLIS • ST. PAUL

Ike, Truman

Continued from page 29

conventions. Hagerty is also understood to have a good relationship with Pres. Truman, despite their diverse political loyalties. If the former Presidents accept the web's bid, it's expected that they will confine themselves to the broad historical survey rather than comment on the partisan in-fighting that goes on at national conventions.

Xerox is one of the sponsors approached by ABC-TV to pick up part of the $3,500,000 tab which coverage of the elections is slated to cost the web. The company indicated that it would buy into ABC's convention coverage if the former Presidents were connected with it. Other sponsors have also shown interests in ABC's plans.

Fees to the former Presidents for their tv services would undoubtedly be made in the form of substantial contributions to some designated institution. Both Truman and Eisenhower, incidentally, are veteran tv performers, having appeared on a number of interview shows.

Chi Negro Hirings

Continued from page 29

Bill Matney from Detroit shortly afterwards.

WBKB had used Sid McCoy as a summer replacement, off-camera announcer a few years back and has a liberal sprinkling of colored secretarial and office help, plus frequent guests who appear on Marty Faye's "Apt. 7-A" and "Kup's Show," but it does not have a single Negro regularly doing creative, administrative or on-the-air work. WGN-AM-TV has fewest Negro personnel of all the major shops, and such leading radio stations as WIND and WLS are very much on the pure white side.

It's a fairly safe prediction, however, that Negroes will be used more prominently at all stations here in time, not only because of the current racial uprising but because it simply will be a matter of good business in a city whose population is now one-fourth Negro.

Incidentally, if it seems that Lurlean Hunter will be heard but not seen when she goes with WBBM Radio, that will not be exactly the case. The station intends to increase the roadshowing of its "Music Wagon" stanzas, having enjoyed success with its origination from the International Trade Fair last month. Tomorrow (Wed.), the shows will be broadcast from the Oakbrook Shopping Center and on Aug. 1 it will be done from the shopping complex at Old Orchard.

When Miss Hunter joins the station, replacing Carole March who is pregnant, WBBM's staff of vocalists will have undergone a complete turnover since last spring. The lineup now includes Bill Lawrence, Penny Pryor, a new vocal group known as The Arbors, and a folksinger from the U. of Indiana name, Bob Glaze. Billy Leach, a veteran of WBBM's live music shows, now no longer sings on the air but has moved into the position of exec producer of the two "Music Wagon" strips.

W. German TV

Continued from page 29

nals with the aid of technical trained skill.

Series will also give tips to the public on how to avoid some of the pitfalls of making crime easier.

Meanwhile, in an amusing sidelight, the television network has just received a request from the powerful Association of German Workers, asking that criminal shows not be done on German tv on Friday nights—that is the night when the workers' union ordinarily holds its meetings, and if it has to compete with a popular "krimi," it loses a large bulk of its members.

Inside Stuff—Radio-TV

The N.Y. Herald Tribune will make a total revamp of its Sunday complete tv listing insert this fall. Scrapping this feature as a separate entity, the paper is creating a new tabloid-type magazine supplement in which the tv listings will be included. It's part of the Trib's strategy to boost Sunday circulation figures. No editor for the supplement has been named as yet, but Herbert Kupferberg, who's been covering the entertainment and arts beats, is understood to be in line for the post.

An editorial opinion by Harold C. Lund, v.p. of Group W stations in Pitt, was written into the July 1 issue of the Congressional Record by Congressman Jim Fulton who praised KDKA-TV and KDKA for a series of editorials entitled "A New Era in Conservation."

The stations have been instrumental in getting a tough strip mining bill passed in Pennsylvania and the editorial dealt with the value of the new bill in safeguarding the woods, water and wildlife from "haphazard strip mining operations."

A group of Chicago agency execs met informally over lunch last week at the behest of the American College of Radio Arts, Crafts & Sciences to discuss the problem of radio ratings. The consensus seemed to be that the radio industry and advertisers alike were better off with a bad measurement of pertinent facts than with no measurement at all. It was noted, as a word of warning, that the outdoor advertising industry has suffered severely because it could never measure itself.

One adman observed that the television industry will soon be in the same boat with radio where the measurement of out-of-home tunein is concerned. If the portable Sony sets ever come down substantially in price, he said, the tv industry is going to have a brand new headache.

Richard Chapin, KFOR, Lincoln, Neb., was named chairman of NAB's 1964 convention committee. Cochairman is Glenn Marshall Jr., WJXT, Jacksonville.

Other members are: Otto Brandt, KING-TV, Seattle; George Frechette, WFHR, Wisconsin Rapids; Gordon Gray, WKTV Utica, N.Y.; Julian Haas, KAGH, Crossett, Ark.; Willard Schroeder, WOOD, Grand Rapids; Mike Shapiro, WFAA-TV, Dallas; Loyd Sigmon, KMPC, Hollywood; Lester Spencer, WKBV, Richmond, Ind. and Eugene Thomas, KETV, Omaha.

ABC-TV news woman Lisa Howard took her recent trip to Cuba with the complete underwriting of the network and not as the guest of the Castro government as part of an all-expenses junket of the Island offered American newsman as implied in a VARIETY story last week. The story concerned the recent invitation to Negro newsmen of the New York area to visit Cuba for the July 26 10th anni celebration.

Miss Howard says, in fact, that she first applied for a Cuban visa March 11 of last year, finally getting it more than a year later on March 16, '63.

Stan Freberg

Continued from page 27

into any pop program, be it swing or sweet music.

Freberg was approached about two years ago with a $10,000 budget which the church people thought was "already too high even at show business standards." It developed that Freberg felt he couldn't do it "right" without 30 musicians and 15 singers under Ralph Carmichael's baton. Latter is Nat King Cole's maestro.

The jingles were cut in the Capitol Tower, the Hollywood hq of Cap Records, and Freberg took plenty of time to achieve "that 'pop music sound' that I wanted," he says, if the religioso jingles were to have any value. "I was rewriting all the time and walking on eggs because I wanted it to be very 'un-preachy' and yet decorous.

"We ran 16 hours in the studio and when the bills came in I was $3,700 over budget. I told the UPC that I would waive my fee—I guess you'd call that a new way of titheing, eh?"

A sample jingle. "*Doesn't it get a little lonely sometimes, Out on that limb without Him? Why try and go it alone, The blessings you lose may be your own.*"

Canada B'casting

Continued from page 28

other's nature, character, problems and achievements, and to promote a closer and warmer understanding."

He added that CBC's role in broadcasting was clear, but the role of other components of the broadcasting system was not. For this chief reason he asked for a thorough probing of Canada's broadcasting. With Don Jamieson, president of the Canadian Assn. of Broadcasters, and Dr. Andrew Stewart, chairman of the Board of Broadcast Governors, Ouimet is involved in a survey of that field of activity. Main purpose of the three-man probe is to try to discover main areas of agreement and disagreement among the three organizations represented.

Pro Grid SRO

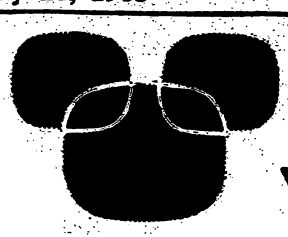
Continued from page 27

and primarily oil and beer companies in for regional buys, the tv gross alone has surpassed the pact outlay (web set gross per quarter at $310,000).

Regional buyers are Amoco, Farah and Sun Oil, and Ballentine, Falstaff, Hamms, Carlings, National Bohemian, Altes, Folger's and Wiedemann.

Mgt.: William Morris Agency

Sardi's East
123 East 54th St. New York
PLaza 1-6655
Sardi's
234 W. 44th ST. NEW YORK
LA 4-0707



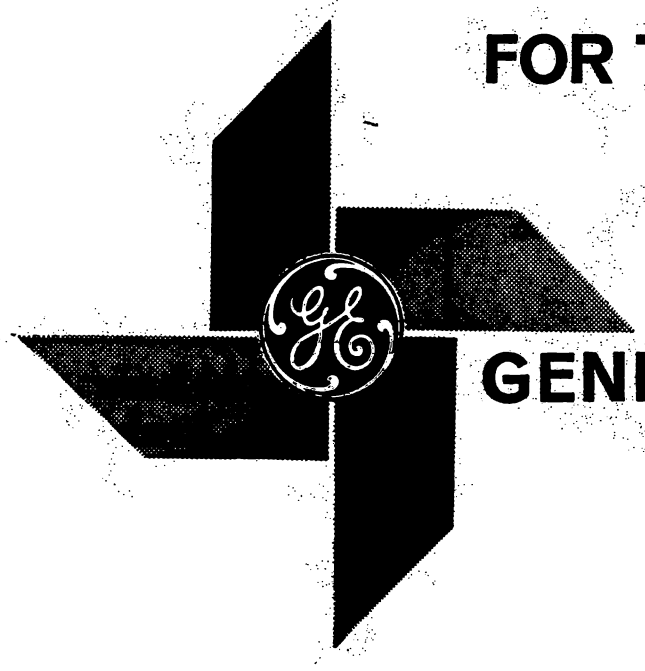
VIDEOCRAFT

PROUDLY ANNOUNCES

THE PRODUCTION OF

RETURN TO OZ

FOR THE



GENERAL ELECTRIC FANTASY HOUR

RETURN TO OZ, based on the original L. Frank Baum book, "Wonderful World of Oz", is the first in a series of classic fantasy programs to be presented on the full NBC-TV Network by the General Electric Company. This new story with music and songs will be produced in full color animation.

Produced by ARTHUR RANKIN, Jr. • Written by ROMEO MULLER

Music and Lyrics by GENE FORRELL, EDWARD THOMAS & JAMES POLACK

Co-Producer JULES BASS • Directors ROD WILLIS, THOMAS GLYNN & LARRY ROEMER

Advertising Agency: MAXON, Inc. • A VIDEOCRAFT PRODUCTION

Foreign TV Reviews

JEZEBEL, EX U. K.
With Heather Sears, Pete Murray, Mark Dignam, John Bonney, Patrick Holt, Margaret Courtenay, Reg Lye, Emrys Jones, Alan Browning, Patrick Bedford, Ernest Hare, Cavan Kendall, Keith Anderson, Jeffrey Ashby, David Webb, Walter Sparrow, Fredric Abbott
Producer: Guy Verney
Director: Jonathan Alwyn
Writer: Rex Rienits
50 Mins., Sat., 6:45 p.m.
ABC TV, from Manchester

"Jezebel" is a ship with a regular complement of officers on a commercial run; and the lot provides a nucleus for this skein of self-contained tales which, judging by the sample caught, might just as well have taken place in an aircraft, a garage, or a tv studio. Chief lack, transparently apparent, was the absence of atmosphere, and the whole format was an excuse for the kind of shenanigans familiar on any other series. The regular thesps had little chance to register, and their connection with main strand of plot was strictly impertinent.

Maxine (Heather Sears), newly wed to Larry Scott (Pete Murray), was aboard on a honeymoon trip from Australia. He seemed to be provided with large quantities of money from an inexplicable source, and Maxine got fixated with the improbable idea that her brash husband was implicated in a child kidnap case. He knew the grieving father, he was pretty evasive about the source of his funds, and he spoke a wild sort of Australian whilst she stemmed from a higher social stratum.

Maxine's suspicion steadily, and predictably, mounted, and Rex Rienits's script deftly deployed a mechanical sort of tension, which might have stretched the nerves of newcomers to the medium. But the cops arrived to pin the job on another passenger, who looked suitably stunned at being found out.

Jonathan Alwyn's direction was competent, and thus fitted the script. Heather Sears made something of the fearful wife, although she could hardly surmount the inherent unlikelihood of matrimony with the uncouth Larry, portrayed by Pete Murray with a dashing disregard of the right down-under vowels. Thesp support was adequate, and largely irrelevant to a plot that concentrated on a couple of people and merely littered itself with side issues. *Otta.*

THE DICK EMERY SHOW
With Dick Emery, Joan Sims, Gary Miller, the Springfields, Una Stubbs, Mary Millar, Victor Duret, the Cliff Adams Singers, orch under Harry Rabinowitz
Producer: David Croft
45 Mins., Sat., 7:50 p.m.
BBC-TV, from London

Postponed from the Spring schedules because Dick Emery tiffed with BBC-TV over his availability for rehearsals, this show arrived for six fortnightly sessions with some of its anticipation punctured. In fact, BBC-TV erred mightily in having used exactly the same supporting cast in a substitute show for the first-planned "Emery Show"—and this lent much familiarity to this opener. But, in any case, Emery, a volatile comic who has made his mark in a "goon" context with Michael Bentine, does not ease himself cozily into the conventional star-show format. And the thinking behind this one was nothing if not conventional.

Emery's forte is for extravagant impersonation, and it launched the show well in a series of thumbnail sketches about the man-in-the-street's view of escapism, which served as the loose theme for the entire show. Here he scored in zany snatches of caricature, ranging from affluent society dame to workman. The rest of his material gave less scope to his explosive talent, seeming to put it in the straitjacket of the routine revue sketch. But he had his moments in a clever item in which he played the reluctant male fencing with an aggressive female, thus reversing the usual dialog of wolf and victim.

He was partnered by Joan Sims, a gusty comedienne with an earthy touch that did not quite jell with Emery's fantastication. In fact, Emery is far better without a comic foil in most situations. An offbeat dance routine inside a whale was performed by Una Stubbs and Victor Duret, but was too contrived to please. The Springfields purveyed lustily their latest waxing, "Come On Down," and Gary Miller and Mary Millar suavely warbled on occasion.

David Croft's production hovered uneasily between the informality of the normal star show, and the impersonality of the satiric approach. Upshot was that the intention, and the outcome, was confused, being neither crazy nor uninhibited enough to give full rein to Dick Emery, nor warm enough to kindle the usual genial response to a comic. *Otta.*

Foreign TV Followup

Play of The Week

Shaping up as one of the best whodunit tales to beam from commercial tv screens for many a moon, Associated-Rediffusion's "Touch Of A Dead Hand" by Robert Urquhart (from a novel by Van Siller) unfortunately did not realize its promise and reverted to the ranks of the "brave trys."

Notwithstanding its strong storyline, professionally boiled down from paperback to 90 minutes of screentime, the neat and tidy plot which had no loose ends and the rapid pace at which the yarn unfurled, the play missed out on a couple of counts.

First off, the American setting handed the thesps the always unwelcome chore of impersonating Yank accents which can often undermine performances.

For this reviewer, this particular hazard slightly spoiled otherwise sterling portrayals by Alexander Knox, Hugh McDermott, Alan Gifford and Jerry Stovin. In every other direction these artists turned in up-to-par featured characterizations which could not be faulted.

Principals in the cast, William Sylvester and Samantha Eggar, handled the dialect more easily—or, at least, it was less noticeable on them—and their respective performances were topnotch.

Second misfire was that the story whipped along so speedily, jumping from one situation to another, that characters involved and, more important, their inter-relationship, which was vital to the plot, was not sufficiently established for at least the first half of the production.

Nevertheless, the strength of the story managed to hold the whole works together and director Cyril Coke handled the tale superbly extracting from it great suspense and tension which added impact to the surprise twist at the end.

Story dealt with a clique of professional writers, one of whom turns murderer in order to plagiarize another's work. Twist came when the hero's wife turns out to be in league with the murderer. *Watt.*

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 38)

WBZ

Total Area Homes: 287,800
Metro Rating: 20
Share of Audience: 34

SATURDAYS 9:00-11:00
Program: SATURDAY NIGHT AT THE MOVIES

Apr. 20 **"BROKEN LANCE"**
Spencer Tracy, Richard Widmark
Robert Wagner, Katy Juardo
1954, 20th Century-Fox, 20th Century-Fox

Apr. 27 **"THREE COINS IN THE FOUNTAIN"**
Clifton Webb, Dorothy McGuire,
Louis Jourdan, Jean Peters
1954, 20th Century-Fox, 20th Century-Fox

May 4 **"NIGHT PEOPLE"**
Gregory Peck, Broderick Crawford, Rita Gam
1954, 20th Century-Fox, 20th Century-Fox

May 11 **"RED SKIES OF MONTANA"**
Richard Widmark, Jeffrey Hunter
1952, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders 9:00-9:30	WHDH 366,700
Lawrence Welk 9:30-10:00	WNAC 357,100
Gunsmoke 10:00-11:00	WHDH 284,600

WNAC

Total Area Homes: 196,300
Metro Ratings: 16
Share of Audience: 26

SUNDAYS 8:00-10:00
Program: SUNDAY NIGHT MOVIE

Apr. 21 **"HOODLUM PRIEST"**
Don Murray
1961, United Artists, UAA

Apr. 28 **"TERROR IN A TEXAS TOWN"**
Sterling Hayden, Sebastian Cabot
1958, United Artists, UAA

May 5 **"TIGER BAY"**
Horst Buckholz, Hayley Mills, John Mills
1959, United Artists, UAA

May 12 **"THE GALLANT HOURS"**
James Cagney, Dennis Weaver
1960, United Artists, UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Ed Sullivan 8:00-9:00	WHDH 449,000
Bonanza 9:00-10:00	WBZ 440,500

Fitzpatrick-Saucier Travelogs for TV

Ted Saucier, who was responsible for the production of Metro's "Weekend At The Waldorf," is in Beverly Hills to confer with James A. Fitzpatrick on a series of color film shorts for television.

The first in the series, "Knowing Norway," produced by Fitzpatrick-Saucier, was recently sold to Australian television network. Fitzpatrick-Saucier will edit four additional films to be included in the series.

Saucier was the Waldorf's p.a. when he made the MGM deal.

Alan Carter Directs USIA Tele Service

Washington, July 23.

Alan Carter, career foreign service officer and former broadcaster, was appointed director of the U.S. Information Agency Television Service. He succeeds Charles N. Hill who joins Paul Rosen Associates in New York to develop tv installations in the midwest and produce programs.

Carter said he hopes to follow Hill's precedent in using industry talent in producing USIA broadcasts. The project is temporarily in limbo awaiting final Congressional determination of USIA's budget. The House cut the agency's appropriation by $15,000,000.

'Rhinestone' Jay Ward's Coney Island Cotillion For 'Fractured Flickers'

Jay Ward, producer of the tv cartoon strips, "Bullwinkle" and "Rocky & His Friends," is now promoting a "Coney Island Film Festival" to coincide with the CBS-TV premiere of his "Fractured Flickers." Party, to be held Sept. 12, will be attended by 1,200; guests will be transported by special BMT subway trains to Coney Island, one of them being an original 1920 model dug up by the NYC Transit Authority for the event.

To greet the celebs, Ward hopes to get a batch of Brooklynites dressed in native costumes who will conduct them to Astro-Land, one of the newer amusement parks in the area, located on the site of the late Feltman's restaurants.

The salami safari will have bathtub gin served from genuine bathtubs, and attendees will be given a dufflebag filled with goodies of the 1920 vintage, such as costume jewelry of the era, as well as headache bands, long cigaret holders and other paraphernalia indigenous to the flapper era.

Ward, in the past, has taken coffeehouses as well as the grand ballroom of the Hotel Plaza for various parties. The Coney Island event is a new departure. Alan Foshko is handling the festival for the latterday counterpart of Diamond Jim Brady—Rhinestone Jay Ward.

MCA TV's New Sales

MCA TV reports additional sales of 19 half-hour series within the past few weeks.

Leading the sales roster is "Leave It to Beaver," of which there are 234 episodes available. Newest sales for this series include WTAE, Pittsburgh; WEAU, Eue Claire; WITN, Washington, N.C.; WBZ, Boston; WAII, Atlanta; KTVH, Wichita-Hutchinson; KOLD, Tucson; KTHV, Little Rock; WHIO, Dayton; WSBT, South Bend; KRDO, Colorado Springs; and WMCT, Memphis.

"Bachelor Father" recently was bought by WITN, Washington, N.C.; WBZ, Boston; and WSBT, South Bend. "Love That Bob" was bought by KREM, Spokane. "M-Squad" was sold to WSUN, St. Petersburg; KOLO, Reno; and WSVA, Harrisburgh, Va.

14th Annual
WHITE MOUNTAINS' FESTIVAL *of the* 7 ARTS
Now . . . until July 22nd
SKY HIGH in the WHITE MOUNTAINS
5 Lakes • 5,500 Acres
Lake TARLETON Club
Pike • New Hampshire
Information: Walter Jacobs

CHESPEAKE BAY RETRIEVER PUPS
Whelped 5/21/63. By August Belmont's AFTC Bomarc of South Bay CD, S-930825, out of Leelen Kennels Leelen Sequoia SA 138481, 3 males, 1 female. Mrs. William F. Mackey, Jr. 516 LT 9-2986 (Long Island).

Best Wishes To the Musicians Aid Society

CONTINENTAL RECORDS INC.
500 5th Ave.
N.Y.C. 10036
BRyant 9-2617

Donald H, Gabor, *President*

ALLAN SHERMAN MAKES HISTORY AT HOLLYWOOD BOWL

Last Friday night 16,076 people paid $37,931 to see Allan Sherman's debut at Hollywood Bowl.

It was the BIGGEST FRIDAY NIGHT since the Hollywood Bowl opened 42 years ago.

OH, BOY.

Exclusive Warner Bros. Records: Latest Album—"MY SON, THE NUT"

Representation:

Concerts — Nightclubs
UTM ARTISTS, LTD.

Motion Pictures — Television
FRANK COOPER ASSOCIATES

Public Relations: BRANDY & PAM

Durante's 'Song,' Edwards' 'Vegas,' 'Surf Nut,' Bob Dylan Top LPs

JIMMY DURANTE: "SEPTEMBER SONG" (Warner Bros.). The quiet and sentimental side of Jimmy Durante gets a fine showcasing in his debut package for the Warner Bros. label. The raucous piano-crashing and the flamboyant vocalistics of trademarks like "Inka Dinka Doo" have been put aside in favor of the more mellow mood that's set up by songs like "Young at Heart," "Count Your Blessings Instead of Sheep," "You'll Never Walk Alone," "Bluebird of Happiness" and the title song. It is a "New Durante" as the album cover heralds but it's still his old-fashioned balledeering style that will pull the sales and spinning interest. Roy Bargy's arranging-conducting give him a full-blown musical backing as do the John Rarig Singers.

VINCENT EDWARDS: "AT THE RIVIERA, LAS VEGAS" (Decca). With two good-selling LP's already in the Decca hopper, Vincent Edwards now has a surefire entry in the disking of his "in person" turn at Las Vegas' Riviera earlier this year. The "Ben Casey" tie will help sales, of course, but Edwards could stand alone as a personable performer with winning vocal ways. He has a well-conceived act that comes over exceptionally well in the grooves. His song turn has a neat mixture of standards ("You And The Night And The Music," "How Deep Is The Ocean," "As Time Goes By," "They Didn't Believe Me"), some comparatively new items like "Put On A Happy Face" and "Gonna Build A Mountain," and special material by Sid Kuller and Sidney Miller. Edwards' Las Vegas score is good for a repeat on turntables all over the country.

"MY SON, THE SURF-NUT" (Capitol). Although it's not always easy to tell whether the surfing music-makers are kidding or not, there's no doubt about this being a comedy album. In fact, it's a solid laugh entry created by Jack Marshall. On one side, there are some clever interviews with various surfing personalities, such as "The World's Richest Surfer," "The Teenage Surfing Vampire" and "The Hodad of the Year," all very good. On the flip, there are some samples of surfing music, good for laughs but, in a pinch, also can serve for dancing.

BOB DYLAN: "THE FREEWHEELIN' BOB DYLAN" (Epic). Bob Dylan's impact on the mushrooming folk field is two-fold. He's been scoring as a singer and composer, and each effort gives him a firmer grip on folknik loyalties. In this package his two-pronged talents are again on display for excellent results. His songs, for the most part, are pertinent comments on the times and he delivers them in a style that hits hard and is quite meaningful. "I Shall Be Free," "Masters Of War" and "Blowin' In The Wind" are turntable pickouts. In fact, "Blowin' In The Wind" is already getting top pop coverage by other artists.

THELMA CARPENTER: "THINKING OF YOU TONIGHT" (Coral). Thelma Carpenter has been singing for some time now but seldom has she been shown to better advantage on records. The accent is on romance, which she's best at, and with a smooth rhythmic backing in support, she pours out the ballad sentiments in warmly effective terms. The tunes, all out of the standard repertoire, include many spinnable delights. Among them are Rodgers & Hart's "It's Easy To Remember," Hoagy Carmichael's "I Get Along Without You Very Well," Irving Berlin's "All Alone" and Irving Gordon's "Unforgettable." The orch's appropriate shadings are deftly handled by Henry Jerome.

LES BROWN ORCH: "THE EXPLOSIVE SOUND OF LES BROWN" (Columbia). Les Brown resorts to the old band gimmick of popping up the classics. But he pushes his band through them with such enthusiasm and drive that the package becomes a standout display of that form. The title's adjectivial boast of "Explosive" is well taken for Brown really knows how to pound out the beat with instrumental pyrotechnics that take hold. Coming in for his swinging spree are the works of Bizet, Grieg, Borodin, Liszt, Prokofiev, Khachaturian, Liszt, Debussy, Rachmaninoff and Rimsky-Korsakov. They all fare well under Brown's beat.

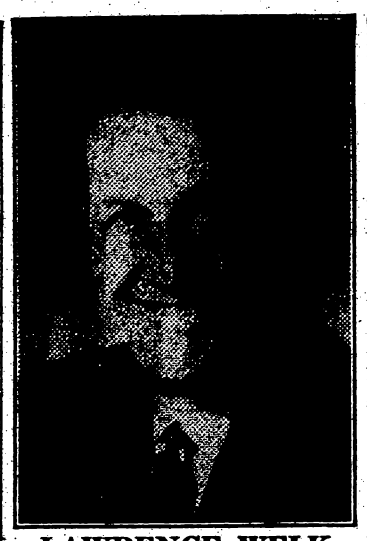
MR. ACKER BILK: "CALL ME MISTER" (Atco). Acker Bilk made a lasting impact on the U.S. pop scene with his "Stranger On The Shore" single a couple of seasons ago and his fans will find plenty to their liking in this new package. The repertoire is pegged mainly on tunes of standard stature, and his clarineting, backed by The Leon Young String Chorale, gives them all added luster. There's plenty of promming material available here including "Missouri Waltz," "Tangerine" and "Shenandoah."" The programmers will also find some delights in the newer material especially a fine bossa nova item titled "Diamantina."

"THE NATIONAL GOSPEL QUARTET CONVENTION" (RCA Victor). In the curent upsurge of Negro gospel music, this LP is an arresting showcase of a different gospel style used by white groups. A very popular musical idiom in the south, this music is a more countrified type of religioso music which never reaches the crescendos of the Negro gospel music. Featured on this set are numbers by the Blackwood Bros., the Stamps Quartet, The Oak Ridge Quartet, Statesmen Quartet with Hovie Lister, the Kingsman and the Speer Family.

THE OSMOND BROS.: "SONGS WE SANG ON THE ANDY WILLIAMS SHOW" (MGM). The Osmond Bros. (four boys ranging in age from seven to 12 made a big splash on tv this past season via Andy Williams' NBC show. They're now set for a new tv series, "The Travels Of Jamie McPheeters," which bows on ABC-TV this fall so they've apparently got a firm foothold on the video field. Their grip on the disk field should be pretty firm too on the basis of their debut package. The boys have an eager way with a song that's completely charming. George Wylie has given them some nifty arrangements to work with and several oldies ("By The Light Of The Silvery Moon," "Aura Lee," "In The Good Old Summertime," "Just A Song At Twilight," "Be My Little Baby Bumble Bee" and "Bye Bye Blues") come over extremely well in their young hands.

"BEST-LOVED FRENCH FOLK SONGS" (Monitor). This is a collection, as the title suggests, of several French ditties. Sung by Andre Claveau, Mathe Altery, Christian Borel and Claire Vallin, under the baton of Pierre Guillermin, the array comes off as a pleasant outing with a simple, entertaining feel. There is the added element of the inclusion of the French lyrics to each tune and, on the album's jacket, the English translations. Disk could have values as a teaching aid both in schools and homes. The session often has the atmosphere of a sing along collection.

ADRIANO CELENTANO: "FURORE" (Vesuvius). An Italian import, this LP showcases the talents of a Mediterranean answer to Elvis Presley. Adriano Celentano handles the rocking idiom with a powerful belting style which compares to the best of the U.S. practitioners. This repertory is geared more for the Italian market, although the novelty angles in the foreign language lyrics could have commercial values.



LAWRENCE WELK
Presents His New Double Hit
Dot Record
"BREAKWATER" B/W
"SCARLETT O'HARA"

Longplay Shorts

Columbia Records is introducing a new double-length four-track stereo tape which will include the contents of two complete LP's. These tapes will provide one-and-a-half hours of music and will be made available at the suggested list price of $11.95 . . . Columbia Record Distributors of L.A. won the "Outstanding Performance Award," Columbia Record Distributors of Philadelphia won the "Outstanding Merchandising and Performance Award" and the Craig Corp. Record Division of Seattle won the "Masterworks Merchandiser of the Year Award" at the Columbia Records' presentation in Puerto Rico last week . . . Stanley-Lewis Distributors set as sales representatives for the Deutsche Grammophon and Archive catalogs by MGM Records for New York and the Metropolitan area.

Mort Nasatir, veepee at Donahue & Coe, on a swing through Europe. He's due back at his New York desk second week in August . . . Capitol has nine LP's on its August release schedule: Included are sets by **Vic Damone, Bobby Darin, Tennessee Ernie Ford, Glen Gray, The Kingston Trio, The Lettermen, Frank Sinatra** and **Nancy Wilson,** plus Volume 2 of "Chart Busters," containing Cap's 1963 clicks. Cap is also reissuing in album form for the first time four bestsellers from its children's catalog. The voices of **Stan Freberg, Mel Blanc, Don Wilson** and **Bozo the Clown,** and the music of **Billy May** are heard on the disks . . . American soprano **Nancy Tatum** recently copped the second annual International Contest for Young Opera Singers at Sofia, Bulgaria.

Met opera star **Robert Merrill** is currently recording "Falstaff" and "Rigoletto" in Rome. From there he goes to London to wax an album of "Kismet" with the **Montovani Orch** . . . **Warren Allen Smith** has been elected president of Variety Sound Corp, joining **Joseph Cyr** and **Fred Vargas** as members of the board of directors. Firm makes demonstration records for various music publishers, tape editing, sound effects, and radio-tv commercials . . . New recordings of Rossini's "The Barber of Seville," starring **Victoria de los Angeles,** and Volume II of "The Soviet Army Chorus And Band" are the major items on Angel's August release of four new albums.

Phonola will launch a major ad campaign for its new phonograph line on NBC-TV's "Today" show beginning Sept. 26. It's the first time Phonola will use the tv medium. Previously Phonola used the radio and print media . . . **Judith Rich** and **Martha David** are the press contacts for Phonola out of Chicago . . . **Stan Walker,** formerly with RCA Victor's press department, who recently joined the public relations department of Famous Artists Schools, has an article in the July issue of Musical America titled "Record Covers: Hard Sell, Soft Sell, No Sell."

The New Christy Minstrels' Columbia disking of "This Land Is Your Land" has been set as the main musical theme of "The True Story Of An Election," a color documentary being completed by Dimension Films . . . **The Dillards,** Elektra Records, bluegrass folk group, shooting their third **Andy Griffith** tv show in the past few months. They're also set for the Newport Folk Festival (July 26-28) . **Bob Vogel** joined the staff of Cleve-Disc as sales and promotion man in Pittsburgh With the current release of "Just For Fun," featuring American composer **Charles Fox,** Gema Records is making its first entry into the American pop market. The diskery had been producing and selling primarily for the Latin market.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

JOHNNY TILLOTSON
YOU CAN NEVER STOP ME LOVING YOU
(Cadence) . . . . . Judy, Judy, Judy

Johnny Tillotson's "You Can Never Stop Me Loving You" (Ridge†) has all the earmarks of a big one. The song, the delivery and the catchy arrangement are of tip-top calibre and will appeal to all spinning markets. "Judy, Judy, Judy" (Rumbalero†) is a cute entry in the long string of salutes to juve-aged femmes and will probably find some young fans.

* * *

DUANE EDDY . . . . . YOUR BABY'S GONE SURFIN'
(RCA Victor) . . . . . Shuckin'

Duane Eddy's "Your Baby's Gone Surfin'" (Linduane†) is a hard rocker that plays up the current surf noise to the hilt so its chances for a takeoff are high. "Shuckin'" (Linduane†) pushes along a guitar instrumental with sound groupings that will win over the younger set.

* * *

EILEEN BARTON . . . . . PATTY CAKE-PATTY CAKE
(20th Century-Fox) . . . . . The Earth Stood Still

Eileen Barton's "Patty Cake-Patty Cake" (Hollyhill) has the flavor of her earlier "Cake" click and a new zing that will go over on all spinning circuits. "The Earth Stood Still" (Hollyhill*) spins at a good ballad pace to attract play.*

* * *

GENE McDANIELS . . . . . FALSE FRIENDS
(Liberty) . . . . . It's a Lonely Town

Gene McDaniels' "False Friends" (Famous) is true to the current teen trends in lyric message and dramatic reading, giving the young fans plenty to cling to. "It's A Lonely Town" (Valley†) spells out a familiar ballad idea in forceful vocal terms that may make programmers take some notice.*

* * *

BUDDY HOLLY . . . . . BROWN-EYED HANDSOME MAN
(Coral) . . . . . Wishing

Buddy Holly's "Brown-Eyed Handsome Man" (Arc†) is a posthumous release but it is so full of rocking life that it is sure to take off for a big spinning score. "Wishing" (Nor Va Jak†) has an appealing lilt that can provide some programming pleasure.

* * *

HANK COCHRAN . . . . . A GOOD COUNTRY SONG
(Gaylord) . . . . . Same Old Hurt

Hank Cochran's "A Good Country Song" (Pamper†) fulfills its title claim by playing up the country beat and philosophy with an attractive flair that has pop appeal even though it's a clear-cut pitch for the alfalfa genre above all else. "Same Old Hurt" (Pamper†) tells the same old country ballad story in a way that seldom fails to grab attention.

* * *

GRANDPA JONES . . . . . MY LITTLE LADY
(Monument) . . . . . Away Out On the Mountain

Grandpa Jones' "My Little Lady" (Peer†) is a yodeling country song with a snappy beat and a sassy vocal style to win strong play in many areas. "Away Out On The Mountain" (Peer†) is another country yodeler but this one is strictly for the hill folks.

* * *

RICHARD HAYMAN ORCH
THEME FROM IRMA LA DOUCE
(Ascot) . . . . . Let's Pretend Love

Richard Hayman Orch's "Theme From Irma La Douce (Look Again)" (United Artists-Fairlane) takes Andre Previn's pic title theme for an intriguing instrumental ride with the right Gallic touches to insure top programming interests. "Let's Pretend Love" (United Artists-Fairlane*) has enough romantic instrumental flavoring to win some programming interest. It, too, is from the "Irma La Douce" pic score.*

* * *

BOBBY MARCHIAN . . . . . WHAT CAN I DO (Part 1)
(Volt) . . . . . Part 2

Bobby Marchian's "What Can I Do (Part 1)" (Men-Lo†) shows off a powerful blues stylist in a persuasive rhythm setting that commands payoff plays. The flip side continues the vocal drive with a recitative style thrown in for good measure.

* * *

THE CASCADES . . . . . A LITTLE LIKE LOVIN'
(RCA Victor) . . . . . Cinderella

The Cascades' "A Little Like Lovin'" (Miller) flows with an appealing harmony technique that gives this new male combo lotsa spinning potential. "Cinderella" (Honeysuckle†) tries hard to make an old story fit into current song patterns but it doesn't work out too well.*

* * *

CLAUDE KING . . . . . SCARLET O'HARA
(Columbia) . . . . . Hey Lucille

Claude King's "Scarlet O'Hara" (Regent†) is not in context with the "Gone With The Wind" heroine but it does fit into current trend of ballads about girls and it has payoff possibilities. "Hey Lucille!" (Cedarwood†) has a lively country beat and will supply a spinning splash for those who care to go with it.

* * *

BOBBY & THE CONSOLES . . . . . MY JELLY BEAN
(Diamond) . . . . . Nita, I Need You So

Bobby & The Consoles "My Jelly Bean" (Wilkay†) swings with an energetic rocking beat and has a harmony push that will add to the teener pull. "Nita, I Need You So" (Wilkay†) fits into familiar rocking patterns and fills the bill for those who want the same old juke-jump beat.

* * *

THE WILBURN BROS. . . . . TELL HER SO
(Decca) . . . . . Here Comes a Million Memories

The Wilburn Bros.' "Tell Her So" (Combine†) is built along simple country ballad lines, but the boys give it a charming flavor that even the popsters will find hard to resist. "Here Comes A Million Memories" (Sure Fire†) is a neatly delineated ballad, also out of the c&w school, and the alfalfa jukes should eat it up.

Gros.

*ASCAP. †BMI.

LP LOAD ROLLS INTO MARKET

RCA Victor Tag All Over Europe Via New Longterm Teldec Deal

In a new longterm agreement with Teldec, RCA Victor took another major step in establishing its own imprint on a global scale. With the Teldec tie, which calls for the handling of Victor product in West Germany, Scandinavia, the Benelux countries, Austria and Switzerland, the RCA Victor label now has a universal appearance throughout Europe.

In New York from Germany last week to wrap up the final details of the new arrangement were Hans Lieber, general manager of Teldec, and Arthur Waizenegger, Teldec's sales manager. As spelled out by the Teldec execs, the new deal calls for the firm to press and peddle the Victor disks in W. Germany and to manufacture the records for the Victor licensees in the other countries.

They claim that Victor is the largest American label on the W. German market now with Van Cliburn leading the pack for the longhairs and Elvis Presley, Paul Anka, Neil Sedaka, Floyd Cramer and Al Hirt running up big scores in the pop field.

Teldec is a contraction of Telefunken (Berlin) and Decca (London). The firms merged in 1950 and own Teldec on a 50-50 basis. Teldec first began its association with Victor in 1957.

During their stay in the U.S., Lieber and Waizenegger visited Victor's plant operations in Indianapolis and attended the label's annual sales meet being held in White Sulphur Springs, West Va., this week.

Monterey (Cal.) Jazz Fest Cuts Talent Budget Back to Original $38,000

Hollywood, July 23.

The Sept. 20-22 jazz festival at Monterey, Cal., sixth annual to be staged by general manager Jimmy Lyons, is back to $38,000 budget. Last year talent outlay went $10,000 over that figure, and the fest committee which reins event had to call a special meet to allocate the additional coin. This year boundaries have been firmly laid out for Lyons.

Possibly that is the reason Lyons is buying somewhat slowly. Of the five programs to be held only the Sept. 22 evening show is rounded out, at this point. That bash will feature Harry James band, Carmen McRae, Dave Brubeck quartet and Dizzy Gillespie Quintet.

Deals are on, but nothing yet firmed, for Miles Davis, Mel Torme, Gerry Mulligan combo, Thelonious Monk, Laurindo Almeida, Peewee Russell, Jack and Charlie Teagarden, Oscar Peterson and Gerald Wilson band — among others.

John Lewis, leader of Modern Jazz Quartet, this year returns after two-year absence, as musical director of the bashes.

Valley Dale (O.) Terpery Ends 40-Yr. Public Run

Columbus, July 23.

Four decades of providing dance music for the Central Ohio public has ended with the closing of Valley Dale ballroom. The indoor and outdoor dancery will operate henceforth as a private ballroom. In recent years the weekly Saturday night public dance lacked attendance while private party business was on the upbeat.

Owner Lou Peppe and bandleader Chuck Selby call it a new ballroom trend. "There are only a few public ballrooms still operating across the country," said Selby. Peppe is in his 25th year of ownership of Valley Dale. He took over management with his late brother, James V. Peppe, in 1935 and three years later exercised an option to buy the ballroom. Just about every name band in the nation played one-nighters at Valley Dale.

Japan's Ishimatsu Joji In 3 Carnegie Concerts

I. George, one of Japan's leading troubadors, will make his U.S. bow with a series of concerts at New York's Carnegie Hall Oct. 8-9-10. The singer's square handle is Ishimatsu Joji.

The concerts will be produced by Target Productions of Japan in conjunction with White Way Music Co., headed by Eddie White in N.Y. The concert will be taped for teleshowing later in Japan. It will also be put into the groove and peddled to diskeries on a worldwide basis.

The concerts will be conducted by Eddy Manson, who'll be leading a 25-piece orch.

Cap Sets Rady As Director Of Creative Services

Si Rady has been set as director of creative services at Capitol Records. Rady, who joined Capitol last April, will handle all of Cap's creative activities in the east.

Among Rady's primary responsibilities will be all east coast artists & repertoire activities, investigation and negotiation for Broadway show properties and original cast albums, contact with talent agencies and personal managers, lining up new talent and contract negotiations with artists. He'll also devote time to working with indie producers and auditioning masters for purchase and release by Capitol.

Although Rady will be responsible to Cap president Alan W. Livingston for all his activities in the creative area, scheduling and release for recordings produced or purchased by Rady will be handled by Voyle Gilmore for singles and the label's album committee for LP product.

Rady's activities will be apart from those of Brown Meggs, Cap's director of eastern operations, who remains in charge of the company's administrative and public relations activities in the east. Both Meggs and Rady headquarter in Cap's exec offices in New York.

Rady, who has had diskery hitches with Decca and RCA Victor, left Victor in 1959 and cofounded with Bing Crosby Project Records.

COSNAT WINS $2,000,000 GOVT. DISK CONTRACT

The Cosnat Corp. has been awarded a Government contract to supply the General Services Administration with records for all federal installations in the continental U.S. The contract will run until July, 1964.

According to Jerry Blaine, president of Cosnat, which also produces and manufactures records through subsidiary firms, the contract should add an estimated $2,000,000 in annual sales for the company, which showed sales of $8,877,115 during the year ended Sept., 1962.

Under the terms of the agreement, Cosnat will supply records to the GSA as the government agency requisitions them. The GSA will distribute them to both military and civilian installations for use in hospitals, libraries, recreation halls, service clubs, etc. The records are for use on phonographs only, and not for resale.

CAP UPS ROGER KUNZ

Roger Kunz has been set as administrative services manager for Capitol Records Distributing Corp. He replaces Gil Matthies who resigned.

FALL PROGRAMS IN HIGH GEAR

Responding to an upbeat industry take for 1962 of $427,000,000 on album sales, the record manufacturers are aiming for a peak '63 with an unparalleled push on new LP product. Most of the companies have already wound up their annual sales meeting and the factories are ready to ship the merchandise in anticipation of a hefty end-of-summer buying spree.

RCA Victor is at The Greenbriar, White Sulphur Springs, West Va., this week to unveil its 11th annual "Best Buy" program. The conclave, which opened July 21, winds up tomorrow (Thurs.). The Columbia forces, however, are back from San Juan, Puerto Rico; the Capitol execs are working on plans laid out in Mexico City a couple of weeks ago; the Decca bunch has returned from regional meets in San Francisco, St. Louis and Albany; MGM and its affiliate labels, Verve, Ava, DGG, Charter, Vesuvius and Parker, displayed their new product to distributors at a three-day meet in New York last week; the Epic crowd has concluded its round-robin display in N.Y., Las Vegas and Miami Beach; diskeries like ABC-Paramount and United Artists, Cadence and Atlantic showed their wares at meetings in Miami Beach during the latter part of June, and virtually everybody else is ready to roll for the big fall drive.

The biggest product load shown by one company is the 68 new releases due from Columbia in August and September. In the lineup are 26 pop albums, 14 Masterworks, four Latin American albums, 23 four-track stereo tapes and a new addition to Col's series, "Pasaporte Al Ingles."

Top Pop Release

Highlighting the pop releases are packages by Tony Bennett, Barbra Streisand, Percy Faith, The New Christy Minstrels, Ray Conniff, Lester Flatt & Earl Scruggs, Bill Doggett, Andre Kostelanetz, Mahalia Jackson, Miles Davis, Thelonious Monk, Mitch Miller, Bill Pursell, Duke Ellington, The Brothers Four, Andre Previn, Jerry Vale, the debut Columbia LP's of Patti Page and Bruce Johnston, and the first joint recordings of The Dukes Of Dixieland and The Clara Ward Singers.

The highlights of the Masterworks releases are "Oedipus Rex" conducted by the composer Igor Stravinsky, Brahms' "A German Requiem Op. 45" by The Philadelphia Orchestra conducted by Eugene Ormandy, and Beethoven's "Symphony No. 5 in C Minor, Op. 67" conducted by Leonard Bernstein and the N.Y. Philharmonic. Other new Masterworks include recordings by E. Power Biggs, The Budapest String Quartet, Rudolf Serkin, Zino Francesscatti, Andre Kostelanetz, Bernard Krainis and others.

The Decca and Coral labels are continuing the "Marquee '63" theme with the release of 29 pop and five classical albums, carrying the tag "The Main Attraction," which will spearhead the company's August promotion. The fall merchandising program went into effect Monday (22) and will run through Sept. 13.

On the Decca schedule are packages by Guy Lombardo, Sammy Kaye, Bert Kaempfert, Burl Ives, Gordon Jenkins, Vincent Edwards, George Feyer, Alfred Apaka, Ted Weems, Vincente Gomez, The Texas Boys Choir, and a special package by Louis Armstrong covering the years from 1928 through early 1930. Also included are two-record sets by Kitty Wells and Judy Garland. There's also a special release titled "They Stopped The Show," which includes Ray Bolger singing "Once In Love With Amy," Walter Huston singing "September Song" and Mary Martin singing "My Heart Belongs To Daddy." Also set are packages by Sam "The Man" Taylor, "Whoopee John" Wilfahrt, The Band of The Plaza de Toros and Ethel Smith.

On Decca's classical end are

(Continued on page 52)

Col Moves to Stabilize Industry Sales Pattern Via Cut in Dealer LP Price

In a breakaway from the controversial diskery marketing programs offered several times during the course of a year, Columbia Records has come up with a constant year-round plan with a drop in dealer price on its LP catalog. The new merchandising program was unveiled by Col's execs last week in San Juan, Puerto Rico, during the label's annual sales meeting.

Beginning this week, merchandise with a suggested list price of $3.98 will be offered at the dealer cost of $2.25. (Previous dealer price had been $2.47.) Merchandise at a suggested list price of $4.98 will be available to dealers at a cost of $2.81. (The previous price was $3.09.)

The early industry view of the Columbia price drop is mixed. Some say it will put the orthodox dealer on an equal footing with the discounter and rack jobbers while others contend that it may give the discounters impetus to peddle their disks to consumers at a still lower price.

However, Col feels that the new lower cost for all of its LP and pre-recorded tape product and the concept of year-round merchandising will bring "profitable year-round sales." Col's concentration will be on balanced monthly releases in place of twice-a-year blockbusters, along with coordinated artists & repertoire planning and ad-promotion campaigns to contribute to the stabilization of the industry's sales pattern.

Program's Goal

According to William P. Gallagher, Col's marketing veep, the new merchandising program will eliminate the hazard of anticipation-buying by distributors and retailers and will result in an increase in inventory turnover and an increase in return on investment.

"The Columbia distributors," he said, "will be urged to reappraise the role of the sub-distributor and retailer in his market place and will be given programs designed to restore a level of healthy competition at the point-of-sale." In summing up, Gallagher said, "The record industry has come of age. It will be, we hope, an age of reason."

Kenneth Glancy, v.p. of Columbia Records Sales Corp., followed the call for an "age of reason" with a call for an "era of salesmanship." "The challenge of salesmanship," he said, "is now in the hands of the record dealers and sub-distributors, and they must now take the time to know their new prod-

(Continued on page 54)

Basil Bova Group Rolls Legend, Rivoli Diskeries

The Legend and Rivoli labels are the latest entries in the diskery field. The firms have been set up in New York with Basil Bova, who formerly topped the 20th-Fox label, as president.

In addition to naming Bova prexy last week, the Legend-Rivoli board of directors set Mack Wolfson as veepee; Morty Jay, musical director; Sandy Sina, technical director, and Al Jacobs, head of sales and promotion.

The diskeries are kicking off operations with three single releases and 20 distributors around the country.

Tooters Win 5% Pay Hike From Toronto Symph

Toronto, July 23.

A new two-year contract signed last week by the Toronto Musicians Assn. and the Toronto Symphony Orchestra will give the tooters a 5% pay increase and a pension plan. One-week touring extension was also included, this embracing a concert at Carnegie Hall, N. Y.

Deal was closed by Alan Wood, prexy of the musicians union, and Edward Pickering of the Toronto Symphony. Latter said that the TSO, based in Massey Hall, Toronto, is facing its critical period at present, with costs in excess of $500,000—and likely to rise if quality is to be maintained.

Under the new agreement, the TSO will contribute 5% of salaries to the pension fund of the American Federation of Musicians on behalf of all orch members, although TSO members, at the present time, will not make direct contributions to the fund. In exchange, they will give their services gratis for two special concerts to raise extra funds to help offset these costs.

Members of the TSO, whose previous basic wage for a 26-week season was $110, will receive a 2-1/2% increase during the 1963-64 season and a further 2-1/2% salary hike in the 1964-65 season. This will be extended to 27 weeks, including a tour of not more than three weeks.

Out-of-town tour will include Montreal, Hamilton, Ottawa and Sudbury. American visits—a total of 21 concerts—will include New York City, Pennsylvania, New Jersey, Massachusettes, Michigan, Indiana, Illinois, Ohio and Iowa. American tours are skedded from Nov. 29-Dec. 7 and from April 6-19.

The TSO, last season, had an operating budget of $458,000, resulting in a deficit of $28,000 which left the symphony with an accumulated deficit of $51,000. The forthcoming season's budget will be $540,000. Out of this, $352,000 will go to the musicians and $35,000 to visiting artists. Expenses will be defrayed by $260,000 from subscriptions and the b.o., with the remaining $280,000 to come from grants and special fundraising.

NARM'S MID-YEAR SALES SESSIONS IN CHICAGO

The National Assn. of Record Merchandisers will hold its mid-year meeting and sales conference July 31-Aug. 2 at Chicago's Edgewater Beach Hotel.

At the person-to-person sales conference sessions, the NARM rack jobbers will hold 20 minute appointments with approximately 50 manufacturing companies. Main rack jobber angle will be to assess the fall and Christmas product which will be offered by the disk companies.

RIAA Okays Gold Disk Awards for 10 Albums, 1 Single for 1st Half '63

The Record Industry Assn. of America certified gold record awards for 10 albums and one single for the first half of 1963.

The only single record certified was "Hey Paula" recorded by Paul & Paula for Philips Records. The LP's certified for gold records were: "West Side Story," original soundtrack (Columbia); "Glorious Sound of Christmas," Eugene Ormandy and the Philadelphia Orchestra (Columbia); "1812 Overture," Antal Dorati and the Minneapolis Symphony (Mercury); "Exodus," original soundtrack (RCA Victor); "Calypso," Harry Belafonte (RCA Victor); "G.I. Blues," Elvis Presley (RCA Victor); "Season's Greetings From Perry Como," Perry Como (RCA Victor); "Viva," Percy Faith (Columbia); "The Music Man," original soundtrack (Warner Bros.), and "Time Out," Dave Brubeck Quartet (Columbia).

To qualify for an RIAA certification, which entails an audit of sales figures by an independent firm of certified public accountants, an LP must have amassed a minimum of $1,000,000 in factory billing; a single must have sold a minimum of 1,000,000 pieces.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	16	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
2	2	21	**LAWRENCE OF ARABIA** (Colpix) **Soundtrack** (CP 514)
3	3	28	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
4	5	16	**HOW THE WEST WAS WON** (MGM) **Soundtrack** (1E5)
5	9	90	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
6	7	17	**TONY BENNETT** (Columbia) **I Wanna Be Around** (CL 2000)
7	8	5	**CLEOPATRA** (20th Fox) **Original Sound Track** (FXG 5008)
8	4	10	**BEACH BOYS** (Capitol) **Surfin' U. S. A.** (T 1890)
9	10	17	**KINGSTON TRIO** (Capitol) **Kingston Trio No. 16** (T 1871)
10	6	5	**KYU SAKAMOTO** (Capitol) **Sukiyaki & Other Japanese Hits** (T 10349)
11	12	15	**JOHNNY MATHIS** (Columbia) **Newest Hits** (CL 2016)
12	13	2	**NAT KING COLE** (Capitol) **Lazy, Crazy Days of Summer** (T 1932)
13	18	5	**AL MARTINO** (Capitol) **I Love You Because** (T 1914)
14	14	26	**HENRY MANCINI** (Victor) **Our Man in Hollywood** (LPM 2604)
15	22	51	**TONY BENNETT** (Columbia) **I Left My Heart in San Francisco** (CL 1869)
16	20	14	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2007)
17	19	61	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
18	11	4	**JAMES BROWN** (King) **James Brown Show** (826)
19	—	1	**VARIOUS ARTISTS** (Capitol) **Shut Down** (T 1918)
20	15	13	**BYE BYE BIRDIE** (Victor) **Soundtrack** (Loc 1081)
21	29	8	**NEW CHRISTY MINSTRELS** (Columbia) **Tall Tales** (CL 2017)
22	23	5	**HENRY MANCINI** (Victor) **Uniquely Mancini** (LPM 2692)
23	25	28	**ROBERT GOULET** (Columbia) **Sincerely Yours** (CL 1931)
24	30	65	**ANDY WILLIAMS** (Columbia) **Moon River** (CL 1809)
25	28	4	**BOSTON POPS** (RCA) **Stardust** (LM 2670)
26	21	15	**NANCY WILSON** (Capitol) **Broadway My Way** (T 1828)
27	26	14	**ROBERT GOULET** (Columbia) **Wonderful World of Love** (CL 1993)
28	16	4	**FRANK SINATRA** (Reprise) **Concert Sinatra** (R 1009)
29	—	1	**LITTLE STEVIE WONDER** (Tamla) **12 Yr. Old Genius** (240)
30	37	8	**SMOTHERS BROS.** (Mercury) **Think Ethnic** (MG 30777)
31	17	5	**THE VENTURES** (Dolton) **Surfing** (BLX 2022)
32	24	2	**TOVARICH** (Capitol) **Original Cast** (TAO 1940)
33	36	2	**PERCY FAITH** (Columbia) **Themes for Young Lovers** (CL 2023)
34	48	14	**LAWRENCE WELK** (Dot) **Early 1963 Hits** (DLP 3510)
35	50	25	**FRANK FONTAINE** (ABC-Par) **Songs I Sing on Jackie Gleason Show** (ABC 442)
36	41	12	**STEVE ALLEN** (Dot) **Gravy Waltz** (DLP 3515)
37	27	14	**ELVIS PRESLEY** (Victor) **Happened at World's Fair** (LPM 2697)
38	33	7	**CHANTAYS** (Dot) **Pipeline** (3516)
39	35	5	**SHE LOVES ME** (MGM) **Original Cast** (E 41180)
40	34	2	**BILLY VAUGHN** (Dot) **Sukiyaki & 11 Hawaiian Hits** (DLP 3523)
41	31	16	**PETER NERO** (Victor) **Hail the Conquering Nero** (LPM 3638)
42	39	10	**JIMMY SMITH** (Verve) **Hobo Flats** (V 8544)
43	47	7	**JOAN BAEZ** (Vanguard) **Vol. II** (VRS 9094)
44	40	9	**VAUGHN MEADER** (Cadence) **First Family, Vol II** (CLP 3065)
45	45	57	**KINGSTON TRIO** (Capitol) **Best of Kingston Trio** (T 1705)
46	43	20	**JOAN BAEZ** (Vanguard) **Baez in Concert** (VRS 9112)
47	38	19	**ROY ORBISON** (Monument) **Greatest Hits** (M 8000)
48	48	3	**LAWRENCE WELK** (Dot) **Bubbles in the Wine** (DLP 3489)
49	42	7	**ANDRE KOSTALANETZ** (Columbia) **Wonderful World of Opera** (CL 1995)
50	49	9	**JOAN BAEZ** (Vanguard) **Vol. I** (VRS 9078)

WB Peru Deal Builds Its South American Market

Warner Bros. Records has set a deal for distribution of its catalog under the WB trademark in Peru with IEMPSA-Lima. Marketing plans call for album and single production, with releases being skedded for Peter, Paul & Mary, the Everly Bros., the Routers and soundtrack LPs.

Initial releases are now in Peru with "Al Di La" by Emilio Pericoli heading the list. Deal gives WB a strong South American spread. The diskery, via EMI, is already repped in Argentina, Brazil, Uruguay and Chile.

LP Load

Continued from page 51

packages by The Abbey Singers, Musica Aeterna, The Don Cossack Chorus, Guiomar Novaes, and The Orchestra San Pietro.

Coral is coming up with Pete Fountain, Gene Wood, Stanley Paul, Wild Bill Davis, Georgia Brown, Thelma Carpenter, Lionel Hampton & Charlie Teagarden, Steve Lawrence and Steve Allen.

Epic will hit the fall market with 15 new albums, five classical, eight pop, one release on the Okeh label and one addition to its International series. Three new tapes are also on tap. Represented in Epic's release are Bobby Hackett, George Maharis, Max Morath, Adam Wade, Buddy Greco, Georgia Gibbs, Bessie Griffin & The Gospel Pearls, The Halifax Three and Andy Stewart. Ted Taylor will be on the Okeh release.

On Epic's classical schedule wil be The Cleveland Orchestra under the direction of George Szell, Leon Fleisher and an album of Bach flute sonatas performed by Jean-Pierre Rampal, flautist, and Robert Veyron-Lacroix, harpsichordist.

Liberty, which wound up its meetings in Hollywood last week, has 30 LP's in its fall program including albums in its Premiere and Dolton lines as well.

The 20th Century-Fox Records operation, which has been revamped by Norman Weiser, veepee-manager, will join in the fall push with five new albums. Included in the release are LP's by Little Richard, The Tear Drops, Al Martino, Ricky Alan Orch, and the soundtrack from the just-released "Marilyn" motion picture. In addition plans are being completed to release two new soundtrack albums from 20th Century-Fox films early in September. These are the Merle Oberon starrer, "Of Love And Desire," and "The Leopard" starring Burt Lancaster.

Fall Market Plans

As previously announced, United Artists Records is hitting the fall market with 24 new albums and ABC-Paramount with 12 packages and nine for its jazz line, Impulse Records. Capitol is keeping its fall plans under wraps and MGM didn't reveal its fall total.

Meanwhile, back at White Sulphur Springs, the Victor conclave is being spearheaded by George R. Marek, veepee-general manager. On hand, too, from RCA are group exec veepee Charles Odorizzi; Martin F. Bennett, veepee of distributor and commercial relation; and staff veepee of ad-sales promotion, Ralston H. Coffin. RCA Victor execs participating in the product presentation are Robert L. Yorke, Irwin J. Tarr, Alan Kayes and H. Ray Clark. William I. Alexander will present the "Best Buy" ad-promotion campaign.

In attendance at The Greenbriar are approximately 350 key personnel including officals from RCA affiliates in Canada, Argentina, Mexico, Germany, France, Switzerland, Italy and Venezuela as well as RCA Victor distributors representing every state in America.

The all-out industry drive on new LP product is understandable in view of the recent report from the Record Industry Assn. of America that albums now constitute about 75% of the industry's total sales volume.

Not 'Gone' Enough

Pro singer Bobby Colt reports he completed a platter audition only to hear the verdict that he was too orthodox.

He rebutted, "Maybe I should have done it offkey."

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	6	**EASIER SAID THAN DONE** **Essex**	Roulette
2	2	6	**SURF CITY** **Jan & Dean**	Liberty
3	5	7	**SO MUCH IN LOVE** **Tymes**	Parkway
4	4	6	**MEMPHIS** **Lonnie Mack**	Fraternity
5	6	4	**FINGERTIPS** **Little Stevie Wonder**	Tamla
6	3	7	**TIE ME KANGAROO DOWN** **Rolf Harris**	Epic
7	8	4	**WIPE OUT** **Surfaris**	Dot
8	9	2	**DEVIL IN DISGUISE** **Elvis Presley**	Victor
9	7	10	**BLUE ON BLUE** **Bobby Vinton**	Epic
10	16	6	**NOT ME** **Orlons**	Cameo
11	11	6	**ONE FINE DAY** **Chiffons**	Laurie
12	34	2	**JUDY'S TURN TO CRY** **Leslie Gore**	Mercury
13	22	4	**JUST ONE LOOK** **Doris Troy**	Atlantic
14	10	12	**SUKIYAKI** **Kyu Sakamoto**	Capitol
15	29	2	**BLOWING IN THE WIND** **Peter, Paul & Mary**	Warner Bros.
16	12	10	**IT'S MY PARTY** **Leslie Gore**	Mercury
17	14	19	**HELLO STRANGER** **Barbara Lewis**	Atlantic
18	13	7	**ABILENE** **George Hamilton IV**	RCA
19	27	4	**HOPELESS** **Andy Williams**	Columbia
20	15	7	**RING OF FIRE** **Johnny Cash**	Columbia
21	17	4	**HARRY THE HAIRY APE** **Ray Stevens**	Mercury
22	30	2	**CANDY GIRL** **Four Seasons**	Vee Jay
23	23	7	**PRIDE AND JOY** **Marvin Gaye**	Tamla
24	18	2	**SIX DAY ON THE ROAD** **Dave Dudley**	Golden Wing
25	—	1	**MY WHOLE WORLD IS FALLING DOWN** **Brenda Lee**	Decca
26	21	4	**DETROIT CITY** **Bobby Bare**	Liberty
27	—	1	**WITHOUT LOVE** **Ray Charles**	ABC
28	—	1	**TILL THEN** **Classics**	Musicnote
29	—	1	**MOCKINGBIRD** **Inez Foxx**	Symbol
30	39	10	**SWINGIN' ON A STAR** **Big Dee Irwin**	Dimension
31	38	3	**MY TRUE CONFESSION** **Brook Benton**	Mercury
32	26	14	**STILL** **Bill Anderson**	Decca
33	24	10	**LAZY CRAZY, DAYS OF SUMMER** **Nat King Cole**	Capitol
34	41	2	**DENISE** **Randy & The Raindrops**	Rust
35	19	4	**NO ONE** **Ray Charles**	ABC-Par
36	35	2	**I WONDER** **Brenda Lee**	Decca
37	31	16	**TWO FACES HAVE I** **Lou Christie**	Roulette
38	28	2	**TIPS OF MY FINGERS** **Roy Clark**	Capitol
39	—	1	**DANKE SCHOEN** **Wayne Newton**	Capitol
40	—	1	**BE TRUE TO YOURSELF** **Bobby Vee**	Liberty
41	—	1	**BE CAREFUL OF STONES** **Dion**	Columbia
42	—	1	**SUMMERS REALLY COMIN'** **Kirby St. Romain**	Inette
43	40	8	**MY SUMMER LOVE** **Ruby and Romantics**	Kapp
44	—	1	**I WILL LOVE YOU** **Richard Chamberlain**	MGM
45	20	12	**YOU CAN'T SIT DOWN** **Dovells**	Parkway
46	25	6	**STRING ALONG** **Rick Nelson**	Decca
47	42	2	**HOOTENANNY** **Glencoves**	Select
48	36	5	**I WISH I WERE A PRINCESS** **Little Peggy March**	RCA
49	33	7	**FALLING** **Roy Orbison**	Monument
50	43	17	**SURFIN U.S.A.** **Beach Boys**	Capitol

BRITAIN'S INDIE PUB BLUES

Teri Thornton Switches to Col; Kapp Gets Rose Marie; Other Deals

Teri Thornton, who broke into the record field several months ago on the Dauntless label, has been tapped by Columbia Records. The 27-year-old vocalist was brought to Col by artists & repertoire producer Tom Wilson, himself a new addition to the diskery's a&r staff. Wilson produced Miss Thornton's disks while she was at Dauntless, a subsid of Audio Fidelity. He'll now be in charge of her singles and album releases for Col.

Kapp: Rose Marie

Rose Marie, costar of tv's "The Dick Van Dyke Show," has been signed by Kapp Records to cut her first comedy album, "Sex Songs For Single Girls." Mort Greene will write the material and will produce the package with Dave Kapp, diskery's president. Bill Loeb, Rose Marie's personal manager, packaged and set the deal.

Mercury: Gaslight Singers

The Gaslight Singers, a folk singing trio presented on the July 9 "Talent Scouts" show (CBS-TV), were signed to the Mercury label as a result of the tv showcasing. The group was also booked for a one-weeker at Chicago's Gate of Horn nitery.

Marjay: Jean Martin

Songstress Jean Martin has been signed to a longterm record deal by Marjay Records, New York indie. The initial single push will be on "Tanto Tanto." Milton Karle is handling the disk promotion.

Nat King Cole Fans Jam Astoria, London, as Singer Opens Brit. Concert Tour

Nat King Cole is scoring a triumph in these parts. His arrival follows a couple of his disclicks which may be the main reason he jampacked the Astoria, Finsbury Park, London when he opened a 10-day concert trek on Saturday (13).

But for whatever reason the kids came — accompanied, incidentally, by a healthy sample of more mature sections of showgoers—they were handed a swinging, sentimental and beautifully controlled songalog which glued them to their seats until it was time for applause.

Nat King Cole

London, July 17.

Nat Cole with Ted Heath and his Orch. A William Victor Productions presentation; musical director, Joe Zito; accompanists, Charles Harris. Rennald Jones, Leon Pettis, John E. Colins. At Astoria, Finsbury Park, London, July 13, '63; $2.95 top.

Cole, one of the most professional singers to play this area since Frank Sinatra, caters not to the kids. Sure, he sings the "Rambling Rose" bit but this is just moulded into a 26-number, 70-minute long performance which he gets across with relaxed poise and fluent ease. One notable feature of Cole's performance that outshines his other talents is his ability to put over sincerity. Combined with this true touch of artistry, the smooth quality of his pipes adds distinctiion and new taste to such standards as "Unforgettable," "Mona Lisa" and "Stardust." It is easy to see why Cole is tabbed here as the man who never yet made a bad record.

On the piano, too, Cole is standout. Particularly so on "Laura" which he coats with a heavy layer of jazz feeling. Of the five numbers he rattles out, this tune adds the most spice to the warm and friendly aura he builds through his act.

Earlier, the Ted Heath Band, which accompanies Cole on some numbers in robust style, blows and blasts away in the orch's somewhat aging style but is nevertheless a rousing show opener.

Watt.

Austrian Disk Best Sellers

Vienna, July 23.

Geh Nicht Indios .. Wikland (Ariola)
Mexico Rinder ..... Hinen (Ariola)
Schuld Daran Bossa Nova Manuela (Telefunken)
Ruby Baby .. Dion (Amadeo)
Mondschein an der Donau (Polydor) Backus
Wenn Erst Kommt .. Alexander (Polydor)
Hey Paula .... Paul & Paula (Philips)
I Saw Linda Yesterday ... Lee (Philips)
Ich Kauf Lieber Tirolerhut (Decca) Mo
Pepino ..... Torriani (Decca)

Pickwick Int'l Nets 180G in Fiscal '63

Pickwick International, low price disk combine, has reported an increase in earnings of 25%, or 60c. per share, in fiscal 1963 (ended April 30, 1963) as compared with 48c during the corresponding period a year ago.

Net income after taxes rose to $180,794 compared with $143,133. Total gross sales were $5,034,460, a 24% rise over Pickwick's $4,159,441 volume in fiscal '62.

During fiscal '63, Pickwick introduced economy-priced country & western albums and opened an English subsidiary which now handles distribution of its record lines in the British Isles, Holland, Belgium and West Germany. Negotiations are under way to extend this distribution to all of Europe and the British Commonwealth, with the exception of Canada which is serviced from the U.S.

Pickwick also introduced popular-priced stereo, pre-recorded tapes and opened offices and warehouses in key areas around the U.S. in addition, it acquired Kimberly Records Corp., which owned the inventory and certain assets of Tops Records, formerly a Pickwick competitor.

GROANER TO GROOVE FOR SINATRA'S REPRISE

Hollywood, July 23.

Bing Crosby has signed a long term recording contract with Frank Sinatra's Reprice Records to mark the Groaner's first continuing disk deal since his long association with Decca. In between he waxed sporadic platters independently.

First release under the new pact is expected to be a Christmas album with Sinatra. Pair have worked together previously on tv specials and in the film, "High Society."

FD&H Charges 'Foul' On Vogel O'seas 'Ball' Take

Francis Day & Hunter Ltd. filed suit in N.Y. Federal Court last week for moneys collected by Jerry Vogel Music on the foreign rights to the tune, "Take Me Out To The Ball Game."

The plaintiffs seek a total of $13,526 which Vogel allegedly received from users of the tune outside the U.S. Vogel is claimed to have pocketed the coin since 1936 unlawfully.

The suit contends that since 1925, plaintiffs have been the owners of all rights outside the U.S. and recently learned that Vogel has been collecting the moneys.

HAZARDS MANY, REWARDS FEW

By ROGER WATKINS

London, July 23.

State of the British music business today is such that the small, unaffiliated publisher—a mushroom breed that came in on the wave which swept the trade into its current, kid-orientated idiom—has found himself faced with a hazardous existence from which he has little hope of graduating to safer pastures.

One hard fact of a publisher's life nowadays, for example, is that present tastes in pop music—or at least the lucrative, hot selling sector of it—do not auguer well as catalog material. This particularly affects the incoming pub who finds the majority of today's big hits are "dead" in a matter of weeks and are unlikely bets for revival in the future.

Of necessity, the new man to the publishing game is out after hit songs and he inevitably picks up the potential fast selling "one shot" items. But one of his main worries is that although he may have a string of clicks over a period of a few years, the amount of material he has amassed which will still be raking in royalties in about 10 years time is negligible.

Resultantly, chances are that the young pub today will be no nearer becoming an "established" publishing house than when he started, despite any fiscal high-riding.

Stiff Competition

It does not help that the bread and butter of the music business, the prospects for perennial status like show tunes, film music and other soundtrack recordings, in some way or another accrue to one of the established pubberies, leaving the newcomers out in the cold.

Chappell's, for example, through its financing of many of the London musicals, naturally publishes the music. And other big show tunes "automatically" fly to the Chappell nest.

The big film companies, which nowadays almost without exception have tieups with a publishing com-

(Continued on page 54)

U.S. Longhair Talent Still Dependent Upon Europe For All-Vital Buildup

British Disk Best Sellers

London, July 23.

I Like It ..... Pacemakers (Columbia)
Confessin' ..... Ifield (Columbia)
Atlantis ..... Shadows (Columbia)
Devil In Disguise ..... Presley (RCA)
Chains From Heart .. Charles (HMV)
Gotta Make Fool ... Dreamers (Columbia)
Bo Diddley ..... Holly (Coral)
Deck of Cards .... Martindale (London)
Welcome To My World Reeves (RCA)
Sweets For My Sweet ..... (Pye) Searchers

UA Gets Penguin 'Pop Out' Kidisks

Andy Miele, general manager of subsidiary labels for United Artists Records, has secured distribution rights for the newly formed Peter Penguin line of children's recordings. The new kidisk line is packaged with album covers which "pop-out" to become decorator items for a child's room or den, suitable for usage with or without frames.

Henry La Pidus, veteran in the kidisk field, will serve as exec producer for Peter Penguin on this project which will feature all new recordings, songs, stories and games. Actors and actress from Broadway and Hollywood will be used on the recordings.

Six albums will be included in the initial release now being readied for a Christmas push. They are: "Peter and the Wolf," "Nursery Rhymes," "God Bless Us All," "Mother Goose," "Cowboy Songs" and 'Happy Birthday Party Time."

Much has been written in past years about young American singers who must, of necessity, take permanent positions in German opera houses in order to gain necessary artistic experience and reputation. The intention of most of these singers is to establish a career in the United States, which still has numerically few opportunities to offer in opera and concert. A current example would be soprano Arlene Saunders, who despite notable successes at City Center, and other U. S. opera companies, and an offer from the Metropolitan Opera, decided to establish her career first in Europe, and as of this coming Fall becomes the leading lyric soprano at the Hamburg Opera. Or, again, a singer such as Reri Grist, who left the U. S. three years ago in order to become a permanent member of the Zurich Opera is now the "toast" of Covent Garden, the Vienna Opera and La Scala. When she returns this Fall to make her debut with the San Francisco Opera, it will be as a "star" who has been acclaimed by many of the world's great opera houses.

Instrumentalists are still in demand, especially if they have interesting repertoires to offer. The pianists Eugene List, Kenneth Amada, and Marjorie Mitchell have just completed very successful tours through practically every country in central Europe, giving performances with orchestra as well as public and radio recitals. The same holds true for the violinists Roman Totenberg and Hyman Bress. Specially acclaimed were the Kroll Quartet and the New York Brass Quartet—American chamber music groups who have recently appeared in Europe for the first time.

In regard to the placing of American conductors in Europe, the situation has changed drastically within the past few years. There is now a tremendous surge of young European conductors—many from the satellite countries. In Germany alone, there are over 100 such promising conductors, and some have already been promoted to directorships of important opera houses and orchestras. American conductors, however, do appear in guest engagements, and of particular interest to the European public are performances by American composer-conductors like Lukas Foss, Carlos Chavez, and Aaron Copland. Copland, for example, will conduct a ballet specially commissioned by the Munich Opera for the opening of their new Opera House this Fall.

Inside Stuff—Music

Metropolitan Opera star Jan Peerce will be the only American performer to participate in the inaugural ceremonies of the new Cultural and Music Center in Brasilia, capital of Brazil. The event is scheduled for sometime in the latter part of next May. Meantime, Peerce is continuing his skip around the world. He's scheduled to sing the Hebrew world preem of "Fidelio" on Aug. 1 in Jerusalem with other performances scheduled in Haifa on Aug. 4 and in Tel Aviv on Aug. 6, 8 and 10. He then returns to the U. S. to sing at Chicago's Grant Park on Aug. 16 and 18. He will be the soloist at the Brevard, N. C., Music Center Aug. 24-25, and on Sept. 3 will sing at the Hollywood Bowl. On Sept. 22, Peerce has a recital scheduled in Oslo, Norway, which will be broadcast to all Scandinavian countries, and on Sept. 23, "An Evening With Jan Peerce" will be shown on Norwegian tv. On Sept. 26, he'll be soloist with the Stavanger Symphony in Stavanger, Norway, and on Oct. 7, will be featured at the Konzerthaus in Vienna in an evening of folk songs entitled "Jan Peerce Sings Songs of 16 Countries."

The American Society of Teachers of Dancing will hold its 85th annual convention at New York's Hotel Edison Aug. 4-9. On the dance faculty to teach at the conclave are Joseph Levinoff, pointe work procedure; Goodloe Lewis, work for retarded children; Lillian Moore, ballet; Gus Giordana, production and modern jazz; Bill Gary, intermediate tap and modern jazz; Yurek Lazowski, character; Mary Jane Brown, Eleanore Thompson, Madeline McDonald, children's work. On the ballroom faculty will be Byrnes & Swanson, Val Escott, Helen Merrill, Renee Montgomery, Florence Shapero, Basil Valvasori and Jaro York. Educational features will be handled by Sidney Baer, Gertrude Carroll and Alvin Colt.

Composer John Vincent has been appointed exec director of The California Institute of Arts in L. A. In addition to his new post, Vincent remains on the faculty of the U. of California at L. A., and as director of the Huntington Hartford Foundation. Vincent, who recently completed "The Benjamin Franklin Suite," just published by Mills Music, is currently at work on his second symphony. It will be given its world premiere by the Philadelphia Orchestra under the baton of Eugene Ormandy. This new work will also be published by Mills.

In conjunction with the release of the U. S. Amelia Earhart 8c Air Mail Commemorative Stamp this week, Stasny Music is reissuing its standard folk song, "Amelia Earhart's Last Flight," written by Dave McEnery, when the aviatrix was lost over the Pacific in 1937. Recently, Vanguard Records recorded the tune by the Greenbriar Boys. McEnery is also planning to do a new recording of his song.

Chirp Lulu Porter Will Rep U.S. At Poland Tune Fest; Only Yank Singer

Hollywood, July 23.

Lulu Porter will rep the U.S., as a State Dept. selectee, at the third International Song Festival, Aug. 15-18 in Sopot, Poland. She will compete with reps of 32 countries as the only American singer at fete, which never previously has seen a U.S. delegate.

Set for two songs, Miss Porter will warble one in Polish, which State Dept. will clear, as well as her American selection. She'll also do one performance of her nitery act in Warsaw prior to festival, and has been asked to do a 10-city tour of Poland after the fete.

Pagart, Polish government cultural agency, will pay crirp's transportation and living expenses while in Poland, as well as those of her personal manager, Jerry Finarow, who will accompany.

Gold Reins NAACC

Hollywood, July 23.

Composer Ernest Gold has been set as president of the L. A. chapter of the National Assn. of American Composers & Conductors.

Gold, one of the founders of the national association, succeeds Dr. John Vincent of the UCLA Music Department. Gold's prexyship will run four years.

On the Upbeat

New York

The **Kingston Trio** and **Tex Ritter** out with new Capitol singles . . . **Franz Allers** will conduct a **George Gershwin** concert at the 1964 Vienna Misikvereinssaal . . . Chirp **Pat Greco** at the Eldorado Hotel, South Fallsburg, N. Y., Friday (19) . . . Pianist **Cecil Lloyd** held over tooting dinner music at Thwaites Inn, City Island, N. Y. . . . **Nino Luciano** featured in a "Night of Opera" tomorrow (Thurs.) at the Oceanside (L. I.) Music Festival . . .

Bobby Darin at Freedomland Friday (19)-July 25, with the **Peter Palmer** Voices & Orch . . . **Jerry Vale** will warble the National Anthem at the Oldtimers Game in Yankee Stadium, July 27 . . . Roseland Dance City, N. Y. currently on a $100,000 image-building ad campaign . . . **Ziggy Talent** cut "The Rich Maharajah of Magador" and "Sam You Made the Pants Too Long" for ABC Paramount Records . . . WMCA, N. Y., deejay **B. Mitchell Reed** will emcee the Miss High School of America pageant at Freedomland, N. Y., July 26.

Ted Daffan has signed an exclusive with Acuff-Rose Publications . . . Musical highlights from "Cleopatra," comprising nine themes from **Alex North's** score for the 20th Century-Fox pic, have been published in a 32-page booklet by Robbins Music Corp . . . **Herb Zane's** orch at the Steak Pit, Paramus, N.J., every Friday eve . . . **Tommy Boyce,** RCA Victor disker, just returned from a swing through New England with his latest release, "A Million Things To Say" . . . **Art Roberts,** the WLS-Chicago deejay who has taken over the **Dick Biondi** spot, signed a management contract with **Joe Cal Cagno. The Bonnie Hill Boys,** a folk group from Colgate U., also signed with Cal Cagno.

Jack Gibson joined Motown Record Corp., Detroit disk firm, as national promotion manager for the company's Motown, Tamla, Gordy, Workshop Jazz and Mel-O-Day labels . . . **Gene Krupa's Quartet** set for two weeks at Baker's Keyboard Lounge, Detroit, beginning July 29 . . . **Johnny Cash** inked for a shot on ABC-TV's "Hootenanny" on Sept. 30. Also firmed are an appearance in the Metro film, "Hootenanny," which will be released in September, and a tour of England and Ireland in October . . . Pianist **Frank Lane** and folk-singer **Chris Johnson** have been added to the staff at Gurney's Inn, Montauk . . . **Champ Butler,** Gillette Records disker, began a two-weeker yesterday (Tues.) at San Francisco's Thunderbird Hotel.

Eddie Hazell, singer-guitarist currently at The Most, eastside nitery, is filming his first commercial for Chase & Sanborn coffee . . . "Top 10 Dance Party" will be celebrating its 10th anni Sept 1. Producer **Alan Sands** wants to use personal messages of congrats from singers and musicians which he'll feature with their current disks.

London

Rolf Harris heading to the U.S. after his summer run at Great Yarmouth to make followup p.a.'s to his "Kangaroo" click . . . Local group, **Freddie the Dreamers,** to get co-billing with **Tommy Roe** on the latter's tour of this country in September . . . Some of Britain's top band leaders, including **Ken Mackintosh, Ted Heath, Joe Los, Acker Bilk, Kenny Ball and Ray Ellington,** gave a farewell lunch to **Jim Davidson,** BBC Radio's assistant head of light entertainment who is retiring after 15 years in the post.

Brenda Lee to tour here in October . . . **Nat King Cole** presented with a silver disk for "Ramblin' Rose,' which chalked up more than 250,000 for EMI . . . **Frank Ifield's** "Confessin' " platter has swept into second place on the VARIETY British disk sellers chart. Should disk hit top spot, singer will have set alltime British record of having four successive No. 1 hits . . . Rockster **Jet Harris** injured in an auto crash over the weekend . . . **Dion** dates in these parts being set for October.

London Sales Shuffle Ups Warner, Welfield

In a shift of sales responsibilities at London Records Sy Warner has taken charge of the American Group Division and Jack Welfield will be in charge of London and London International pop singles.

Warner, who's been with London nine years, was active in the New York market for six years and the last three years has been in charge of the record merchandising division. He'll continue in the merchandising post. Welfield, a 14-year veteran with London has been in charge of all internal sales controls.

Schroeder's Cleffer Deals

Aaron Schroder has bolstered his A. Schroder Music Corp. with several exclusive writer deals. Among writers recently pacted to Schroder are Johnny Gluck Jr., Mel Mandel, Norman Sachs and Carl Spencer.

Gluck is the writer of the current click, "It's My Party," and Spencer penned "My Block" and "Deep In The Night of Harlem." Mandel and Sachs will be mainly involved in the Broadway musical score area.

Britain's Indie

Continued from page 53

pany, have adopted a practice whereby they let the publisher seek the cleffers for feature scores. Pubs thus involved understandably exert pressure on writers selected to publish the scores through them, on a "backscratching" basis.

Another sphere of show biz which could produce more durable tunes than the current pop idiom is tv. But this medium, too, has rapidly become wrapped up from the musical point of view.

TV's Own Pubs

A case in point is Associated-Rediffusion, the London station, Monday to Friday, which publishes all its musical material through Keith Prowse Music, a firm the vid-station bought out a couple of years ago.

Again, Associated TeleVision owns its own publishing business and it is only rare exceptions, such as with "Supercar" and "Fireball XL5," tunes which are being put out by David Toff Music, that slip out onto the open market.

Notwithstanding their near-impossible task of building a durable and financially rewarding catalog, it should be pointed out that more than a handful of the new and independent pubs have built up from hole-in-the-wall operations to plushier businesses when and where business acumen and, to some extent, luck paid off.

But one factor which allows the small pubs to stay alive, whether it be on a day-to-day or somewhat sounder basis is the phenomenon of the day—the great turnover is artists, spawned by the fickle switchings and swayings of teenagers' musical tastes.

High Morale

Trend, which cues at least one new name into the high selling disk bracket every week, tends to keep the independent publisher's morale high (he is just as likely to come up with the next click as any competitor, big or small) and even invites other contenders into the over-crowded publishing arena.

According to Eddie Rogers, an industryite for more than 20 years who has finally set himself up as an independent pubber, the British publisher today has to have an operation which extends beyond the conception of music publishing activities of, say, 10 years ago, he wants to survive.

Typical of the small indie today, Rogers, through his Mediant Music and its associated companies, has moved to tie-in certain artists. Under the agreement, Rogers and the performers jointly publish any numbers the artist writes, each taking a 50-50 split of any proceeds.

Lotsa Tieups

In addition, Rogers' Mediant Music has a link with Aral Records, probably one of the company's most important ties. Access to the small label gives the pub an easier path to producing demo disks or completed platters which can be offered to one of the major diskeries.

The latter operation, of actual record production, is yet another aspect of what "stay-alive publishing" entails these days. And an indie pub often finds it profitable to make a pub-writer-performer tie-up then put forthcoming numbers on wax—which are sold to a big distrib for a percentage of the gross.

Also involved with Rogers' company, is Audio Ads Ltd., an enterprise dealing with jingle writing for commercials for tv and theatre outlets which, as a sideline for the new pub outfit, can provide some tasty gravy.

HARRAH'S WELK TERMER

Lake Tahoe, July 23.

Lawrence Welk, who just closed a record-breaking three weeks at Harrah's, has been signed by entertainment director Bob Vincent for three additional years.

Berlin Salute Pulls 8,500 To Lewisohn Stadium, N.Y.

Despite threatening weather Saturday (20), the musical tribute to Irving Berlin at New York's Lewisohn Stadium drew 8,500 patrons. The second half of the program was washed out by rain, though, and knocked out the preem performance of "A Berlin Portrait," especially written for the program by conductor Skitch Henderson.

The salute at Lewishohn was the first for Berlin. Richard Rodgers and George Gershwin have already had a series of "Evenings" there. The Berlin program was arranged to commemorate his 75th birthday which was celebrated last May. There's some talk that there will be another Berlin concert on Lewisohn Stadium's schedule next season.

Col Ups Dick Lionetti to Mgr. of Special Products

Richard Lionetti has been reassigned as manager of special products in the merchandising department of Columbia Record Sales Corp. In the post he is responsible to William Farr, the division's merchandising director, for handling the Columbia magnetic tape cartridges, four-track stereo tapes, the diskery's modern language course and other special projects as assigned.

Lionetti joined Col in 1958 in the phonograph sales department, became a salesman. His last post prior to the new job was district sales manager in the Detroit and Milwaukee area.

Pluggers Watch Fest

Benidorm, July 23.

Spanish songwriters will be watching results at the Benidorm Film Festival this week in the hope that one or more of the 20 competing title entries will repeat the popular success of past winners.

In a move to give the Spanish pop tune an indigenous rhyme and rhythm, radio network sponsors urged native tunesmiths who submitted a total of 577 originals to provide a national flavor.

Meli Laiz, Tony Vilaplana, Federico Jover, Angeles Hortelano, Fina Galicia, Rafael Mendoza, Rosalia, Alberto and Franceska, a total of nine vocal artists, will present the 20 tunes during the 3-day fest, backed by the R. E. M. radio network orchestra. In for guest appearances, are Jose Guardiola and the Latin Quartet, Carlos Acuna, Paquita Rico and Rocia Durcal.

Col Moves

Continued from page 51

uct and their catalog and to understand and respect the value of the product in order to live up to the unprecedented sales potential it affords them.

'Greater Profits'

"In eliminating traditional restocking deals and in developing year-round merchandising we have designed a program to assist the distributor, the salesman and the dealer in making intelligent anticipations of monthly requirements. It is a program designed to restore sound business principles to the record industry, to eliminate financial strain at the retail level which is inherent in speculative buying and to make inventories with greater profits and greater returns on investment."

In laying out the new price structure for retailers, Jack Loetz, general manager of Columbia Record Distributors, also stated that there now would be a 10% exchange privilege on all album product. The adoption of this straight 10% exchange program automatically terminates all existing exchange policies including the "Bonus-to-Sell" program.

On the Puerto Rican end, it was pointed out that record sales are booming and are expected to top the $1,000,000 sales mark this year —an alltime high. Interest in records is "big" in Puerto Rico as reflected in the three independent record-pressing plants currently operating there. Gallagher pointed out that rack-jobbing is also "becoming a problem in Puerto Rico" as evidenced by record racks now seen in service stations, supermarkets, novelty shops and discount houses.

USIA SETS MUSICAL ENVOYS IN VOA SERIES

Washington, July 23.

A new series of Voice of America programs keyed to musical personalities has been instituted by the U.S. Information Agency.

Special programs of the music of Hoagy Carmichael, Vernon Duke, Johnny Mercer, Jimmy Van Heusen and Cole Porter are the first to be skedded in the 26-part series of musical documentaries.

The broadcasts will be heard in Africa, Latin American and South Asia.

Big 3's 'V.I.P.' Score

The Big 3 (Robbins, Feist & Miller) has acquired the rights to the music from the upcoming MGM film, "The V.I.P.s." The score was composed by Miklos Rozsa and will be assigned to the Robbins wing of the publishing combine.

The original soundtrack album is set for release on the MGM label, and the instrumental theme will be hypoed as the major exploitation piece in the music drive.

Pic, which stars Elizabeth Taylor and Richard Burton, is scheduled for September release.

The HIT! OF THE WEEK
KAI WINDING
And Orch.
Play
MORE
(From the Film "Mondo Cane")
Verve VK 10295
Verve

HEAR
BOBBY VINTON
Sing
BLUE
ON
BLUE
EPIC RECORDS
FAMOUS MUSIC CORPORATION

MUGGSY SPANIER
and his JAZZ BAND
Featuring
GEORGE BRUNIS GEORGE WETTLING
July 26, HOLLYWOOD BOWL, Hollywood, Calif.; Aug. 5-17, THEATRE RESTAURANT, Cleveland; Aug. 17, INTERMISSION ENTERTAINMENT CLEVELAND BROWNS; DOUBLE HEADER, CLEVELAND STADIUM; Aug. 26 - Sept. 7, COLONIAL TAVERN, Toronto; Sept. 9-14, IRIQUOIS HOTEL, London, Ont.
BOOKED EXCLUSIVELY BY
ASSOCIATED BOOKING CORPORATION
JOE GLASER, President
50 WEST 57 STREET, NEW YORK 19 JUdson 2-7700
CHICAGO • MIAMI • HOLLYWOOD • LAS VEGAS • DALLAS • LONDON

VALUABLE DISTRIBUTORSHIP AVAILABLE
With High Income Potential In the Booming Musical Instrument Field
Individuals appointed will be trained to demonstrate the new, electronic "Magic Music-Man." No sales experience required. Some musical knowledge helpful. Applicants must expect to maintain residence in present area for next five years and be able to invest $3500 in area distributorship.
Write sending full details and phone number to
COLUMBIA MUSIC CORP.
Dept. V24
ENGLEWOOD CLIFFS, N.J.

Big New Smash from
FATS DOMINO
WHEN I'M WALKING
b/w
I'VE GOT A RIGHT TO CRY
ABC-10475
ABC-PARAMOUNT

THE TINKLING HIT WITH THE WOLF WHISTLE
JANIE IS HER NAME
Played by
ROGER WILLIAMS
KAPP-533
MILLS MUSIC, INC.
New York City

THE ANSWER MY FRIEND IS
"BLOWIN' IN THE WIND"
PETER PAUL & MARY—W. B. 5368
CHAD MITCHELL TRIO—KAPP K 510 X
BOB DYLAN—COL—CL 4986
DENNIS & ROGERS—CRS—300 X
MUSIC PUBLISHERS HOLDING CORP.

Record At Leisure
Rent Studio $10.00 a Day
TAPE (Monaural; Stereophonic)
DISC (45-78-33) Equip. incl.
LU 9-7719

TOUGHER TO LAND LV DATES

AGVA's Chi Unit, Which Long Winked At Cafe Bond Rule, Now Enforcing It

Chicago, July 23.

In its zeal to clean house per the admonitions of the U. S. Senate subcommittee headed by Sen. John McClellan (D.-Ark.), the Chi office of the American Guild of Variety Artists is beginning to rigidly enforce the requirement that all niteries and club date producers post a bond guaranteening fees paid to acts.

The rule has been in effect for about eight years, but has been only randomly enforced, and Sen. McClellan reported complaints that it was being used as a discriminatory weapon by the union in the Chi area.

Until the present crackdown, most of the niteries (particularly the big ones) and producers who objected strenuously to the bond requirement were let off. (The original Artists Representatives Assn. agreement, okayed by McClellan, gave a waiver of the bond requirement to producers who were members of the ARA at that time. They are still exempt.)

Now, however, the Government says that either all of the clubs and producers not exempt must post a bond or none of them, thus showing no favoritism. AGVA has chosen to enforce the requirement across the board.

The crackdown has resulted in resistance, some of it bitter. The talent buyer for one of the hotel chains has been reported as saying that he would pull all of the entertainment out of his show rooms before he would enter into any agreement with AGVA. "I just don't want to have anything to do with that union," he is quoted as saying.

Too, club date producers who have established good credit with the acts over the years say that they see no particular reason for tying up their cash in bond deposits. (The ruling permits them to deposit an interest-bearing Government bond in lieu of cash.)

Tangible resentment at the bond requirement has been expressed by vet Chi booker Al Dvorin, who has filed several complaints with the National Labor Relations Board.

Dvorin, apparently an early test case of the more stringent bond requirements, was placed on the AGVA "unfair list" for refusing to put up the security. He has accused AGVA of violations of the Landrum-Griffith Bill through a secondary boycott, and also charges it with restraint of trade.

Most bookers feel that the die has been cast, and that for its own sake AGVA must put the pressure on those clubs and producers not in the fold. However, it's apparent that a lot of latent ill will toward the union will come to the surface during the crackdown.

Frankfurt Nitery Books Names to Lure Patrons Who Eschew Nude Shows

Frankfurt, July 23.

A local nightclub, the Imperial, is taking a new tack to help stimulate business. While Frankfurt is generally considered a town where only nude shows and strippers can attract patrons and nightclubs are generally shabby and second-rate, the Imperial has started a top name policy.

First act is Josephine Baker, doing a three-night stint for $1,500 per evening with a program of French and American songs. On its upcoming schedule the club has booked Marika Roekk, Zarah Leander, Charles Aznavour and the Hiller Girls. It's dickering to bring in Sammy Davis Jr. and Frank Sinatra if the policy proves profitable.

Meanwhile, the appearance of the big names have given a whole new approach to the city's tawdry Mosel Street nightclubs. For the one "respectable" floor show has been attracting solid business people who would ordinarily shy away from this neon-lit lesser club section.

Dan Regan New Ad-Pub Chief for 'Ice Capades'

Dan Regan has been named ad-pub director for "Ice Capades" according to Phil Cowan, v.p. and public relations director for Metropolitan Broadcasting and Metromedia Inc. Latter firm, which controls various tv and radio stations, recently bought the ice show from a group of arena operators who formed it more than 20 years ago.

Regan, formerly with NBC, CBS and Warner Bros., and a v.p. at Jospephson, Cuffari Inc., a pub-relations firm, will headquarter in Los Angeles starting in September.

Fla. Bottle Club Exit Gives Cafes New Loopholes

St. Petersburg, Fla., July 23.

Efforts of the Florida state legislature to enact a law which will virtually annihilate all bottle clubs in Pinellas County have apparently succeeded. But in legislating to prohibit the late late bistros from operating during the hours which justify their existence, ambiguities in the wordage of the new bill lower the bars for all taverns and bars in the City of St. Petersburg.

For many months bottle clubs in curfew conscious Pinellas have waged a more or less winning battle to keep open house to all hours, due to muddled immediate past law which was repeatedly interpreted by Circuit Court judges as excluding bottle clubs—establishments not selling liquor and therefore free from jurisdiction imposed on licensed liquor dispensaries.

The new law, which went into effect July 10, specifically names bottle clubs as being included in establishments dealing in alcoholic beverages which shall remain closed from two a.m. to eight a.m. on each week day and from two a.m. to one p.m. each Sunday.

The legislation, automatically passed without the autograph of Florida's Gov. Farris Bryant, repeals all previous laws relating to closing hours for alcoholic dealing industries, including most of the bars in St. Pete. These, by city ordinance, have been permitted to remain open until midnight only on week days and not at all on Sunday, except through the three-month winter tourist season.

However, the new enactment leaves the door open for individual municipal restrictions, and St. Pete's City Council has set Thursday (25) as the date for discussion and possible action on an ordinance re-establishing the hours in effect before the new bill became law.

Meanwhile, many bars in the city are taking advantage of the curfew easement, exuberant owners

(Continued on page 58)

NLRB to Hear Waiters' Beefs Vs. Porto-O-Call

St. Petersburg, Fla., July 23.

The National Labor Relations Board will hear union complaints against the management of Port-O-Call next Monday (29) at its Tampa office. The plush nitery on nearby Tierra Verde is owned jointly by Guy Lombardo and the firm of Berlanti-Murchison, owners and developers of the island compound.

Hearing on complaints filed by Hotel, Motel, Restaurant Employes Union, Local 894, AFL-CIO, was originally slated for July 15. The unfair labor practices charges arose last February and were revealed March 28 when bartenders and waiters pulled a walk-out minutes before the lavish Governor's Ball got underway.

LEGITS & REVUES CURB BOOKINGS

It's becoming increasingly difficult for new talent to get into headline spots in the Las Vegas hotels. For innkeepers, need for names has been lessened by the shift of three hotels to a legit policy and a reliance on French imports by two other hotels.

Only four major Strip hotels now depend strictly on the upper-crust performers. The roster of name spots is sometimes amplified by two other inns, the Riviera and the Dunes, which shift between legit and names.

In addition, the practice of several name buyers of pacting headliners on multiple deals has taken the pressure off the frantic search for top talent. It is now virtually accepted practice for any of the hotelmen to have attractions lined up a year in advance.

This situation makes it difficult for accepted headliners to break present salary barriers. There are token increases, but generally the level of pay has been virtually static for some time. Agencies, which used to be able to pit one boniface against another now find it difficult to do so. Schedules are fairly well filled, and new acts which might have been grabbed up in the past, now must take a moderate (by Las Vegas standards)

(Continued on page 58)

Shep Fields Ends Band, Joins CMA

Houston, July 23.

Shep Fields will disband his "Rippling Rhythm" Orchestra which he has led for more than 30 years, at the conclusion of his present four-week engagement here at the Shamrock Hilton's International Club. The date winds up Aug. 8. He will move to Los Angeles, where he will join Creative Management Associates as an executive-agent. He's the brother of CMA prexy Freddie Fields.

Fields' activities have not been limited to band leading in the past few years. He successfully operated the Artists Corp. of Texas in Houston. His experience with ACT led to his new post with CMA.

At CMA Fields will head the agency's personal appearance department on the Coast. CMA represents such stars as Judy Garland, Shelley Berman, Jo Ann Woodward, Phil Silvers, Angela Lansbury, Paul Newman, Peter Sellers, the McGuire Sisters, Jack Paar, Henry Fonda, Richard Burton, Robert Goulet, Robert Horton, Jason Robards, Patricia Neal and Jack Carter.

Fields' band was one of the few major orchestras to survive the "big band" era of the 1930s. He brought his orch to Houston with the idea of settling down and staying off the road. However, demands on the band, with its distinctive sound, remained great, and there were still many one-nighters and tours.

He has just completed a tour of the Far East, and an appearance in Reno. Giving up the band will mean cancellation of about $100,000 in contracts, Fields said.

Belafonte Racks Up Wow 53G in St. Paul Muni Aud

St. Paul, July 23.

Playing its Twin Cities' engagement exclusively here, the Harry Belafonte show last week garnered a smash $53,000 gross for five nights and one matinee in the 2,695-seat Municipal Auditorium. Top was $6.50 and several of the performances were capacity.

Belafonte brought a company of 32. The show was booked by a pair of Chicago promoters and played on a straight rental arangement.

GAC Tightening Staff Following UTM Takeover; Shakeup Hits Chi Branch

General Artists Corp. is tightening its organization after attempting to digest additional personnel who came into the office with its acquisition of UTM Artists Ltd. Jimmy Arnold, of its one-nighter dept., has resigned to go with Shaw Artists and will not be replaced immediately, Arthur Treiffessen, who had been in the concert dept., has exited the organization.

The Treiffessen move made way for Jerry Perrenchio, who reported Monday (22) to the New York office, where he will work in concerts and one-nighters. He had been a UTM veepee and former MCAnik who went over to GAC when it absorbed UTM.

GAC is apparently streamlining its personnel in New York and will probably trim staffers in its out of town offices as well. During the previous week, Judy Kyle, of its club date dept., and Jesse Strum, who worked one-nighters, exited. Another change was in the Coast sector, where Ira Okun resigned the cafe dept. to go with the William Morris Agency.

Larry Barnett, GAC board chairman, is now in Europe surveying the GAC setup. With him was GAC president Herbert J. Siegel, who returned late last week.

Two Quit in Chi

Chicago, July 23.

The shakeup in General Artists Corp., following the takeover of the board chairmanship by former MCA-er Larry Barnett, has reached the midwest office of the talent agency.

Marvin Josephson, who handled niteries (also ex-MCA), and Mignon Hickman, who was in charge of club dates, resigned from the Chi GAC office last week following a meeting between the agency's personal appearance prexy Buddy Howe and Chi GAC chief Lee Wolfberg. Wolfberg said that he and Howe are currently considering replacements for the resignees.

E. O. Stacey recently joined the Chi GAC office to handle outdoor events, and T. B. Scarning has been hired to cover one-nighters.

Ben Goffstein to Vegas Pioneer as Gen. Mgr.

Las Vegas, July 23.

Ben Goffstein, who resigned as Riviera Hotel prexy in January, last week was named general manager of the downtown Pioneer Club.

Tommy Callahan, Pioneer prexy, and majority stockholder Al Parvin who made the announcement, said Goffstein would assume his duties immediately. Goffstein has been given an option to buy shares, which he says he will do as soon as he gets approval from the State Gaming Control Board. Other stockholders are Harry Goldman and Harvey Morse.

The move marks a return to the downtown area for Goffstein, who came here 18 years ago to be associated with the Las Vegas Club. After that he went to the Flamingo, then to the Riviera.

Talent Rides Again In Gene Autry's Sahara Inn, Chi

Chicago, July 23.

The Sahara Inn, recently purchased by the Gene Autry Hotel Corp., will resume entertainment in its Celebrity Lounge and posh Sultan's Table dining room in about two weeks. It will not, for the time being, reopen the Club Gigi, its largest show room and previously a top name talent showcase.

Autry has retained Merriel Abbott, longtime talent coordinator for the Hilton hotels, to book acts for the Sahara. Only a short time on the job, she has run across a serious problem in that the musicians' union wants the Autry management to pay some $54,000 owed to musicians by the previous owner, Manny Skar. Skar was forced into bankruptcy after building and owning the motel slightly over a year.)

Negotiations between Local 10, Chicago Federation of Musicians, and Miss Abbott were at an impasse last week. Music tradesters say that previous court decisions have generally took the line that the new owners are not responsible for such debts unless it can be shown that the sale of the club was specifically to avoid payment.

Miss Abbott told VARIETY that the Celebrity Lounge would return to the sort of lounge acts it had featured before. The Sultan's Table, which had a violin sextet, will have a "show policy," according to Miss Abbott, but the type of entertainment has not yet been determined.

Employment Hike Cheers Twin Cities' Cafe Owners

Minneapoils, July 23.

Twin Cities' exhibs and nitery owners find rising local employment figures one of the probable reasons for a current biz pickup they're experiencing. The figures also are generating optimism among entertainment purveyors generally.

During June, according to a just released Minnesota Employment Security Department report, Twin Cities metropolitan area employment soared to a new all-time high for the month. In the five-county area total non-agricultural employment zoomed to 603,472, representing a 10,000 gain over the corresponding month a year ago.

Most of the job growth was in retail trade, services and government. Manufacturing employment is remaining stable, but construction is showing unusual strength. Average weekly earnings also are up and this, of course, undoubtedly is beneficial for amusements.

Separate Casts to Glide Fair's 'Ice-Travaganza' Into 38 Shows Weekly

"Ice-Travaganza," to be produced in the New York City Bldg. at the N. Y. World's Fair, will be populated by two separate casts which will enable producers Dick Button & Paul Feigay to offer 38 shows weekly.

The show will be presented on 12 individual stages and six revolving stages. It will also have an indoor ski run on an endless moveable belt. Special equipment will permit entrances from the ceiling. Will Steven Armstrong will design the sets, and Winn Morton will do the costumes.

The building to house the show is one of the holdovers from the 1939-40 World's Fair. One half will contain a scale model of New York City, and the other half will have the icer.

McPherson, Ace Figure Skater, to 'Holiday on Ice'

Knoxville, Tenn., July 23.

Don McPherson, a world champ figure skater, has been signed for a six-week guest star appearance with "Holiday On Ice" which has its 1964 world preem at Knoxville Civic Coliseum Aug. 14. The troupe is now rehearsing here.

Ruth Tyson, executive producer of the show, says McPherson will do his Olympic Championship routine. The 18-year-old Canadian star recently signed with Dick Button and Paul Feigay to play in the New York World's Fair Ice Show during 1964-65.

Catholic Censor an Extra Hazard For Mgt. of Ottawa's 1st Cabaret Theatre

By PAUL A. GARDNER

Ottawa, July 23.

This capital's first cabaret theatre is strictly French lingo and faces the possibility of a conflict with the district Roman Catholic censor.

Le Theatre du Pont Neuf, run by 25-year-old director Gilles Provost, is in its third ten-night run in la Salle Alfred de Musset of Raoul Landriault's new, artistically decorated Motel de Ville. It's in largely French-speaking Eastview, a town surrounded by Ottawa, on which it draws as well on trans-river Hull, Que. A French version (by Pol Quentin) of William Diner & William Morum's "The Late "Edwina Black," closed Saturday (20).

After Andre Roussin's "Nina," which opens tomorrow (Wednesday), and Pierre Barillet's "Le Don d'Adele" (which was musicalized as "The Amazing Adele" and flopped on Broadway), Provost will do "La Lune est Bleue," with his comely wife Loise Provost in the lead. "The Moon is Blue" long elicited hierarchical frowns and Otto Preminger's screen version, released sans Code seal, was condemned by the Legion of Decency.

Provost has had no complaints about "Moon" yet, but has been told by another director that he was warned by the church's area censor not to do "Mort Sans Sepulture" (Death Without Burial) or Jean-Paul Sartre's "Respectful Prostitute" and "No Exit"—both of which Provost plans to do next season. Beginning in September, he'll do Wed.-Sat. performances only for four weeks—16 performances each May.

Stage in Motel de Ville's downstairs cabaret theatre is only 20 x 12, 8-1/2 feet high, and four inches above the floor; but Provost is used to tiny acting areas. He previously did shows at le Grenier Theatre (now condemned as a firetrap) in Hull, where if anyone in the front row crossed his legs he was liable to kick an actor.

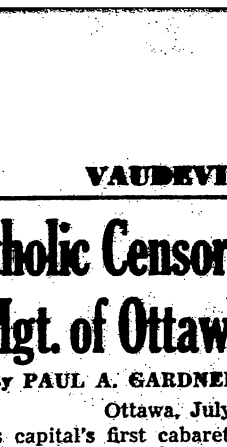
In his second show here he had eight people on stage at once, all acting in lively Gallic fashion, and it didn't seem crowded. Lighting is all from room rear, but dimmers have now been moved backstage, where there are two small dressing rooms.

Room holds 80 comfortably, but has jammed in 125 (at $1.25 admish, tall drinks 95c up, cheese and crackers on the house) on weekends. It's gently air-conditioned.

Opener "Quand le Chat N'est Pas La" by Paul Vendenberghe, drew 600 for the run (excluding Sunday, when liquor can't be served); second — "Les Jours Heureux" by Claude Andre Puget —550; "Edwina Black" drew lighter. Acting level is considerably higher than off-Broadway average. There's a pool of experienced actors here, with French-language tv station CBOT originating some shows; but all have other jobs.

"The No. 1 Flamenco Dancer." WALTER WINCHELL

"Sensational Flamenco dancer." EARL WILSON



LUISITA SEVILLA

Just Concluded 4 WEEKS HOLDOVER ENGAGEMENT

Grand Opening of

The New York Hilton

"Display of all-around excellence." Jose, VARIETY

"A vivacious, talented artist of consummate skill." THE NEW YORKER

Personal Management
JOHN ROGERS ASSOCIATES
John Rogers Kielty
58 West 56 St., New York, N. Y.
PLaza 7-0032

The Bear, Chi Folk Cafe, Folds; Future Uncertain

Chicago, July 23.

The Bear, the folk nitery that opened a few months ago in the building that once housed the old L'Aiglon Restaurant, has folded. An attorney for the club said that it may reopen under new management, but that its future was uncertain at this point.

The shuttering occurred a week before an ex post facto hearing at which the spot's liquor license was revoked by the city for alleged soliciting for prostitution in the club. The girl was never tried, but Chicago law permits the License Commissioner to make his own determination. Owners of the club were Howard Aulk, John Brent and Walter Reilly.

Goulet-Lawrence Rack Up 82½G in Det. Stand

Detroit, July 23.

The Robert Goulet-Carol Lawrence Show grossed a capacity $82,500 in its one-week run at the Fisher Theatre here, ending Sunday (21). Miss Lawrence missed the last four of the eight performances because of laryngitis. There were no refunds.

Layout moved to the State Fair, Dallas, for a two-week run.

DONNA LYNN
Jimmy Durante's SINGING PROTEGE
13—GOING ON STARDOM!
EPIC Release:
"DONNA LOVES JERRY" b/w
OH, I'M IN LOVE
(with George Maharis)
McClendon Agency TN 7-2287

ZANY... BOX OFFICE Champs

Harmonica RASCALS

AMERICA'S FOREMOST NOVELTY ATTRACTION

SID HOWARD, 1576—53rd St., Brooklyn 19, N. Y., UL 1-8500

AMERICANA'S LINEUP

Pearl Bailey, Ella, Diahann, Mathis and Burns & Provine

Pearl Bailey is shifting her New Year's Eve Gotham booking from the Waldorf-Astoria to the Americana Hotel this winter. Ella Fitzgerald follows her for the February slot.

Diahann Carroll is set for November and Johnny Mathis may either reopen the fall season in September or be slotted some other month. The new George Burns-Dorothy Provine act will play the Americana in October.

Israeli Exhibit Set for N.Y. Fair Despite Gov't Exit

There will be an Israeli exhibit at the New York World's Fair even though Israel itself bowed out as an official participant sometime ago. The American-Israel World's Fair Corp., a group formed specifically to participate in the event, has signed to construct a pavilion at the Fair which will depict the history and culture of the Jewish people as well as display the products and services of Israel. Pavilion will be built on a site of 14,450 sq. ft. in the International section.

Israel and the Soviet Union were the two major withdrawals from World's Fair participation. However, no private concern has yet been formed to sponsor a Soviet exhibit as has been done in the case of Israel.

The sponsorship for the Israeli pavilion is chairmanned by Nathan Straus 3d, chairman of Straus-Duparquet, a firm of restaurant outfitters. The Pavilion's board includes William Ruder (& Finn), Maxwell Rabb, former White House aide; Theodore R. McKeldin, former governor of Maryland; Label Katz, national president of B'nai B'rith; attorney Phillip Willkie, Joseph McGoldrick, former Comptroller of the City of New York, and Rabbi Irving Miller, president of the American Zionist Council.

The Israeli setup is similar to an abortive one tried for France. A private corporation was formed to erect a pavilion to be underwritten, without official French government participation, by various individuals and concerns. France cannot participate in the N.Y. Fair because it isn't sanctioned by the Bureau of International Exhibits headquartered in Paris. The private group failed to raise the necessary cash and project had to be abandoned.

TODD JR. MULLS ARENA DATES FOR '80 DAYS'

Mike Todd Jr. is mulling presentation of his "Around the World in 80 Days" in arenas and auditoriums when it completes its current run at the Amphitheatre, Jones Beach, N.Y. He's now talking to various arena operators about the project.

However, a lot of problems are still to be ironed out because of the scope of the show. Whether it will have water sequences is still to be determined, although Todd is studying the possibility of carrying a huge tank for the marine sequences.

Opus is based on the film made by the late Todd Sr., which was a top moneymaker on a hardticket policy.

Basin St. East, N.Y., On Weekends Only Policy

Basin St. East, N.Y., which closed its regular season last week, will continue until late summer with weekend operations. Spot will open Fridays and Saturday. First three weekends will have Duke Ellington Orch and Lambert, Hendricks & Bavan. On Aug. 9 and 10, Ellington will alternate with the Ahmad Jamal Trio.

Starting Aug. 16-17, Jamal will share the bill with Carmen McRae and the Herbie Mann Sextet for two weekends. The spot may resume on a regular schedule after that.

Yank Circus SRO in Moscow Debut, Black Market Peddles Scarce Seats

By HAROLD MYERS

For the first time, an American circus is playing in Moscow, and though the Moscow State circus is probably the best show of its kind in the world, the Yank contingent is enjoying a resounding success. The 2,100-seat, one ring circus theatre has been a sellout from the start, and there is a black market for tickets. This reviewer was invited to sell his ducats while entering the theatre.

The show, mainly comprising acts recruited from Ringling Bros., was packaged by Morris Chalfen, who will present the Moscow State Circus in the U. S. in the fall. It is a private enterprise arrangement, with the full approval and blessing of the U. S. State Dept. Harry Hirsch, who has been associated with State Dept. tours for the past four years is company manager, and Wayne Larey is production manager.

The American company does not collect a share of the gross, but receives a nominal per diem fee from Soviet authorities. Chalfen hopes to recoup when the Moscow company goes to the U. S.

The engagement in the Russian capital, which started July 4, continues until July 24. The show then moves to Leningrad for a month, and will wind its tour in Kiev on Sept. 15. The 50-strong company, which was transported to the Soviet Union in a U. S. charter plane, will fly back under Russian auspices.

American Circus in Moscow

Moscow, July 15

Tenners (4), *Hammond's Birds, Kinko Clowns, Wells & Four Fays, Cesar, Galla Shawn, Robert de Vasconcellos, Ferroni duo, Gerard Soule, Palacios* (4), *Shyrettos & Joe Jackson Jr., Fredonias* (5), *Bob Top; Konyot & His Chimps, Unus, Kossmayer, Harold Alzana, Moscow State Circus Orch* (37). *A Moscow State Circus Theatre, July* 14, '63. *One rouble, 90 kopecs top (about $2).*

Muscovites are enthusiastic supporters of the arts from vaude to ballet and the mere novelty of a circus from the U. S. is guaranteed to intrigue them. On night caught, the audience was a little slow in getting warmed up, but soon were unrestrained in their enthusiasm. They were particularly enthralled by the fact that, with one exception, the high wire acts don't use a safety net—something the Moscow circus never does.

One of the high wire artists, Miss Ilona, was unable to do her act because of a minor back injury. But Galla Shawn does a sensational look ma, no hands, head balancing routine on the trapeze. Gerard Soule draws gasps from the audience as he catches himself with his heel on the trapeze. The Palacios—three men and a girl—do some fancy mid-air acrobatics. Harold Alzana closes the show with an exciting high wire routine, including a skipping bit which won tremendous applause.

For comedy and novelty, there are Miss Hammond's performing cockatoos; Roberto de Vasconcellos and his educated, fox-trotting horse; rola bola balancing by the Ferroni duo; a superb piece of mime by Joe Jackson Jr. on a bicycle that keeps falling apart; some nifty roller skating on a miniature rink about 30 feet above the stage by Bob Top; fantastic contortionism by Kinko in a midget car, and an extremely funny item provided by Kossmayer and his obstinate mules. Although stooges obviously respond to the challenge to ride the mules, this act amuses the Muscovites more than any other.

Also okay, though following a more conventional pattern, is Cesar's juggling act on the slack wire. At one time he balances a candelabra on his head, and manipulates three clubs, five spinning balls and several hoops. The Tenners score in the tough opening slot with their display of whip cracking and rope spinning, in which one of the girls knocks the top off a Coke bottle with one crack of the whip.

Shyrettos' dancing on bicycle and unicycle routines are effective. The acrobatic tumbling by the Fredonias' family act, and the one finger balancing by Unus also garners plenty applause.

The audience demonstrated its enthusiasm by greeting the finale with prolonged rhythmic handclapping, which was quickly followed by more persistent applause as one of the artists expressed the hope that the troupe had made its contribution towards better understanding between the two countries. And indeed, the average Russian man in the street is a firm believer in the values of the cultural exchanges between the Soviet Union and the countries in the West.

The WORLD'S FAVORITE GOSPEL & Blues SINGER

SISTER ROSETTA THARPE

Held Over Until Aug. 5

EIGHTH WONDER CLUB

New York City

For Bookings
Write — Wire — Phone
JOLLY JOYCE AGENCY
58 West 48th Street
New York 36, N. Y.
PLaza 7-1786 PLaza 7-1530
Philadelphia * Las Vegas * Europe
BOOKING DIRECTION: Van Joyce

"THE COMEDIAN"
The Only Real Monthly
PROFESSIONAL GAG SERVICE
THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST

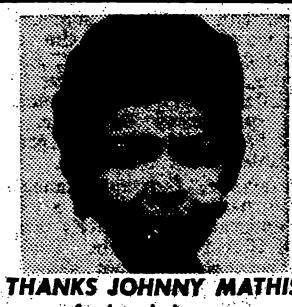
Now in its 152nd Issue, containing stories one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits ideas, intros, impressions and impersonations, political, interruptions, Thoughts of the Day, Humorous Views of the News, Vignettes, etc. (20 Pages).

$25 YR.—SINGLE ISSUES $3
Foreign
$35 YR.—SINGLE ISSUES $4
No C.O.D.'s
BILLY GLASON, 200 W. 54th St.
New York City 10019, CO 5-1316

★ JACKIE KANNON ★

G.A.C.

Direction:
Harry Adler,
165 West 46th St
Rm. 508; N. Y.



THANKS JOHNNY MATHIS
for introducing me
Gina

TO ALL AGVA MEMBERS

U.S. GOVERNMENT SUES AGVA

PRES. JOEY ADAMS, BOBBY FAYE AND AGVA ATTORNEY HAROLD BERG HAVE BEEN ORDERED INTO COURT BY YOUR GOVERNMENT TO ANSWER CHARGES OF VIOLATING TITLE #3 OF THE U.S. LABOR ACT.

VOTE FOR THE JACK HALEY SLATE AND ELIMINATE THIS WANTON WASTE OF YOUR MONEY.

[1] SENATOR JACOB K. JAVITS SAYS

"MY OWN KNOWLEDGE ABOUT THIS PROFESSION AND THE FINDINGS OF THE SUBCOMMITTEE AS TO ABUSES, LEAD ME TO BELIEVE THAT THERE IS AN URGENT NEED, FOR AN EFFECTIVE UNION IN THIS FIELD."

VOTE FOR THE JACK HALEY SLATE AND GET AN EFFECTIVE UNION.

YOUR NATIONAL TREASURER REPORTS

AGVA COLLECTED $105,198.95 IN THE YEAR 1962 . . . SPENT EVERY PENNY OF IT AND $55,536.90 MORE . . . YOUR MONEY.

VOTE FOR THE JACK HALEY SLATE AND GET OUT OF THE RED WITH SANE MANAGEMENT.

[2] U.S. GOVERNMENT INVESTIGATING COMMITTEE STATES

"A UNION IS A BANDING TOGETHER OF WORKERS SO AS TO IMPROVE *THEIR WAGES* AND *WORKING CONDITIONS*. THE AMERICAN GUILD OF VARIETY ARTISTS AS DEMONSTRATED IN HEARINGS BEFORE THIS SUBCOMMITTEE, FAILS TO PERFORM THIS PRIMARY AND BASIC FUNCTION."

VOTE FOR THE JACK HALEY SLATE AND CORRECT THIS ABUSE.

LEGAL FEES

OVER $200,000 HAS BEEN SPENT BY YOUR UNION HEADS ON IRRESPONSIBLE COURT TRIALS. "AND MORE COMING".

VOTE FOR THE JACK HALEY SLATE AND ELIMINATE THIS DISSIPATION OF YOUR FUNDS.

[3] U.S. GOVERNMENT INVESTIGATING COMMITTEE STATES

"THE AMERICAN GUILD OF VARIETY ARTISTS NOT ONLY HAS NOT *DEFENDED* THE *RIGHTS* OF ITS MEMBERS, BUT, IN MANY CASES HAS OPERATED *AGAINST THEIR INTERESTS*."

VOTE FOR THE JACK HALEY SLATE AND HAVE YOUR RIGHTS DEFENDED.

---

[1] U.S. Senate Subcommittee Report—Page 62

[2] U.S. Senate Subcommittee Report—Page 56

[3] U.S. Senate Subcommittee Report—Page 56

EXOTIC DANCERS

AMATEUR EXOTICS ARE STEALING THE JOBS OF THE PROFESSIONAL EXOTICS . . .

VOTE FOR THE JACK HALEY SLATE AND HAVE THIS SCAB PRACTICE STOPPED . . WITH GOOD MANAGEMENT IT WOULD NEVER HAVE BEGUN.

— o —

VOTE FOR JACK HALEY AND HIS SLATE

AGVA silenced the voice of former President of the American Gulid of Variety Artists, PENNY SINGLETON, on two successive years by their "KANGAROO COURT TRIALS AND TACTICS."

Is Joey Adams afraid to face opposition?

HAVE WE NOT SEEN PENNY SINGLETON PERSECUTED?

HAVE WE NOT SEEN NATIONAL OFFICIALS STRANGLING AGVA?

HAVE WE NOT SEEN VICE PRESIDENT JACK HALEY'S LETTER SUPPRESSED?

HAVE WE NOT SEEN KANGAROO COURTS—NOT DEMOCRACY —AND HAVE WE NOT SEEN AGVA *"DEPRIVE* ITS MEMBERS OF WORKMEN'S COMPENSATION—SOCIAL SECURITY—UNEMPLOYMENT INSURANCE AND OLD AGE COMPENSATION."

For FAIR PLAY and Principle, VOTE FOR THE SLATE BELOW.

THE BETTER AGVA COMMITTEE SLATE

1st Vice Pres.—JACK HALEY

2d Vice Pres.—JOHNNY WOODS

3d Vice Pres.—PAUL VALENTINE

Recording Sec't—ROY ROGERS

Treas.—RUSSELL SWANN

For NATIONAL BOARD

Atlanta—GEORGE PETRAS

Buffalo—PAUL BENSON

Detroit—TOMMY TIMLIN

Kansas City—BUDDY HUGHES

Philadelphia—DICK JONES

San Francisco—ERNIE FAST

NATIONAL BOARD AT LARGE

Will Ahearn	Peter Man
Joe Evens	John Shirley
Don George	Frank Keenan
Johnny Gibson	Bill Talent

— o —

"If Jack Haley says this slate is good . . . it is good. Because he is good."

JACKIE GLEASON

"I've known Jack Haley for 25 years. His reputation is impeccable."

DANNY THOMAS

"How come I've known Haley for 40 years and I'm younger than Thomas?"

JACK BENNY

"I have had only two partners in my life . . . Eddie Cantor and Jack Haley ('Showtime'). If you follow h's wisdom you can't go wrong."

GEORGE JESSEL

"If the United States Government said the present regime has not fought for the rights of the members—I say vote for Jack Haley and his Slate."

ROSE MARIE

We also ask for the help, of the approximately 60 per cent of the membership, who have not been voting in the past years to VOTE NOW and help us bring fair play and principle back. Don't be fooled by the glowing terms, publicity and promises of the Administration. IT IS ELECTION TIME—*THIS TIME IT'S FOR TWO YEARS—STOP THEM!*

Paid Political Advertisement

Paris Vaude Houses Press for Govt. Subsidy as Summer Withers Boxoffice

Paris, July 23.

With summer hardly a season for vaude, most houses staying open have turned to revues to entice visitors. Last summer, which was only fair, was saved a bit by the draw of local rock & rollers. But reps of most vaude theatres now insist they need government help to keep going.

They point out that besides state subsidized legit and lyric offerings, there are government schools, aid to films and training of technicians in these fields. But not a cent to music hall and circuses, despite the heavy taxes they pay.

It is felt a little of this money poured back could keep up these key show biz facets. Circuses are in a bad state, and it is disk names' popularity that keeps vaude houses going. The public seems inclined to see platter personalities in the flesh. But too often these voices fail on the boards.

Too many are still mainly amateurs and have no true stage presence and knowhow. This may alienate many vaudegoers, it is felt. Some schooling, provided the talent is there, could help give the record names poise and some measure of stage knowledge, it is thought. A school backed by the government, like the Conservatoire for Comedie - Francaise actors, could assist in this sphere.

Moscow Circus' Click

The Moscow Circus was a wow here recently and proved the efficacy of thorough preparation. Directors, of course, know that no amount of training can replace talent and roadwork with audiences, but it would help. They also feel they can use subsidies for refurbishing houses and procuring bigger and better international acts.

Vauders and circus people also chafe at Culture Minister Andre Malraux having referred to them as "minor arts." They feel that theirs is a true, direct public entertainment and art which have spawned most of the great names in other show biz areas. With Malraux's insistence on bringing art to the masses, they wonder why he frowns on the most popular entertainment media.

Paris is probably still the top vaude centre in the world with four regular houses and several parttimers. The Olympia, considered the flagship, brought vaude back with a bang in 1953 when Bruno Coquatrix converted it from films back to its original house status. Stars got public contact and many new ones were launched.

But names later feared overexposure and soft-pedaled house stints or turned to one-man shows. Record companies realized the importance of in-person dates and helped with lobby sales kickbacks and advertising. However, vaude's revival began to ebb. Sometimes a big Yank name helped but the fees were stiff.

Names Come Back

Over the past season local rockers began to get audiences and bigger names began to return. Besides the Olympia, the nabe Bobino and Europeen fared okay while the weekend Concert Pacra was mainly a tryout spot and oldtime monument. The Alhambra devoted itself to a musical all year.

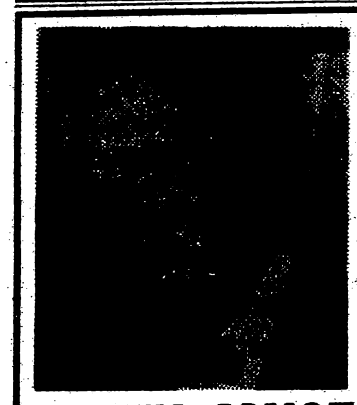
The Olympia also has side jazz concerts and was able to get Ray Charles for a few weeks. It also has a promise for a two-week stay by Sammy Davis Jr. next season after his sock one-nighter benefit last May.

Coquatrix has his '63-'64 season lined up which will have some names, top rockers and a few U.S. stars. Olympia will have youthful r'n'r draws Johnny Hallyday, Richard Anthony, Francoise Hardy and Sheila French.

Also due are straight and dramatic singers like Edith Piaf, Colette Dereal, Leny Escudero, Charles Aznavour, Les Compagnon De La Chanson (9), Gilbert Becaud, Yanks Ray Charles and Sammy Davis Jr., Canadian Paul Anka and British singer Petula Clark.

Alhambra may have one-man shows and revues, the Bobino, Europeen and Concert Pacra their seconds on the Olympia and trying out newcomers, while several one-man shows, namely Maurice Chevalier, will also liven the vaude picture.

But a school or better source for local and foreign stars and acts are needed. On the other hand Paris can still give an act plenty of playing time via its houses and boites. Coquatrix seems bullish and vaude remains an integral part of the Paris show biz scene.



JIMMY JOYCE
(4th Engagement)
LATIN QUARTER
NEW YORK
•
August 7th thru 20th
Thanks to
E. M. LOEW
ED RISMAN
and
HARRY DRAKE
•
Personal Management
VIC ROCCO
250 West 57th St.
New York 19, N. Y.

ORRIEL SMITH
SONGS WITH GUITAR
Now at
Gerde's Folk City
11 W. 4th St., New York City
"Arresting coloratura voice."
N.Y. TIMES

WANTED TO BUY
HAND PUPPETS WITH MOVING MOUTHS, ANIMAL OR HUMAN CHARACTERS
Write Box #V-3488, VARIETY
154 W. 46th St., New York 36

Now at the TRAYMORE
ATLANTIC CITY, thru Sept. 1st
The
MARCO RIZO TRIO
(Booked Through MID '64)
Contact: Business Mgr.: NADINE KENT
TRAYMORE HOTEL, Atlantic City
Phone: 344-3021 Ext. 252

Vaude, Cafe Dates

New York

Hildegarde into the Crown & Anchor, Provincetown, Mass., starting July 28 . . . **Jerry Vale** to the Royal Manor, Wall Township, N.J., Aug. 8 . . . **Erna Engel**, of the William Morris Agency, back after major surgery . . . **Dillards** into The Shadows, Washington, Sept. 30 . . . **Dorothy Loudon** set for the Deauville, Miami Beach, Jan 24 prior to her Feb. 5 date at the Persian Room of the Plaza . . . **Carol Channing** pacted for the Palmer House, Chicago, starting New Year's Eve . . . **Amin Bros.** into the Latin Quarter Sept. 4 . . . Singer **Mike Allen** signed with Ashley Steiner-Famous Artists.

Chicago

Kaye Ballard set for Mister Kelly's Sept. 23-Oct. 6 . . . Lineup for the Gate of Horn has **Addis & Crofut** July 30-Aug. 11, **Joe & Eddie** Aug. 13-31, **Phoenix Singers** Aug. 20-Sept. 1, **Willard & Greco** Sept. 3-22 and **William Clauson** and **Jean Redpath** Oct. 29-Nov. 10 . . . **Dick Smith** currently at the Thunderbird Motel, Miami Beach . . . **Mimi Benzell** plays The Club, Birmingham, Ala., July 29-Aug. 3 . . . **Dagmar & Dick Hinds** down for the Chateau Club, Cleveland, July 22-27 and the Holiday House, Pittsburgh, Aug. 26-Sept. 5 . . . **Al Hibbler** is at the Vegas Bar, Philadelphia, July 22-27 . . . **Juliet Prowse** returns to the Vapors Club, Hot Springs, Sept. 12-21 . . . **Three Suns** into the Colony Club, Omaha, Aug. 8-15 . . . **Winds of Notre Dame** set for Huddle Embers, Indianapolis, July 28-Aug. 3.

San Juan, P.R., Cracks Down on Prosties—Calls Them a Bar to Culture

San Juan, July 23.

A thorough crackdown on prostitution in San Juan was announced last week by the Commonwealth Justice Dept. Legal steps have already been taken to close down several houses of ill repute in the metropolitan area on the island's "public nuisance" Law.

The action will undoubtedly affect the city's nightlife. Many of the bar nightclubs, particularly around the dock area, are in the same building with shabby hotels. After the "little guys" are closed down, the Justice Dept. will probably focus its efforts on several of the "plush" operations in the heart of the city.

One of the chief problems in combating centres of prostitution is the great variety of legal dodges by which the businesses manage to continue operating in spite of being charged as disorderly establishments.

Details of the campaign were discussed at a meeting of top department officials and a representative from the Police Dept. A spokesman reported that the department is already acting to enforce a law through which houses of prostitution can be legally declared "public nuisances.,,

The crackdown will focus first on Old San Juan, "where cheap houses of prostitution abound." The horde of pay for play girls has been one of the chief obstacles to the efforts of the Institute of Puerto Rican Culture to restore the attractions of San Juan as a residential area.

One of the principal houses of ill repute, located on Cristo St., Old San Juan, closed down recently through the action of Fomento (The Government's Economic Development Agency), which bought the building several years ago for the double purpose of restoring it and eliminating the combination bar-hotel business. The bar has since moved to a new location on the waterfront.

Billy Daniels Bows New Honolulu Supper Club

Honolulu, July 23.

Hutch's Supper Club, housed in a new building near Honolulu airport and major military bases, opened Saturday (20) with Billy Daniels as initial headliner.

Art and Dotty Todd have been booked in as "regulars" on the entertainment roster put together by Wilson J. Hutcheson, who recently retired from the Air Force after several years of operating military clubs.

Allan Sherman's Wow 38G

Hollywood, July 23.

Allan Sherman and friends set a Friday (19) night record at the Hollywood Bowl.

Comic with New Christy Minstrels played to 16,076 (virtual capacity) attendance and clocked wow $37,931 b.o.

Cincy's Surf Club Mgr. Drops 50G Pact Breach Suit Vs. Frank Fontaine

Cincinnati, July 23.

Erwin C. Hoinke Jr., manager of the Surf Club, has withdrawn a $50,000 suit in Federal District Court here against Frank Fontaine for alleged breach of contract and revenue loss. The comic cancelled a $4,000 agreement for an engagement early last June at the 300-seat nitery in Western Bowl. The contract contained the AGVA play or pay clause.

Hoinke said it would be difficult to have personal service of summons on Fontaine in Ohio and to establish any amount of profit if the engagement had been played. Also, he added, he expects a $4,000 payment from Fontaine.

Presently, Hoinke said, he is undecided about continuing the nitery operation or converting the room into a billiards parlor.

After signing the Surf contract, Fontaine's increasing popularity via the Jackie Gleason tv show hiked his weekly figure to $12,500.

Closing of the Surf Club would leave Greater Cincinnati without a nightclub offering top names.

A long darkened deluxe cafe, the Lookout House, near Covington, Ky., reopened last week in glamorous $1,500,000 transformation as the No. 1 dining spot in this area. Now the New Lookout House, it has nine dining rooms and two cocktail lounges. Owners are Robert and Richard Schilling, longtime Kentucky restauranteurs.

Original spot, operated for years by the late Jimmy Brink as a casino, gave way to Beverly Hills, in nearby Newport, Ky., which continued with bigtime floorshows until closed for gaming in 1961.

Las Vegas

Continued from page 55

sum, and more often the second place on a bill.

In addition, the bonifaces have learned to accept the situation that some topliners belong to a particular hotel. They feel that it would be a breach of faith and friendship to start stealing names. Headliners still shift, of course, but generally with the implied or actual consent of the hotelier who may be anxious to get the star to play elsewhere.

The Sands Hotel still has the most solid lineup of names and operator Jack Entratter rarely has to worry where his next attraction is coming from. With a permanent roster which includes Frank Sinatra, Dean Martin, Jerry Lewis, Sammy Davis Jr., Red Skelton, Danny Thomas, Nat King Cole and a few others Entratter's sole problem is to slot them properly.

The other hotels have also developed their own set of names who do well for them. El Rancho, which burned down a couple of years ago, stayed in business with only a few faves. Most have gone over to the Flamingo which does well with them.

Stan Irwin, talent buyer for the Sahara, has also developed his own roster of talent which returns annually. The Desert Inn, with headliners such as Jimmy Durante returning yearly, still scouts around for new names but has any number of suitable topliners to call upon.

The Thunderbird is permanently bound to the legit policy. The Dunes, current with "Guys & Dolls," alternates with names as does the Riviera, now playing names, but which will install "My Fair Lady" Oct. 22. The Tropicana, with The Folies Bergere, and the Stardust, with "Le Lido de Paris," do well with the French imports.

The net result is a static Vegas situation which is good for the hotelmen, but not too good for agencyites. However, the agents count on the natural erosion of names plus shifts in tastes to ultimately break the stranglehold of the present roster of headliners.

Bottle Clubs

Continued from page 55

are voicing the opinion that relaxing the time hobble will constitute a hypo for the city's liquor industry, and even establishments with more than 4,000 square feet of floor space and 200 seats, previously permitted to stay open from one to 11 p.m.

Many factions consider the restricted hours for dispensing alcoholic beverages a definite detriment to promoting the Sunshine City as a convention site and the area as an entertainment mecca, pointing out the availability of liquor in neighboring Hillsborough County's Tampa, where any reveler in Pinellas County still capable of negotiating one of the two bridges spanning Tampa Bay can continue bar imbibing to three a.m.

RICKI DUNN IS A THIEF!

NICK LUCAS
Now Appearing
HARRAH'S
Tahoe, Nev.

WANTED DEAD OR ALIVE
More audiences like General Motors, Shell Oil Co., IBM, and leading Hotels and Clubs from coast to coast, who enjoyed the hilarious antics of
COMEDY WAITER ARTIE ROBERTS
Contact: ROBERT REXER
1674 Broadway, N.Y.C., CI 5-3660
P.R.: GEORGE Q. LEWIS
360 First Avenue, N. Y. C., SP 7-6210

BUCK BUCKLEY
QUARTER WIT
Currently

Casablanca Hotel
Miami Beach

BILLY GLASON'S FUN-MASTER
PROFESSIONAL COMEDY MATERIAL
For every branch of theatricals
"WE SERVICE THE STARS!"
35 Gag files $15, plus $1 postage
FOREIGN: 35 for $30
• 3 Parody Books, per Bk. . . . . $10 •
• 5 Blackout Books 1-2-3 Each . . $25 •
No. 4 for $35—No. 5 for $30
• Minstrel (white face) Budget $25 •
• "How to Master the Ceremonies" •
$3 PER COPY . . . NO C.O.D.'s
BILLY GLASON
200 W. 54th St., N.Y.C. 10019 CO 5-1316
(We TEACH M.C'ing and COMEDY)
(Let a real Professional train you)

Top Comedy Material
by a great comedy writer. Send only $10 for 10 monologs, 10 dialogs, 5 skits, 10 parodies, 5 gag files, etc. Or send for free price list to
LAUGHS UNLIMITED
166 W. 45th Street, New York City

Cocoanut Grove, L. A.

Los Angeles, July 17.

Tony Martin, The Martones, Freddy Martin Orch, Rhythmic Strings of Allyn Ferguson; $3-$3.50 cover.

Althogh Tony Martin still sings many of the numbers in his current stint at the Grove that he has on previous visits, it's unlikely that his audience at Tuesday night's opening (16) would have let him go without including them. On this trip, Martin carries the entire show, supported only by The Martones, a sharp vocal quartet well suited to the master and capable of holding attention on their own merits.

From Freddy Martin's intro medley—"Cavalcade of Bands"—it was evident that nostalgia would be the keynote of the evening, a mood well suited to the star, who added to it with songs and comments. Although he didn't take listeners back into his past as far as 20th-Fox's 1936 "Sing, Baby, Sing," which introduced him and a song, "When Did You Leave Heaven?," his alternating oldies with current hits, climaxing with a sock medley of 11 Jimmy McHugh tunes, gave the customers what they came to hear.

The celeb-studded opening night crowd, which included everyone from "La Cyd" to "El Cid," was strongly responsive, even when Martin interspersed his vocal offerings with occasional chatter. His best remarks centered on a discussion with studie heads on a proposed film version of his life and his rejection of their suggestions as to who should play him—Bobby Rydell, Fabian, Sammy Davis Jr., Bobby Darin, and Eddie Fisher ("I'd like to play his life!").

Whether planned or accidental, Martin's troubles with the lyrics of "Call Me Irresponsible" provide a running gag for the rest of the evening.

Besides musical support of the singers, Freddy Martin and his orchestra also play for dancing, alternating with the Rhythmic Strings of Ailyn Ferguson, to provide almost constant music during the evening.

Show, in though July 28, will be followed by Pearl Bailey on July 30. *Robe.*

Suttmiller's, Dayton

Dayton, O., July 15.

Jennifer Marshal, Ricki Dunn; Danny Martin Orch; no cover or minimum.

Sexy song stylist Jennifer Marshal and magi Ricki Dunn provide a real swinging variety show.

A whistle-bait figure enhances the pleasing voice displayed by Miss Marshal on some unusual song material, particularly "Daddy, Surprise Me" and a new arrangement of "As Long As He Needs Me." Much of the rapport she gets with her audience is due to her ability to carry on a running gag, working the first names of male customers into some of the words of the songs.

Dunn's knack for sleight-of-hand was gained on the carnival circuits. Later he gets men up from the audience on stage to help put over his act. He lifts all sorts of valuables, while carrying on a humorous line of chatter, including the shirt-off-the-back bit with a stooge. He has the ability to josh the customers without being offensive. *Plat*

Blue Angel, N.Y.

Meg Myles, Len Maxwell, Wayfarers (4), Frank Owen, Dudley Moore Trio; $6 minimum.

Max Gordon has provided an interesting bill for the dog days of the year. This layout will catch whatever stray business there is in the intime belt, and the bill's longevity will depend largely on those who haven't gone off to the Hamptons.

Gordon has tried a new angle with this card. Two of its members are doubling from legiters. Meg Myles, headlining, is on duty earlier in the evening at "Enter Laughing" while lounge pianist Dudley Moore is moonlighting from "Beyond the Fringe."

The amply built Miss Myles seems to be aiming for hotel work rather than labors in the Blue Angel type rooms. Her repertoire and her arrangements are a bit too slick for this environment. However, she does develop a head of steam in this spot.

She has some special material bits that work out well here and her rendition of "West Side Story" tunes is an applause getter. Miss Myles shows a greater potential for the posh rooms and indications are that this category will be her next stop.

Len Maxwell, one of the avant garde comics, has material that is bright and fresh. He has some outrageous comment on accepted mores of this era and he takes a humorous, if sometimes somewhat bitter, viewpoint of the status quo.

However, there are times when Maxwell underplays far too much. He counts on his material far more than he counts on himself, which seems a pity. At times when he had to force himself over a noisy party, he was far more potent and it showed that there's nothing wrong with his performance that a little more vigor wouldn't cure.

Frank Owen plays the piano for the acts effectively and performs pleasantly during the intermissions. Pianist Dudley Moore, aided by bass and drums, maintains interest for those in the lounge. The Wayfarers are under New Acts. *Jose.*

Hotel Roosevelt, N. O.

New Orleans, July 19.

Ella Logan, Herkie Styles, Leon Kelner Orch (11); $2.50 week-night minimum; $4 Sats.

Songstress Ella Logan, in her first local nitery date, is ideal for the Hotel Roosevelt's Blue Room, where she's booked for a two-week stand. Perky thrush has vocal and visual assets, plus poise and charm.

In her 40-minute stint, Miss Logan attempts no "act," merely sock vocal selling with well-known tunes, standards and material with special lyrics. These include the now classic "How Are Things in Glocca Morra?" which she sang in "Finian's Rainbow"; "It Happened In Monterey," "Cottage For Sale," "Let's Fall In Love" and others.

Miss Logan, who displays fine phrasing and vocal shading throughout, won an ovation at begoff. Her opening night Thursday (18) click will undoubtedly generate business throughout her date.

Teeing off new layout is comic Herkie Styles. His gab is fast, clever and fresh, and encompasses topical stories that work well for him. He's brash and sophisticated, and his lines hit hard and frequent for hefty yocks.

Leon Kelner and his musical crew contribute topdrawer backing and keep tables empty during terp sessions between performances.

Show runs two weeks until July 31. *Liuz.*

Harrah's, Lake Tahoe

Lake Tahoe, July 15.

Sammy Davis Jr., Pat Henry, Moro-Landis Singers & Dancers (18), Leighton Noble Orch (23); presented by Bob Vincent, produced for Harrah's by Art Barkow.

There's a many-membered cult that classifies Sammy Davis Jr. as one of the most versatile performers in show biz. The classification is accurate. And in this annual Harrah's Tahoe playback he's again proving his multi-faceted talents as singer, dancer, mimic, story-teller. He's also proficient in the area of racial humor, with the lines directed to himself, ergo, no offense or shock to tablers.

His recent London trek is reflected in current act, what with much emphasis to limey accent and in both conversation and song. It's highly effective on British version of "Me and My Shadow," embellished with soft shoe and tap routine. Davis takes the stage with no intro, swings into "Once in My Lifetime," and never lets up for the 45 minutes he holds tablers at full attention.

Proving his mimic abilities, he carbons, and highly effectively, Nat Cole, Eckstine, Cagney, Stewart, Brando, Martin, Lewis, et al. Exit is to "What Kind of Fool Am I?" On the uptempo or the slower things, Davis is equally at home and knows how to sell for full advantage.

Pat Henry takes the warm-up spot with lines re kids in the audience, income taxes, traffic signs, wives and home life. Comic has a good way of delivery but much of the material is dated and too familiar to inspire top readings on the laugh meter.

The Moro-Landis Singers & Dancers part the curtain in a new production, "Salute to Hollywood." Smart use is made of stairway props, central revolving stage, and auxiliary stages on each side of room. Special lyrics, with Ray Vasquez handling in capable manner the vocal chores, rate good mention. Ditto for staging, costuming. The Leighton Noble orch superbly backstops.

Dinah Shore in Aug. 5. *Long.*

Holiday House, Pitt

Pittsburgh, July 19.

Georgia Gibbs (Tommy Goodman, pianist-conductor), Del Ray, Hamilton Twins, Ralph DiStefano's Orch (10), Al Morell Organ Trio; $1 cover.

While Georgia Gibbs has never played this room before, it developed that so many of her songs, with the exception of her platter hits (Tweedle Dee Dee" and "Kiss of Fire") have such a familiar ring that efforts to get the Friday night (19) supper crowd with her were very tough on her opening night. One of the better chirps in the biz, Miss Gibbs' most contemporary tune was "What Kind of Fool Am I" and the rest was a collection of familiar, albeit well-arranged standards.

In the second spot, Del Ray presents his exciting layout of magic tricks with the biggest mitt coming from his bird disappearance and drinking tricks. Later in the dining room the magico puts on his display of amazing table tricks. His dexterity with cards, dice and a mechanical bird could be spotted on any network tv show.

The bouncing enthusiasm and talent of the Hamilton Twins are on display in the first spot and they get the show off fast. The girls from Brighton, England, dance, sing, do aud participation and wind up with room rocking example of the Can-Can.

Ralph DiStefano's Orch (10) plays the show deftly as usual and is excellent for the dansapation. Al Morell Organ Trio plays the lulls.

Layout is in until July 27. *Lit.*

Theatre in Dell, Toronto

Toronto, July 10.

"Village Revue" (4), with Barrie Baldaro, Carol Robinson, Warren Wilson, David Harriman; producer, Sylvia Shawn; $1.75 cover.

Producer Sylvia Shawn, who got her early experience with the Neighborhood Theatre, N. Y., has raided the Bohemian Embassy, a present java cafe, given the members of the "Village Revue" Equity pay and introduced new material in toto.

A palpable copy of "The Second City" out of Chicago, but with Anglo-Canadian overtones, the satirical quartet has notable futures in nitery or theatrical ventures in blackouts and sketches.

Revue's once-nightly appearance is in three acts (22 scenes), with 10-minute intermissions permitting waiters to fill the liquor, wine and/or beer orders. Hard stuff is 90c-$1, beer or ale, 50c a pint; wine up to $12 a quart bottle—plus that $1.75 cover charge per person. Show itself runs about 75 minutes.

Jamming 'em into 108-capacity Theatre in the Dell opening night were up-to-date lampoons of the picture versions on "Cleopatra" and "Lawrence of Arabia," takeoffs on the Royal Family, the recent Teresa Stratas incident in Moscow, along with the clergy and the separatist movement in Quebec. All are biting satire, overshadowed by caramel effects.

Highlights are the takeoffs on folk singing by Carol Robinson, her 'phone call in Bunny costume; and the pith-helmeted "His Excellency," performed and written by Barrie Baldaro. All four entertainers are excellent and only the writing falls down in certain cases.

With the standouts from the present show and the infusion of more new material, Miss Shawn has a property that should last through the summer months. "Village Revue" is the only local satire that can be enjoyed with drinks in hand. *McStay.*

French Qtr., Houston

Houston, July 19.

Gene Sheldon, Trudy Stabile, Don Cannon Orch (6); $2 entertainment charge.

Top pantomimist Gene Sheldon has revised his act little through the years and it hasn't been necessary, for he can still draw top returns with the old format: The little banjo player who is either highly pleased or completely baffled and whose fingers are always getting stuck in a chair or in his banjo.

Sheldon, a good banjoist, gets heavy palming for "Four Leaf Clover," "Tea For Two," "Hallelujah," "Whispering" and "Alabama Bound." Trudy Stabile, thrush who opens bill, comes on midway in Sheldon's act to take over show, and this seg also plays well.

Miss Stabile makes most of pipes with good phrasing and feeling for lyrics. She uses 10 minutes of 40-minute show with "Almost Like Being In Love," "Make Someone Happy," "S'posin'", and "Kiss The Good Life Goodby."

Don Cannon Orch again turns in excellent backing job.

Show plays two frames. *Skip.*

Pier 66, Ft. Lauderdale

Ft. Lauderdale, July 16.

Wee Bonnie Baker & Billy Rogers, Ray Paul; no cover, no minimum.

Apparently completely recovered from a heart attack suffered some six months ago, Wee Bonnie Baker has started her comeback trail in the Gilded Cage of the Pier 66 hotel-motel resort here.

The doll-like figure, lilting voice, big-eyed stare and breathless delivery remain her trademarks and still score with her local fans. They demand "Oh, Johnny" her top recording, at every performance.

Miss Baker is spelled by husband Billy Rogers, who should get equal billing in the act. When the wee one goes off, he convulses the aud with original ditties, sung in a gravelly baritone. His humor is sure and subtle and has a sly spontaneity.

Occasionally Rogers lapses into low comedy parodies and jibes at current news personalities. The best of these are his "Perfumo, Perfumo, Perfumo" sung to the tune of "Tit-Willow." Room is awkward for a standup act, but admiring crowd smothers the podium.

Ray Paul continues his long stint of organ lullabies to drowsy sippers in the Panorama Room. *Clum.*

Crescendo, L.A.

Los Angeles, July 23.

Mary Kaye Trio, Bob Smale Combo (5); $2.50 cover, two-drink minimum.

Success hasn't spoiled the Mary Kaye Trio. They seem in better form than ever this time around. With their patented blend of wild comedy and solid musicianship, traditional routines and a smattering of new material, they deliver an act certain to generate a profitable and appreciative response at this club in their two-week tenure through July 27.

A show-stopper is their smash specialty, "To Be a Performer," a rousing routine that contains everything from a striptease impression to the apparent swallowing of a live goldfish by the trio's ace funnyman, Frank Ross.

Nucleus of the act, however, remains the accomplished, jazz-motivated warbling of Mary and Norman Kaye. Brother Norman hits his solo peak on a swinging rendition of "When Your Lover Has Gone," characterized by his frenetic body English in belting out the tune.

Sister Mary, always the heart of the act, scores with a version of "Fly Me To The Moon" loaded with the vocal swoops or glissandos that are her trademark. Together they hit the top of their harmonic form of their now classic execution of "My Funny Valentine."

Strong instrumental and occasionally even choral support is provided by a quintet consisting of pianist-conductor-arranger Bob Smale, trumpeter Buck Monari, trombonist Dick Hyde, drummer Gus Gustafson and bassist Ernie McDaniels. *Tube.*

Tidelands, Houston

Houston, July 16.

Jerry Colonna Show, with The Petites (3), Marv Blue Four; $1.50 entertainment charge.

Jerry Colonna, longtime showman with the big mustache, pop eyes and the long, high note, is backed by young and lively entertainers that make his unit ideal for top lounges or intime clubs.

The Petites (Mary and Patti Petitt, Judy Gardner) are comely and active, harmonize well. Marv Blue Four (Blue on tenor sax, Bill Whited at 88s, Denny Harbaugh on bass and Dave Harbaugh at skins) are talented musicians, and lively.

Colonna is generous in sharing mike with supporting cast, and the 42 minutes pass quickly. Most of tunes have fast tempo, and entertainers never dwell on any one song overlong.

Best received are "Gonna Build a Mountain," and a show business medley. Mary Petitt could qualify for Miss Vitamin of 1963, as her vitality is astounding.

Bernie Hatch combo (4) plays for dancing during the Colonna engagement. *Skip.*

Hotel Plaza, N. Y.

Kaye Ballard (with Arthur Siegel), Milt Shaw Orch, Mark Monte Continentals; $2.50-$3 cover.

The Persian Room of the Plaza, like many spots operating throughout the summer, is playing many performers whose talents are untested in the major rooms. The hope is that many will take root and flower to become part of the regular family of attractions. This is a summer of probing for the Sonnabend hospice and ingredients being discovered during this era of experimentation are entertainment and variety.

Kaye Ballard is no stranger to virtually any field in entertainment. She has been around the supper clubs, has labored in legit and seemingly has done well in these areas. Her talents seem best appreciated in the uppercrust rooms, where despite lowdown japeries, she has an appeal for the chi chi set.

One of her major assets is a sense of the unexpected and a knowledge of utilizing the outrageous. For example, her opener is a languid start, then into a raucous "What's a Nice Girl Like Me Doing Workin' in a Place Like This." It's a special material opening gambit that's been effective around the circuits. The Persian Room, naturally, is not a joint, but this opener leveled the assemblage.

There are also such gems as a rock 'n' roll rib and a satire on Sophie Tucker as her other major comedics. In addition, there is a bright line of chatter threaded throughout her efforts, and the act is bright and vivid.

Miss Ballard doesn't do as well in the straight song department despite a well-trained voice and an evident feeling for her numbers. It could be that her comedy overshadows any of her straight renditions. There is an Italian tune, plus some oldies, but they somehow become stagewaits for her zanyisms.

Miss Ballard's costume is highly unusual for the Persian Room or any other hospice. She wore a gray formless gown with Peter Pan collar and cuffs, and came on with an overlong cigaret holder between her teeth. Few straight efforts could get by in a getup like that. She now sports bright red coiff.

She's accompanied by pianist Arthur Siegel and Milt Shaw conducting the regular house band. Per usual, Mark Monte's Continentals supply the interlude dansapation and John Fossati presides at the tape. *Jose.*

Crystal Palace, St. L.

St. Louis, July 9.

"The Raspberry Queen," comic opera produced by Jay Landesman; with Carole Mann, Lynn Colby, Henry Thomas, James Paul; based on book by Martin Quigley; music, Ada Reif-Anderson; lyrics, Fran Landesman.

The Crystal Palace in Gaslight Square has come up with a light and frothy confection for the summer trade, a comic opera, "The Raspberry Queen." It's dubious as an "opera" but is fine as a comedy.

Based on a book by St. Louis publicist Martin Quigley, with lyrics by Fran Landesman and music by Ada Reif-Anderson, the "Queen" spins the lighthearted tale of a shapely teenage baton-twirling champ who is spotted by a glib pressagent who wants to pack her off to the big city as a candidate for "The Raspberry Queen of the U.S.A." title.

The girl and her mother are all for it. But Dad is ag'in it because he figures "if she becomes Raspberry Queen she may become a raspberry tart."

The cast of four features Carole Mann, a well stacked blond, as the "Queen"; Lynn Colby as her mother. Henry Thomas as the pressagent and James Paul as the father. All make a fetching job of lampooning the "queen business" and the frills and foibles of high-powered publicity men.

Fran Landesman's lyrics are full of zip, and Miss Reif-Anderson's tunes are a perky earful, including "The Girl With the Raspberry Lips," "All Expenses Paid" and "I'm An All-Girl American." Jay Landesman, as producer, has set a lilting pace.

"Raspberry Queen" is in for five weeks. *Bob.*

New Acts

GEORGE BURNS & DOROTHY PROVINE
With Barrett Lewis & Howard Parker, Robert Hunter
Comedy-Songs-Dance
85 Mins.
Cave, Vancouver, B.C.

They don't employ "This Could Be The Start Of Something Big" as an opening theme but this new coupling of George Burns and Dorothy Provine lives up to every ultimate meaning implicit in that title tune. Whether working solo or in duo, this fresh partnership emerges as a natural combination of talent and showmanship that, for sheer entertainment value, is hard to match on today's nitery scene.

For Burns, of course, a new partner is no longer a novelty. Over the years his relaxed and easy style has effectively complemented the work of a host of gifted performers, most durable and notable of whom has been wife Gracie Allen, and more latterly, since her retirement, a bevy of new faces such as Bobby Darin, Ann-Margret, Bobby Rydell, Carol Channing and groups lige The Lettermen, who are part of this show. All have benefited from the experience in going on to success as singles.

In Dorothy Provine, Burns renews his uncanny ability to reveal new and glittering facets of a partner's latent talent. Miss Provine's potential, obvious from her featured role in Warner Bros.' "Roaring Twenties" tv entry but limited, of necessity, by the exigencies of series scripting, has been under wraps till now. What comes out of the wrapping is a bright new star, whose assurance, poise and professional performance in her first night club appearance mark her ready for the big time.

Burns, complete with customary cigar, opens singing and solo, like all the other top singers. As he explains, "I like to sing and smoke a good cigar, and at my age two out of three isn't bad." He brings on Miss Provine, compliments Vancouver as a great city for girls inclined to nervous habits like hitching up their skirts, and plays the straight man to perfection for the ensuing innocent repartee thus elicited from his new partner. Exit Provine, and Burns resumes with a sock opening stint of standup comedy that includes comment on why he's always been a straight man plus observations on current tv medico heroes, film stars and fellow performers.

It's all casual and explosively funny, delivered with the superb timing that characterizes Burns so completely. His cigar, in effect, is a baton with which he shades his performance, controls his delivery, conducts his material, and helps enhance the wonderful aura of empathy with his audience that is created while he is on stage. For 20 minutes Burns regales auditors with stories about personalities like Mickey Rooney, Benny, Dean Martin, Sinatra, Burton, Liz Taylor, Tony Martin and Gary Grant. It's used by other entertainers to good effect; Burns makes it fresh and hilarious with the intimacy of his personality and good humor. He ends, as he started, with an unfinished song.

In her solo session, Miss Provine opens singing too. She sings an up-tempo medley of "Get Happy," "Yes, Indeed" and "Hallelujah" to get things started, then uses a little girl voice to match her wide-eyed platinum look for an appealing "It All Depends On You." She can belt 'em as well and does with a torchy "I Love The Boy I'm Near," gets tender with the simplicity of "Motherless Child" and closes her 15-minute segment with a sizzling demonstration of song salesmanship via "76 Trombones." Great Billy May arrangements and solid Chris Gage orch backing help.

Pair romp home the rest of the way. In tandem they duet "Ain't Got Nobody," change tempo with same tune for a softshoe which Burns makes look easy by strewing sand from his pockets, then recharge batteries while The Lettermen take over with a stylish vocal session. Miss Provine returns for a "Roaring Twenties" song-and-dance routine, aided and abetted by male dancers Barrett Lewis and Howard Parker, alumni of the Red Skelton show. Clever staging by Tom Hansen highlights this portion and Miss Provine plays her tv image to the hilt. In this quick saga of the flapper era she sings and terps "Rose Of Washington Square," "Chicago," "Do The Raccoon," "Freddie The Freshman," "I Want To Be In Pictures," "That Certain Thing" and "Charleston." It's a great period piece and audience loves it.

Just to prove it all over again, Burns' finale opens with a medley of his hit and closes with entire ensemble reprising same number, "I'll Buy A Ring And Change Your Name To Mine." In between he wows 'em with the great songs of entertainers, complete with reminiscences to go with each name recalled. Jolson, Tucker, Honeyboy Evans, Bayes, Cohan and Jessel provide a background of show biz history and legend around which Burns weaves a magic spell of nostalgia as the stories spin off. If nothing else, he has given blackjack a greater social status than anyone before or since Vegas made it a profitable pastime. And he makes his own talent unforgettably vivid when he notes that all the performers he talks about had great talent but "I had to marry mine. And Gracie really has retired . . . she's thinking of getting twin beds." He admits that he starts a lot of songs but never finishes one—"This way I get to sing a lot"—and he demonstrates indubitably that age hasn't withered or custom staled. He's a perennial and durable.

Robert Hunter conducts impeccably from the 88 and the Chris Gage orch was never better. Headed for Sparks, Nevada, before a Vegas preem, the Burns-Provine package is an entertainment spectacular. It will go anywhere, in any room. *Shaw.*

THE WAYFARERS (4)
Songs, Instrumental
20 Mins.
Blue Angel, N.Y.

The practitioners of the folk arts seem to be moving closer to commercial presentation. Many are discovering that the tunes of yore when given modern dress are far more effective than when done merely by the notes. In following this style, they also widen their employment horizons and become acceptable to more types of audiences.

The Wayfarers have seemingly discovered that trick. While they do not stray too far from the folk beat, as far as tune selections are concerned, they have evolved a commercial style which gives them a vigorous and spirited mode of presentation. The foursome are equipped with two guitars, bass and banjo to provide further roundness to full-bodied voices. Their sound and their tune selection are generally good and they seemingly aim to work for mature as well as younger audiences.

The lads have also learned how to use humor to point up values. Much of it, while fairly basic, is artfully done and it provides their turn with a change of pace. As in most groups patterned along folk lines, The Wayfarers dwell largely on early Americana, but they insert tunes of other nationalities as well. The boys are youthful and work hard at projecting their material. Apparently they take no chances anywhere along the line and they work up to rewarding mitts. *Jose.*

THE IRISH RAMBLERS (3)
Songs, Instrumental
27 Mins.
Gate of Horn, Chicago

Three good-looking lads from Erin, county of Tyrone, are making their formal U. S. debut at the Gate of Horn, one of the nation's first folk niteries and a club that has spawned many of the top names in the folk field since it opened in 1956.

It is to a degree unfortunate that the boys are named Clancy, for the surname (now in use by the established acts, Clancy Bros. & Tommy Makem) would have suited them far better than the group name they've chosen. The handle, Irish Ramblers, seems to suggest brashness and raucousness; actually the fellows are quite subdued in their presentation and refined in their deportment.

Vocally they are excellent, and musically they are astute. They have, if anything, too much integrity for the widest acceptance in show biz for they do nothing that's hokey or stylized, and they deliver their songs in dead earnest — though not without charm. Undoubtedly some seasoning in stateside clubs will help them to loosen up, and hopefully their exposure to U. S. show biz will guide them in matters of stagecraft, in strategy of repertoire, and perhaps also in patter between numbers.

As of now, they're a trifle on the diffident side but eager to please and apparently game enough for the show biz challenge here. They do a memorable version of the "Patriot Hame," a moving rendition of "Risin' of the Moon," a direct and acid "Johnny I Never Knew Ya," an appealing "Roddy McCaughley," and a number of comic ballads plus some effective instrumentals of Irish airs. They come equipped with guitar, accordion, banjo and occasionally harmonica, and their musical blendings show taste.

If they can pick up some Yankee stage savvy without sacrificing their present virtues, they could be winners here. *Les.*

TOMMY AMBROSE
Songs
34 Mins.
Gatineau, Ottawa

W.k. on Canadian televisIon as star of his own "Tommy Ambrose Show" for the past two seasons, Ambrose guested on tv from 1957, had his own stint first as a summer replacement and then as one of the toprated Canadian Broadcasting Corp. stanzas. But his nitery debut at the Gatineau Club reveals considerably more ability in both the chant and staging slots than any of his video chores.

Ambrose is a young Canadian with plenty savvy. While staging could still use some building, he gets close to the customers from kickoff, moves around and in with warmth and lilt in his warble. Lad exhibits enough homespun, not unlike some of the old-time chanters, but enough modernity to sell the younger mob.

Gabbing is okay, in tune with the stint format, and backing arrangements are clicko. They're by Norman Amadio, who handles 88s and batoning for the stanza. Freshness tinged with savvy even had the waiters mitting when caught at the Gatineau. His tv acceptance has been proven here, but he is big for niteries and lounges. He could sell records if handled properly. *Gorm.*

Unit Review

Aqua Follies of 1963

Minneapolis, July 18.

Al Sheehan presentation of "Aqua Follies of 1963" with Johnny Matson, Becky Collins, West & Maza, Joe Sodja, singers Lorraine Bruno, Burt Hanson, Hervey Hicks, Mario Tanzi; divers Orwin Harvey, Hobie Billingsley, Joaquin Capilla, Pete Cox, Ron Jaco, Dick Kimball, Ron O'Brien; Aqua Dears (20), *Aqua Darlings* (16), *Mischa Bregmann Orch* (16) *water ballet director, Marie Kuhlman, music-director-arranger, James McLeod. At Theodore Wirth Pool, Minneapolis; July 17-28; $5 top.*

Through choice or necessity, format of this midsummer water spectacular remains virtually the same from year to year. The diving, synchronized swimming, stage dancing and vaudeville acts, all sans name stars, change very little. Even many of the stock gags and staging gimmicks carry over, and this year most of the principals are repeaters. Hence, longtime fans needn't buy a program to get the lineup. As with the circus and ice shows, common beef among patrons is: "If you've seen it once, you've seen 'em all."

Still, Al Sheehan's "Aqua Follies," a leading attraction of Minneapolis' annual Aquatennial celebration, has been a perennial b.o. coinmaker, and this 24th edition should emulate its predecessors. So perhaps there's no good reason to rewrite a winner.

Two and a half hour show does have lotsa pretty girls, pageantry, laffs and exotic costumes, a neat bundle which is attractive family fare. But is suffers from a slow start, and the show never really gets going until it nears the midway point. Curtainraiser is a bland medley of Oscar winning tunes with the Aqua Darlings, on stage, doing a series of uninspired chorus dances. Joe Sodja, ex-soloist with Fred Waring's Pennsylvanians, does several okay numbers on electric guitar. The opening water ballet rountines are ordinary.

Pace picks up considerably when the "Aqua Follies" corps of seven champion divers, of whom Ron O'Brien is the only newcomer, go to the high board, offering a variety of spectacular jumps and winding up with seven simultaneous swan dives. As usual in these shows, the aquatics are more intriguing than the rather pedestrian stage doings.

An exception is the build-a-band act of West & Maza Follies' first-timers. Husband-wife team enlist volunteers from the audience, dress them in wacky costumes, give them musical instruments and have them fake solos while a hidden phonograph provides the music.

At preem show, "volunteers" included Minneapolis Mayor Arthur Naftalin and Hennepin county Sheriff Ed Ryan. Showstopping act is long on yocks and spontaneitywith West showing a deft hand at baiting the VIPs.

Headline swimmer this outing is Becky Collins, world butterfly stroke champ. It's her pro debut, and she gives a fine demonstration of topnotch aqua form. Ensemble numbers in the second half of the show are much more entertaining and novel, boasting kooky routines and costumes as well as funny sight gags. Following the usual pattern, best is saved for last, including riotous clown diving and a fireworks finale.

"Aqua Follies" vocalists Lorraine Bruno, Burt Hanson, Hervey Hicks and Mario Tanzi keep busy on the chorus and water ballet numbers; generally they do a nice job. Foursome sounds good on both solos and harmony. Mischa Bregmann's band also does well in backing the show. Johnny Matson handles the emcee chores in good taste and with enthusiasm, as he has in the past. Staging is competent throughout, but here, again, there's a feeling of sameness.

"Aqua Follies" runs through July 28. From here it moves to Seattle, where it will be making its 14th stand Aug. 1-14 in conjunction with the Pacific Coast city's Seafair. *Rees.*

Gospel Management Corp. of America has been authorized to conduct a communication equipment, printing, art collecting and dealing business, with offices in New York. Address is c/o Richard Simpson, 1630 Broadway. Herbert Gordon was filing attorney at Albany.

House Reviews

Forest Hills Music Festival

(Forest Hills Tennis Stadium, N. Y.)

"Hootenanny 63" with Lou Gottlieb, Bud & Travis, New Lost City Ramblers (3), *Tarriers* (3), *Odetta, The Caravans* (4); $5.50 *top.*

The strength of the folk movement around New York is indicated by the exceedingly strong attendance at the Forest Hills (N.Y.) Tennis Stadium with the third program in the Festival series. The presentation of "Hootenanny 63," comprising folk and bluegrass singers, brought on a nearly full stadium Saturday (20) despite threatening skies.

However, those attending under circumstances deserved a far better shake for their money. Much of the proceedings was from majorbowesville, starting with the presentation of amateur groups prior to the regular bash, and continuing with the unexplained stagewaits between acts.

Most of the trouble was occasioned by the failure of one advertised to show (Judy Henske) and the non-appearance of an unadvertised act. No explanations were made to the audience, and the extremely lengthy blank periods on stage ultimately brought on rhythmic handclapping from the audience.

The openers, the New Lost City Ramblers, a bluegrass group, seemed to be wrong starters. They were set for later in the program, but happened to come in at starting time and were hurriedly rushed into the breach. The unit should have appeared when the audience was warmed up. They're not starting acts. The hillbilly twang of this trio is reminiscent of inexpert rustic ribbers.

Things went better with Bud & Travis who seemingly scored more with their talking comedy than with their tunes. However, they showed strength in the Latin dept. with some rousing Mexican songs. In the same vein, The Tarriers, now down from a quartet to a trio, were also whoopping it up at comedy time, but their ultimate reception was spoiled by the first drops of what was to be a deluge. Even the hardy sport-shirt and sneakers crowd was uneasy. The Caravans, a gospel outfit, were rained out of the show shortly after their start.

The major strength of the bill was in Odetta, who has an overwhelming contralto and sings with power and conviction. She did a minimum of gabbing, an improvement since she tends to sound like a lecturer during these moments. Her "Freedom Trilogy" was a top effort.

The proceedings were emceed by Lou Gottlieb, of the Limeliters, who are now in hiatus until January. Gottlieb, the comedy mainstay of the group, gave little indication of his capabilities, although he'd get a good one in now and then. Pressed for time, he couldn't develop any theme that would show his solo capabilities. His introductions were necessarily hurried.

This Hootenanny bit seems like an ideal kind of show for a promoter. Aside from the aggregate draw of the folk bashes, each act presented was self-contained musically. There was no need for orchestras to back them. Each performer played an instrument and the promoters have minimum music expense. *Jose.*

King's, Edinburgh

Edinburgh, July 16.

Stewart Cruikshank presentation starring Rikki Fulton, Jack Milroy; with Joanna Rigby, Bob & Jack Young, Madge Stevens, Jim Hawthorne, Alexandra Kirsta, Glen Michael, Ethel Scott, Clem Ashby, Bruce McClure Dancers (12), *Geraldo orch, directed by Derek Hudson.*

After dinner layout, geared for summertime tastes of local vaudegoers, strikes a fairly high standard, and is notable for tasteful decor and costuming. Comedy, while weak in parts in first segment, livens up when the headliners, Rikki Fulton and Jack Milroy, offer their w.k. characterizations. Pair score with brisk humor, Fulton with his toothy inanity, Milroy with a sort of Jerry Lewis pace and zaniness that establishes him high in favor.

Fulton shows artistry in portrayal of femme types, such as in his "Whistler's Mother" sketch, and Milroy registers strongest in a travesty of British railways. Fulton is again solid with his skit on "Peter Pan."

In the song dept., Madge Stevens and Jim Hawthorne sustain the light music offerings with pleasant effect, while Alexandra Kirsta is a promising looker in the principal dance slotting. Bob and Jack Young offer breezy tunes and instrumentalism to exit to good palming.

Joanna Rigby, tall and svelte, returning to Auld Lang Syne terrain from London revue and legit, shows herself a talented and long-limbed performer who only requires the right medium and material to establish herself. She is best in the sexy numbers and seems more suited to cabaret than summer revue.

The comedy foils include Fulton's own femme, Ethel Scott, plus versatile actor Glen Michael and Clem Ashby. Dance line is under the Bruce McClure direction and is okay; McClure, already known in the U. S., is essaying with success his first chore of overall production. Derek Hudson batons the resident Geraldo orch. *Gord.*

CURRENT BILLS

WEEK OF JULY 24

NEW YORK CITY

MUSIC HALL — Purdue Univ. Band, Rockettes, Corps de Ballet, Raymond Paige Symphony Orchestra.

AUSTRALIA

MELBOURNE (Tivoli)—Dianne Barton, Robert Gard, Colin Croft, Ormonde Douglas, Ernie Bourne, Jeanne Battye, Frederick Potter, Kevin Doherty, Judy Champ, Eileen Hattam, Joan Thomas, Simon Cain, Arthur Gorman, Evan Dunstan, David Hamilton.

SYDNEY (Tivoli)—Suzanne Steele, John Weaving, Cynthia Morey, David Gray, Gordon Wilcock.

NEW ZEALAND (St. James), AUCKLAND — Penny Nicholls, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faukener, Jackie Griffiths

BRITAIN

BRIGHTON (Hippodrome)—Dickie Henderson, Eva Boswell, Charlivels, Tiller Girls, Aleta Morrison, Eddie Vitch, George Mitchell Singers, Peter Vernon, Jimmy Curries Tropical Cascades.

LONDON (Palladium) — Arthur Haynes, Frank Ifield, Susan Maughan, Nicholas Parsons, Ken Morris & Joan Savage, Bob Wallis & His Storeyville Jazzmen, Rudy Cardenas, Walter Gore Ballet Group, Ross Taylor Dancers, Dorothy Dampier, Leslie Neyes.

MORECAMBE (Winter Gardens)—Jimmy Jewel & Ben Warris, Ted Lune, Polka Dots, Elizabeth Larner, Skylons, Twelve Lovelies, Bill Shepherd Singers.

VICTORIA (Palace) — George Mitchell Minstrels, John Boulter, Tony Mercer & Dai Francis, Reg Varney, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., Television Toppers, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BITTER END—Oscar Brand, Big 3.

BLUE ANGEL—Meg Myles, Lenny Maxwell, Wayfarers, Dudley Moore.

BON SOIR—Danny Meehan, Dolly Dawn, Marc London, Three Flames.

CAFE SOCIETY—Gloria DeMarco, Petteford & Chiles, Danny Apolinar Trio.

CHATEAU MADRID—Duendos Gitanos, Pedro Vargas, Emilio Reyes Orc., Los Guaracheros.

COPACABANA—Al Martino, Forbes & Villa, Ralph Young, Joseph Mele Orc., Frank Marti Orc.

EIGHTH WONDER—Rosetta Tharpe.

EMBERS—Jonah Jones, Bill Dowdy 3.

FIVE SPOT — Thelonius Monk, Kenny Burrell

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Judy Scott, Denis Regor, Keolu Beamer, Fai & Hulabelles.

HOTEL AMERICANA — Della Reese, Charlie Fisk Orc.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Joe Furst.

HOTEL PARK SHERATON — Janet Vaughan Trio.

HOTEL PLAZA — Kaye Ballard, Milt Shaw Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ROOSEVELT — Lenny Herman Orc.

HOTEL ST. REGIS—Charles Turecamo Orc.

INTERNATIONAL—"Latin Fire Revue," Mike Durso Orc.

LATIN QUARTER — Sportsmen, Jack Durant, Glenda Leigh, Art Johnson, Five Williams Troupe, Jo Lombardi Orc., Sam Bidner Orc.

LIVING ROOM—Matt & Ginny Dennis, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Stan Freeman.

SAHBRA — "Land of Milk & Honey," Yoel Shan, Lily Cevell, Menasha Baharn, Leo Fuld, Bob Phillips Orc.

SQUARE EAST—"To the Water Tower," Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.

SWEET CHARIOT — Ellison Singers, Herman Stevens.

UPSTAIRS & DOWNSTAIRS — Ronnie Graham, David Rounds, Barbara Quaney, Jon Stone, George Coe, Bob Rogers, Sam Pottle, Mabel Mercer.

VERSAILLES—Tyrie Glenn Jr., Imperials.

VILLAGE BARN — Doc Morgan, India Adams, Zeb Carver, Lou Harold Orc.

VILLAGE GATE — Nina Simone 4, Sonny Terry, Brownie McGee.

VILLAGE VANGUARD—Gerry Mulligan 4, Bill Evans 3.

CHICAGO

BLUE ANGEL — "Calypso Jamboree," Marliza Pons, Fayray Shelar, Lord Christo, Lord Smiley, Lord Tiger, Lord Charlton, The Duke, Al D'Lacey Orc.

CONRAD HILTON—"It's a Hit!" Professor Backwards, Sandra & Her Boy Friend, Frederick & Gina, Manuel Del Toro, Gabriele Weidert, Dennis & Darlene, Boulevar Dears, Boulevar Dons, Teddy Philips Orc.

DEL PRADO HOTEL—"Hits of Broadway" revue

DRAKE HOTEL—"Vaudeville '63," Bill Starr, Bert Vallencourt, Shirley White, Joy Hawkins, Jimmy Blade Orc.

EDGEWATER BEACH — Geezinslaw Brothers, Lurlean Hunter, Edgewater Beach Guys & Dolls, Don Davis Orc.

GATE OF HORN—Irish Ramblers, Harris Brothers, Gaslight Singers.

JULIUS MONK'S—"Struts and Frets," June Ericson, Delphi Harrington, Mary Jane Kimbrough, Sandy Suter, Skip Hinnant, Nagel Jackson, Charles Kimbrough, Jamie Ross.

LE BISTRO — Ann Richards, Connie Milano Trio.

LONDON HOUSE—Erroll Garner, Jose Bethancourt Trio, Larry Novak.

MISTER KELLY'S — Woody Allen, Nancy Wilson, John Frigo Trio, Marty Rubenstein Trio.

NEW LIVING ROOM—Tune Toppers.

PALMER HOUSE — Dick Gregory, Delores Leigh, Ben Arden Orc.

PLAYBOY — Don Cherry, Nick Noble, Bebe Sherman, Cathy Johnson, Howard Beder.

SECOND CITY—"20,000 Frozen Grenadiers," Jack Burns, Dennis Cunningham, Ann Elder, Sally Hart, Dick Schaal, Avery Schreiber.

SUTHERLAND — John Young Trio, Irene Reind, Jack McDuff.

LOS ANGELES

COCUNUT GROVE—Tony Martin, Freddy Martin Orc.

CRESCENDO—Mary Kaye Trio.

DINO'S — Corky Shane, Jack Elton, Steve LaFever.

JERRY LEWIS—Lionel Ames.

LOSERS—Bobby Short.

MELODY ROOM—Frankie Ortega Trio.

INTERLUDE — Pat Collins, Joanne Graier Trio.

SLATE BROS. — Dave Barry, Jennie Smits.

STATLER HOTEL—George Arnold Rev.

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOUR—Glatunji Dancers.

YE LITTLE CLUB—David McKay, Nikki Price, Jack Smalley Duo.

LAS VEGAS

BOURBON STREET—Lyn Keath.

DESERT INN—Andy Williams, Ford & Hines. **Lounge:** Ben Blue, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings.

DUNES—"Guys & Dolls," Betty Grable, Dan Dailey, Stubby Kaye, Tim Herbert, Lola Fisher, Maxie Rosenbloom, Bill Reddie Orc. **Lounge:** "Vive Les Girls," Gil Bernal, Merri Ellen.

FLAMINGO — Jack Carter, Leslie Uggams, Mattison 3. **Lounge:** Harry James, Billy Eckstine, Louis Jordan, Cleopatra's Belly Dancers.

FREMONT—Newton Bros. Jets, Jonnny Rivers Six, Frantics, Four Fables.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—"Les Poupees de Paris," Grover Shore Trio.

MINT — Pat Moreno's "Artists & Models of '63," Tex Williams.

NEVADA — Peter Anthony, King of Limbo, Debbie Hayes, Preston Epps.

NEW FRONTIER—"Oriental Inferno." **Lounge:** Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA—Liberace, Barbra Streisand, Dick Humphreys, Joyce Roberts, Humphreys Dancers, Jack Cathcart Orc. **Lounge:** Sheeky Greene, Tony Thomas, Phil Palumbo 5, La Verne Baker, Dave Rodgers.

SAHARA—Shelley Berman, Mills Bros., Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Don Rickles, Freddie Bell, Roberta Linn, Tom Cavanaugh, Russ Carlor.

SANDS—Patti Page, Bill Carey, Copa Girls, Antonio Morelli Orc. **Lounge:** Sonny King, Vido Musso, Margaret Ann, Morry King Strings, Jackie Heller, Ernie Stewart.

SHOWBOAT—Bob Luman, Johnny Paul.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Brandy Long, Viennas, Slipperettes, Geo Redman Orc. **Lounge:** Funtastics, Beverly Marshal, Skeets Minton, Johnny La Monte.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** De Castro Sisters, Barbara Heller, Andrini Bros., Collins Kids, Esquivel.

TALLYHO—Patti Kim, Eduardo Sasson, Marty Heim 3.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn Orc. **Lounge:** Kirby Stone 4, Teddy Randazzo, Gil and Nikk, Doris King, Lou Rawls.

TROPICANA—Folies Bergere '63, Ray Sinatra Orc. **Lounge:** Kings IV, Arthur Lyman, Arthur Walsh, Al de Paulis, Du Bonnet 3.

RENO-TAHOE

CAL-NEVA (Tahoe) — **Celebrity Room:** McGuire Sisters, Charlie Manna, Don Arden Show Girls, Matty Malneck Orc. **Lounge:** Joy & the Boys, Dave Burton, Trini Lopez, Gil & Nikki.

CRLSTAL BAL (Tahoe) — Vagabonds, Frank Fanelli Group with Ree Brunell, Diamonds.

GOLDEN—Buddy Greco, Helen Boice, Frank Verna Four, Johnny Bachemin Notables, Availables.

HAROLDS—James Darren, Kuban Cossacks, Blue Ribbon Belles, Don Conn Orc.

HARRAH'S (Reno)—Kim Sisters, Gaylord & Holiday, George Rock, Pep Tones, Joe King and Zaniacs, Red Coty.

HARRAH'S (Tahoe)—Sammy Davis Jr., Pat Henry, Moro-Landis Singers and Dancers, Leighton Noble Orc. **Lounge:** Louis Prima, Nick Lucas, Cousins, John Buzon Trio, Sherwood & Dorne.

HOLIDAY—Maaka Nua Hawaiian Revue, Esquires, Harry Stevens, Michael Kent's Singing Violins.

MAPES — Kay Stevens, Art Mooney Orc., Yacoubian Company, Lucky Starr, Joe Karnes

NEVADA LODGE (Tahoe) — "Vive Les Girls," Al Bell Orc., Wilder Brothers, January Jones Mickey & Bonnie.

NORTH SHORE (Tahoe)—Murray Arnold, Ginny & Gallions, We Four.

PRIMADONNA — "Paree, Ooo La La" revue with Wick and Brand, George Prentice, Turner-Smith Singers and Dancers, Al Tronti Orc.

SPARKS NUGGET — Andrew Sisters, Guy Marks, George Arnold Singers and Dancers, Foster Edwards Orc.

WAGON WHEEL (Tahoe) — Juan Esquivel Orc., Country Gentlemen, Jo Ann Jordan Trio Diamonds, Bobby Page, Senators, Nita Cruz, Bob Rinard, Orin Tucker Orc., Ron Rose.

SAN FRANCISCO

BIMBO'S 365 — "Continental Revue" with Elisa Jayne, Cables, Liett Chorlton.

BLACKHAWK—Cal Tjader.

COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Larry Hankess, Gary Vidrow.

CONDOR — George Hamilton, Teddy Brown.

EARTHQUAKE McGOON'S—Turk Murphy, Clancy Hayes.

FAIRMONT HOTEL—Hayes & Healy.

HOLIDAY INN (Oakland)—Frank Gorshin.

HUNGRY I — Stiller and Meara, Chan Canasta, Don Washington.

JAZZ WORKSHOP—Jack McDuff 4.

MIKE'S POOL HALL—Pat Yankee and Her Sinners.

NEW FACK'S—Count Basie.

OFF BROADWAY—Lenny Bruce, Tommy Conine, Al Plank 3.

PURPLE ONION — "Parade," Carole Cook, Tucker Smith, Beverly Sanders, John Castello.

SHERATON PALACE—Bola Sete.

SUGAR HILL—Bill Henderson, Buddy Montgomery 3.

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's "Artists and Models On Ice." Marsh & Adams, Jinx Clark, Phil Richards, Johnny Flanagan, Wilton Clary Mal Malkin Orc., Angelito.

CARILLON — Lou Walters' "Ooh La La," Ruth Wallis, Jerry Newby, Pierre Jacques, Eddie Garson, Jacques Donnet Orc., Line (16).

CASABLANCA — Buck Buckley, Mario & Florida, Bob Regent Orc.

CASTAWAYS—Ring-A-Ding 6, The Peridots, The Wreckettes (12), Ralph Font Orc., Jimmy Roma.

DEAUVILLE — Chico & Cubans, Les Rhodes Orc., La Playa Sextet.

DIPLOMAT — Van Smith Orc., Pupi Campo Orc., Kay Stevens, Eddie Barnes.

DORAL BEACH—The Interludes, Mal Malkin Orc., Townsmen, Luis Varona Orc.

EDEN ROC—Don Rondo, Johnny Musick Orc., Stan Hayman, Pupi Campo Orc., Val Olman Orc., Monroe Kasse Orc., Leslie Hudec Strings.

FOUNTAINBLEAU—Len Dawson Orc., Chauncey Gray Orc., Dean Murphy, Ziggy Lane, Racha Rodell, Frank Natale 3, Tony & Lucile, Chero & Orc.

PLAYBOY—Bill Ricco, Parul Gray, Dick Havilland.

PEPPERMINT LOUNGE—The Coasters, Ardells & Swinging Rocks, Ruby.

SEA GULL—Jimmy Holmes, Inkspots (4), Jimmy Grippo.

THUNDERBIRD—Beri Vaughan Quartet, Richie Bros., Dick Smith, E. Lois Forman.

SAN JUAN

AMERICANA — Spice On Ice Revue, Pepe Lara Orc. **Lounge:** Sylvia D'Sayles 3, Humberto Morales 4.

CARIBE HILTON — Fernanda Montel, Miguelito Miranda Orc., Luis Benjamin 5.

CONDADO BEACH — Marco Munizi, Agielot & Muniz, Pepito Torres Orc., Lopez Vidal 5. **Lounge:** Floriana Alba, Juan Luis.

LA CONCHA — Winnie Hoveler Rev., Pedro Roman, Noro Morales Orc., Nestor Torres 5. **Lounge:** Nilda Terrace.

EL CONVENTO—Betty Melendez, Gloria & Antonio, Pepito Arvelo 5, Ruth Natal 5.

EL SAN JUAN—"Latin Fire Revue," Cesar Concepcion Orc., Chavis Bros., Mandy Campo.

OCHO PUERTAS — Gilberto Monroig, Sonia Gonalez, Joe Valente.

Agents' Kid-Me-Not

Continued from page 1

scores of others who have become saleable properties in many fields.

Even the gospel movement, which the youngsters have latched onto recently, is starting to produce its share of standard performers. The Clara Ward Singers, who have been staples in Las Vegas, will now be joined by the Herman Stevens Singers who start at the Flamingo Hotel, Las Vegas, in September and it's likely that the same kind of groups will go elsewhere.

Time was when the agencies felt satisfied to wait for developments at spots such as the Blue Angel, N. Y., which was a barometer of advanced tastes. However, the Angel itself now scouts the Village coffeehouses. Therefore the talent agencies have to follow suit and case the acts before they hit the uptown rooms.

At any rate, the agencies have found the kid talent areas extremely profitable and the surest barometer of coming boxoffice. In many instances, the selections made by the youngsters have graduated to adult ranks and also have had long tenures in the field of foreign bookings.

Once an act achieves an adult rating, the agencies have found it to be no longer dependent on disks and it can even be booked in spots which do not cater to youngsters. Johnny Mathis, for example, is set in locations which kids cannot afford, even though he still has a hold on the juves.

The offices' credo of having a little child lead them seemingly has paid off in rock 'n' roll and its offshoots. It's only lately that they have come up on the age scale with the folk bookings in college-oriented shots. And all of it has contributed greatly to agency prosperity during the past few years.

AFN's 20th Anni

Continued from page 2

with the late music—and also keep listening for the late news.

The station now operates with 450 employees, relatively few considering its broadcasting time and reach, and this group includes 15 officers plus 190 soldiers and airmen, and the rest civilian staff.

The station continues to get many of its programs from the Armed Forces Radio & TV Service in the States, but since the radio programs in the States are becoming less profuse than in former years before the accent turned to television, it is becoming increasingly difficult to get a supply of new shows from the U.S.

Hence, AFN has set up its own cooperation system with European radio stations, for documentary and background material, to prepare its own local shows informing the Americans about their European neighbors. A representative of Radiodiffusion Francaise and from the local German radio outlet of Hessischer Rundfunk work constantly with the AFN centre.

Costs of AFN run around $1,500,000 annually, and about half is supplied through the profits from the PX, the rest coming from the government's non-appropriated funds.

OBITUARIES

ROBERT SPARKS

Robert Sparks, 63, whose experiences spanned 35 years, died of heart attack when stricken in car he was driving in Hollywood, July 22. Sparks entry into show biz came after a brief schooling in law in Cincinnati and as newspaper reporter in New Bedford, Mass. Moving to Boston he did theatre publicity and later worked with Howard Lindsay of Lakewood Players at Skowhegan, Me., second oldest summer theatre in country.

Sparks moved to Broadway as rep of Actors Theatre and aided in production of "Candida" with Katharine Cornell, Ibsen plays with Eva Le Galliene. He organized Philadelphia Theatre Assn. for which he produced "Lysistrata" which later went to N.Y. for long run.

In 1932 Sparks transferred to Hollywood to begin long career in theatrical pictures, radio and television productions. He first joined Paramount as a writer and among his early credits were one of segments in "If I Had a Million." His next move was to RKO-Radio first as a writer and later as story editor. Joining Columbia in 1938 he produced "Blondie" features and married star of the comedy series, Penny Singleton.

After three-year hitch in the Marines as a Major in last war, Sparks moved into Universal as coordinator of all writing activities. In 1946 he moved back to RKO as an executive producer and after a span of nine years made his first move into television. As executive producer with CBS in charge of Hollywood-produced shows he was credited with creative development and supervision of "Rawhide," "Gunsmoke," "Perry Mason," "Have Gun, Will Travel" and the filmed "Playhouse 90." In 1961 he followed Harry Ackerman over to Screen Gems to develop pilots but later returned to CBS and produced 32 episodes of "Have Gun" before joining MGM-TV as producer of "The Travels of Jamie McPheeters" an hour series airing on ABC-TV next fall of which he had completed six.

Surviving beside widow Penny Singleton are two daughters, Mrs. David Sykes of Costa Mesa and Robin Susan, student at USC and two granddaughters.

HARRY ANGER SR.

Harry Anger Sr., 67, longtime agent and former veepee of General Artists Corp., died in New York July 22 of a heart attack believed to have been induced by listening to the Liston-Patterson fight on radio. At the time of his death he was doing independent television production and packaging.

Anger started his show biz career as a Dutch comic with Mary Kerry in an act billed as Anger & Fair. He later married his partner and subsequently did another act with Neddie Packer. Following his career in vaudeville, he produced stage units with John Hickey, who is now a top executive with Arena Managers Assn. After this stint, he became stage producer at the Earle Theatre, Washington.

Anger joined General Artists Corp.'s theatre section nearly 20 years ago. He later shifted to television production, where he was instrumental in getting Perry Como into video. He supervised that show for many years and ultimately became a veepee and a member of the GAC planning board. He was at that agency until a few years ago, when he left to go on his own.

Survived by his wife, a son Harry Jr., formerly with Warner Bros. and RCA Victor, and a daughter.

BRETT RANDALL

Brett Randall, 79, noted actor and director of the Australian theatre, died July 3 in Melbourne. He was founder-director of Melbourne's St. Martin's Theatre (formerly the Little Theatre).

Randall, who made his stage debut in Gilbert & Sullivan at the age of seven, was a member of an English theatrical family. His father was Herbert Rallands, actor and onetime manager for George Edwards; his stepmother was actress Henrietta Cavendish.

He acted under the name of Bertie Rallands. But upon coming to Australia in 1925 to appear in Ian Hay's "The Sport of Kings," he changed his handle to Brett Randall (latter being the original family name). He trouped for as well as directed for most Aussie managements.

For the last 30 years Randall represented a number of British literary agents and at various times also repped such playwrights Down Under as Eugene O'Neill, George Bernard Shaw, John van Druten and Maxwell Anderson.

His son, Peter, who survives, is a director of St. Martin's Theatre.

JOSEPH S. HUMMEL

Joseph Stewart Hummel, 64, retired continental sales manager for Warner Brothers Pictures, Inc., died July 18 in Palma on the Spanish Island of Majorca.

He launched his career in the film industry as a messenger boy in a Brooklyn studio in 1916. In 1917, he became auditor of Vitagraph, a forerunner of the Warner Bros. organization. He rose to be assistant to the general sales manager and foreign sales manager. In 1944, before the end of World War II, he returned to liberated France and Italy to revive the distribuition of U.S. films.

In recent years, following Hummel's retirement as active director of WB's Continental distribution activities, he and his wife, Leona, divided their time between a showplace mansion they built in Majorca, Spain, and visits to New York and Paris. Their George V apartment, where Hummel was based in the French capital, was also a showplace meeting-greeting place for visitors from all over the world.

His wife survives.

SLATAN DUDOW

Slatan Dudow, 60, Bulgarian-born top director of the Soviet German DEFA, sole film produc-

(Continued on page 71)

Because of the sudden unexpected passing of our beloved husband and father

HANS LEDERER

he was unable to express his appreciation to all his many friends who remembered him during his stay in the hospital with their flowers, cards, and messages of good cheer and good wishes.

Therefore, we, his family want to thank everybody now for their kindness and thoughtfulness and want to assure them that they helped to make his last days happier and more contended.

VICTOR SELSMAN

July 28, 1958

"he never left us"

—Rose, Michael, Seth and Marlene

Previous Season's Winners

Best-of-the-Season selections by the New York Drama critics in former years have included the following:

1938-39

Actor: Maurice Evans ("Hamlet").
Actress: Tie between Judith Anderson ("Family Portrait") and Ethel Waters ("Mamba's Daughters").

1939-40

Actor: Tie between Alfred Lunt ("There Shall Be No Night") and Barry Fitzgerald ("Juno and the Paycock").
Actress: Sara Allgood ("Paycock").

1940-41

Actor: Paul Lukas ("Watch on the Rhine").
Actress: Gertrude Lawrence ("Lady in the Dark").

1941-42

Actor: Burgess Meredith ("Candida").
Actress: Judith Anderson ("Macbeth").
Male in Musical: Danny Kaye ("Let's Face It").
Femme in Musical: Eve Arden ("Let's Face It").
Supporting Actor: Joseph Buloff ("Spring Again").
Supporting Actress: Jessica Tandy ("Yesterday's Magic").
Promising Actor: Nicholas Conte ("Jason").
Promising Actress: Tie between Mary Anderson ("Guest in the House"), Judith Evelyn ("Angel Street") and Beverly Roberts ("Uncle Harry").
Director: Shepard Traube ("Angel Street").
Designer: Howard Bay ("Brooklyn, U.S.A.").

1942-43

Actor: Alfred Lunt ("Pirate").
Actress: Tallulah Bankhead ("Skin of Our Teeth").
Male in Musical: Alfred Drake ("Oklahoma").
Femme in Musical: Ethel Merman ("Something for the Boys").
Supporting Actor: Rhys Williams ("Harriet").
Supporting Actress: Aline MacMahon ("Eve of St. Mark").
Promising Actor: Skippy Homeier ("Tomorrow the World").
Promising Actress: Joan Caulfield ("Kiss and Tell").
Director: Elia Kazan ("Skin of Our Teeth").
Designer: Lemuel Ayers ("Pirate").
Score: Richard Rodgers ("Oklahoma").

1943-44

Actor: Elliott Nugent ("Voice of the Turtle").
Actress: Margaret Sullivan ("Voice of the Turtle").
Male in Musical: Bobby Clark ("Mexican Hayride").
Femme in Musical: Mary Martin ("One Touch of Venus").
Supporting Actor: Tie between Jose Ferrer ("Othello"), Montgomery Clift ("Searching Wind") and Arnold Korff ("Searching Wind").
Supporting Actress: Terry Holmes ("Manhattan Nocturne").
Promising Actor: Montgomery Clift ("Searching Wind").
Promising Actress: Terry Holmes ("Manhattan Nocturne").
Director: Moss Hart ("Winged Victory").
Designer: Stewart Chancey ("Voice of the Turtle").
Composer: Kurt Weill ("One Touch of Venus").

1944-45

Actor: Frank Fay ("Harvey")
Actress: Laurette Taylor ("Glass Menagerie").
Male in Musical: John Raitt ("Carousel").
Femme in Musical: Beatrice Lillie ("Seven Lively Arts").
Supporting Actor: Fred O'Neal ("Anna Lucasta").
Supporting Actress: Josephine Hull ("Harvey").
Promising Actor: Tie between Richard Basehart ("Hasty Heart") and John Lund ("Hasty Heart").
Promising Actress: Joan Tetzel ("I Remember Mama").
Director: John van Druten ("I Remember Mama").
Choreographer: Agnes de Mille ("Carousel").
Designer: George Jenkins ("Dark of the Moon").
Composer-Lyricist: Richard Rodgers-Oscar Hammerstein 2d (Carousel").

1945-46

Actor: Laurence Olivier ("Old Vic").
Actress: Betty Field ("Dream Girl").
Male in Musical: Ray Bolger ("Three to Make Ready").
Femme in Musical: Ethel Merman ("Annie Get Your Gun").
Supporting Actor: Marlon Brando ("Truckline Cafe").
Supporting Actress: Barbara Bel Geddes ("Deep Are the Roots").
Director: No choice.
Choreographer: Helen Tamiris ("Annie Get Your Gun").
Designer: Tie between Jo Mielziner ("Dream Girl") and Robert Edmond Jones ("Lute Song").
Composer: Irving Berlin ("Annie Get Your Gun").
Lyricist: Harold Rome ("Call Me Mister").
Librettist: Herbert and Dorothy Fields ("Annie Get Your Gun").

1946-47

Actor: Tie between Dudley Digges ("Iceman Cometh") and Fredric March ("Years Ago").
Actress: Ingrid Bergman ("Joan of Lorraine").
Male in Musical: Bobby Clark ("Would-Be Gentleman").
Femme in Musical: Marion Bell ("Brigadoon").
Supporting Actor: Tie between Tom Ewell ("John Loves Mary") and David Wayne ("Finian's Rainbow").
Supporting Actress: Margaret Phillips ("Another Part of the Forest").
Promising Actor: Arthur J. Kennedy ("All My Sons").
Promising Actress: Patricia Neal ("Another Part of the Forest").
Director: Tie between John Gielgud ("Importance of Being Earnest") and Elia Kazan ("All My Sons").
Choreography: Tie between Agnes de Mille ("Brigadoon") and Michael Kidd ("Finian's Rainbow").
Designer: Jo Mielziner ("Another Part of the Forest").
Composer: Frederick Loewe ("Brigadoon").
Lyricist: E. Y. Harburg ("Finian's Rainbow").
Librettist: Alan Jay Lerner ("Brigadoon").
Promising Playwright: Arthur Miller ("All My Sons").

1947-48

Actor: Paul Kelly ("Command Decision").
Actress. Judith Anderson ("Medea"),
Male in Musical Tie between Paul Hartman ("Angel in the Wings") and Jack McCauley ("High Button Shoes").
Femme in Musical: Beatrice Lillie ("Inside U.S.A").
Supporting Actor: Karl Malden ("Streetcar Named Desire").
Supporting Actress: Kim Hunter ("Streetcar Named Desire").
Promising Actor: Marlon Brando ("Streetcar Named Desire").
Promising Actress: Meg Mundy ("Respectful Prostitute").
Director: Joshua Logan ("Mister Roberts").
Choreographer: Jerome Robbins ("High Button Shoes").
Designer: Jo Mielziner ("Streetcar Named Desire").
Composer: Jerome Moross ("Ballet Ballads").
Lyricist: John Latouche ("Ballet Ballads").
Librettist: John Latouche ("Ballet Ballads").
Promising Playwright: William H. Haines ("Command Decision").

1948-49

Actor: Lee J. Cobb ("Death of a Salesman").
Actress: Martita Hunt ("Madwoman of Chaillot").
Male in Musical: Ezio Pinza ("South Pacific").
Femme in Musical: Mary Martin ("South Pacific").
Supporting Actor: No choice.
Supporting Actress: Mildred Dunnock ("Death of a Salesman").
Promising Actor: Ray Walston ("Summer and Smoke").
Promising Actress: No choice.
Director: Elia Kazan ("Death of a Salesman").
Choreographer: Hanya Holm ("Kiss Me, Kate").
Designer: Jo Mielziner ("Death of a Salesman").
Composer: Richard Rodgers ("South Pacific").
Lyricist: Oscar Hammerstein 2d ("South Pacific").
Librettist: Oscar Hammerstein 2d and Joshua Logan ("South Pacific").
Promising Playwright: Robert E. McEnroe ("Silver Whistle").

1949-50

Actor: Alec Guinness ("Cocktail Party").
Actress: Shirley Booth ("Come Back, Little Sheba").
Male in Musical: Tie between George Guetary ("Arms and the Girl") and Todd Duncan ("Lost in the Stars").
Femme in Musical: Patricia Neway ("Consul").
Supporting Actor: Tie between Robert Flemyng ("Cocktail Party") and Kent Smith ("Wisteria Trees").
Supporting Actress: Julie Harris ("Member of the Wedding").
Promising Actor: Tie between David Cole ("Innocents") and Douglas Watson ("Wisteria Trees").
Promising Actress: Marcia Henderson ("Peter Pan").
Director: Peter Glenville ("Innocents").
Designer: Jo Mielziner ("Innocents").
Composer: Gian-Carlo Menotti ("Consul").
Promising Playwright: William Inge ("Come Back, Little Sheba").

1950-51

Actor: Claude Rains ("Darkness at Noon").
Actress: Tie between Uta Hagen ("Country Girl") and Maureen Stapleton ("Rose Tattoo").
Male in Musical: Yul Brynner ("King and I").
Female in Musical: Shirley Booth ("Tree Grows in Brooklyn").
Supporting Actor: Eli Wallach ("Rose Tattoo").
Supporting Actress: Joan Loring ("Autumn Garden").
Promising Actor: Eli Wallach ("Rose Tattoo").
Promising Actress: Maureen Stapleton ("Rose Tattoo").
Director: George S. Kaufman ("Guys and Dolls).
Designer: Jo Mielziner ("King and I").
Composer-Lyricist: Frank Loesser ("Guys and Dolls").
Promising Playwright: Louis O. Coxe and Robert Chapman ("Billy Budd").

1951-52

Actor: Jose Ferrer ("Shrike").
Actress: Julie Harris ("I Am a Camera").
Male in Musical: Phil Silvers ("Top Banana").
Femme in Musical: Vivienne Segal ("Pal Joey").
Supporting Actor: John Cromwell ("Point of No Return").
Supporing Actress: Marian Winters ("I Am a Camera").
Promising Actor: Brandon de Wilde ("Mrs. McThing").
Promising Actress: Tie between Julie Harris ("I Am a Camera") and Audrey Hepburn ("Gigi").
Director: Jose Ferrer ("Shrike").
Designer: Tie between Cecil Beaton ("Grass Harp") and Jo Mielziner ("Flight into Egypt").
Composer: Frederick Loewe ('Paint Your Wagon").
Promising Playwright: Joseph Kramm ("Shrike").

1952-53

Actor: Victor Moore ("On Borrowed Time").
Actress: Tie between Shirley Booth ("Time of the Cuckoo") and Geraldine Page ("Mid-Summer").
Male in Musical: Jack Whiting ("Hazel Flagg").
Femme in Musical: Rosalind Russell ("Wonderful Town").
Supporting Actor: John Williams ("Dial M for Murder").
Supporting Actress: Kim Stanley ("Picnic").
Promising Actor: John Kerr ("Bernardine").
Promising Actress: Tie between Iris Mann ("Children's Hour") and Kim Stanley ("Picnic").
Director: Joshua Logan ("Picnic").
Designer: Jo Mielziner ("Can-Can").
Composer: Leonard Bernstein ("Wonderful Town").
Promising Playwright: George Axelrod ("Seven Year Itch").

1953-54

Actor: Lloyd Nolan ("Caine Mutiny Court Martial").
Actress: Tie between Audrey Hepburn ("Ondine") and Deborah Kerr ("Tea and Sympathy").
Male in Musical: Alfred Drake ("Kismet").
Femme in Musical: Tie between Shirley Booth ("By the Beautiful Sea") and Renee Jeanmaire ("Girl in Pink Tights").
Supporting Actor: John Kerr ("Tea and Sympathy").
Supporting Actress: Carol Haney (Pajama Game").
Promising Actor: Ben Gazzara ("End as a Man").
Promising Actress: Eva Marie Saint ("Trip to Bountiful").
Director: Robert Lewis ("Teahouse of the August Moon").
Designer: Peter Larkin ("Teahouse of the August Moon").
Composer-Lyricist: Richard Adler-Jerry Ross ("Pajama Game").
Promising Playwright: Robert Anderson ("Tea and Sympathy").

(Continued on page 64)

Individual Ballots

Individual ballots of the critics voting in the annual VARIETY *poll of the New York firststringers, for the various "bests" of the Broadway season of* 1961-62, *were as follows (figures refer to the respective selection categories):*

Whitney Bolton (Morning Telegraph): 1 Hill; 2, Hagen; 3, Caesar; 4, Brown; 5, Grizzard; 6, Baxley; 7, no choice; 8, no choice; 9, Schneider; 10, Eckarts; 11, Motley; 12, Bock; 13, Harnick; 14, no choice.

Ethel Colby (Journal of Commerce): 1, Woodward; 2, Baddeley; 3, Caesar; 4, Cook; 5, Massey; 6, Lampert; 7, Arkin; 8, O'Sullivan; 9, Robbins; 10, Kenny; 11, Powell; 12, Bart; 13, Harnick; 14, Albee.

Robert Coleman (Mirror): 1, Guardino; 2, Baddeley; 3, Aumont; 4, Brown; 5, Woodward; 6, Sands; 7, Jones; 8, Cannon; 9, McWhinnie; 10, Kenny; 11, Kenny; 12, Bart; 13, Bart; 14, Albee.

Richard P. Cooke (Wall Street Journal): 1, Hill; 2, Baddeley; 3, Newley; 4, Leigh; 5, King; 6, Dillon; 7, no choice; 8, no choice; 9, Schneider; 10, Kenny; 11, Powell; 12, Bock; 13, Harnick; 14, Albee.

Jack Gaver (United Press International): 1, Ford; 2, Page; 3, Caesar; 4, Cook; 5, Rogers; 6, Lampert; 7, no choice; 8, no choice; 9, Quintero; 10, Zeffirelli; 11, Motley; 12, Bock; 13, Leigh; 14, no choice.

Bill Glover (Associated Press): 1, Hill; 2, Hagen; 3, Revill; 4, Quayle; 5, Cassidy; 6, Mathews; 7, Arkin; 8, Dillon; 9, Quintero; 10, Kenny 11, Zipprodt; 12, Bart; 13, Harnick; 14, Albee.

Martin Gottfried (Women's Wear): 1, Hill; 2, Page; 3, Caesar; 4, Cook; 5, Arkin; 6, Dunnock; 7, Rozakis; 8 no choice; 9, Richardson; 10, Kenny; 11, Escoffier; 12, Bock; 13, Leigh; 14, Albee.

Henry Hewes (Saturday Review): 1, Hill; 2, Grimes; 3, Newley; 4, Leigh; 5, Arkin; 6, Lampert; 7, Woodward; 8, Tutin; 9, Newley 10, Ming Cho Lee; 11, Warhol-Van Witsen; 12, Newley-Bricusse; 13, Harnick; 14, Frisch.

Ted Kalem (Time): 1, Hill; 2, Baddeley; 3, Massey; 4, Quayle; 5, Arkin; 6, Lampert; 7, Miller; 8, Dillon; 9, Schneider; 10, Ritman; 11, Powell; 12, Bock; 13, Harnick; 14. Albee.

Walter Kerr (Herald Tribune): 1, Hill; 2, Hagen; 3, Aumont; 4, Leigh; 5, Prince; 6, Lampert; 7, Arkin; 8, Dillon; 9, Schneider; 10, Armstrong; 11, Warhol-Van Witsen; 12, Coleman; 13, Leigh; 14, Feibleman.

Emory Lewis (Cue): 1, Hill; 2, Hagen; 3, Caesar; 4, Leigh; 5, Cassidy; 6, Lampert; 7, Miller; 8, Brown; 9, Schneider; 10, Kenny; 11, Fletcher; 12, Bock; 13, Harnick; 14, Albee.

Howard Taubman ,(Times): 1 Hill; 2, Hagen; 3, Massey; 4, Cook; 5, Grizzard; 6, Sands; 7, Rozakis; 8, Tutin; 9, Schneider; 10, Kenny; 11, Zipprodt; 12, Bock; 13, Harnick; 14, Albee.

'Take Her' Earned 65G Net on 150G

"Take Her, She's Mine," which closed July 13 in Chicago, had an estimated $65,000 profit on a $150,000 investment. Included in that amount is around $20,000 still due the Harold Prince venture on the sale of film, as well as stock and amateur rights, to the Phoebe and Henry Ephron comedy.

Picture rights to the play were sold to 20th-Fox for $150,000 down, plus 10% of the show's gross on profitable weeks, up to a ceiling of $350,000. The stock and amateur rights were sold to Samuel French. The legit operation's cut of that subsidiary income is a standard 40%, less 10% commissions.

The comedy, with Tom Ewell starring in the role played on Broadway by Art Carney, had been on the road since ending a 51-week Main Stem stand last Dec. 8.

PARIS CRITICS SELECT BRECHT 'JUNGLE' BEST

Paris, July 23.

The Syndicate of French Legit Critics has tagged Antoine Bourseiller's production of the late Bertolt Brecht's "In the Jungle of the Cities," at the Studio des Champs-Elysees, as the best theatrical presentation of the season. It starred Sami Frey and had a limited but good run.

The best French entry was Jacques Fabbri for his playing and directing of P. A. Breal's "La Grande Oreille" ("The Big Ear"), a satire of religious tolerance and bigotry. It ran all season at the Theatre De Paris.

Pierre Fresnay was named top male thesp for his role in the stage adaptation of Diderot's 18th century book about a canny anarchist "Le Neveu De Rameau" ("Rameau's Nephew"). It was adapted by Fresnay and J. Duval, and staged by both. It ran the season at the Michodiere and will relight the house in September.

Lead actress was Monique Lejeune for a successful French revival of Tennessee Williams' "The Glass Menagerie." Done by a young company, it had a nice run at the Theatre De La Bruyere. Best set designer was Le Marquet for the state-subsidized Theatre National Populaire's version of Valle Inclan's Hispano play, "Bohemian Lights," and top music was by Jean Pomerides for the aforementioned Brecht play "Jungle."

Salome Jens will appear as Hermione in the N.Y. Shakespeare Festival production of "The Winter's Tale," which will run from Aug. 3-31 at the Delacorte Theatre in Central Park as the third and final play of the festival's free Shakespeare program this summer.

Legit Critics' B'way 'Bests'

Continued from page 1

a musical. Each pulled four votes. It's the first time that Miss Leigh, a veteran British actress, has been represented in the VARIETY poll. Jerry Bock, with seven votes, and Sheldon Harnick, with eight, were far ahead of the competition in being adjudged best composer and lyricist, respectively, for "She Loves Me."

Alan Arkin got the most votes, three each, in the categories of best performance by an actor in a supporting part and most promising new actor for his key role in "Enter Laughing." He was elevated to star billing shortly after preeming in the comedy as a featured player with four other cast members headlining.

Since Arkin wasn't starred when the show opened, his designation as a supporting player is understandable. But critics who voted for him as most promising newcomer were either forgetful or chose to ignore his Broadway appearance last season in "From the Second City."

Six votes for the winning spot as best supporting actress went to Zorah Lampert for her role in "Mother Courage and Her Children." Had the play marked her debut, she would not have qualified in a narrow-technical sense as most promising actress, which is limited to "debut performance in a speaking part." Miss Lampert played a mute in "Mother Courage."

In the category of most promising actress, the winner was Melinda Dillon for her performance in "Woolf." She won with three votes in a field that included veteran film actress, Maureen O'Sullivan, making her Broadway debut in "Never Too Late." Four of the critics did not vote for the most promising actress. Three of them also failed to make a most promising actor selection.

British scenic designer Sean Kenny was accoladed with seven winning votes as best scenic designer and another Englishman, Anthony Powell, was the winner with three votes in the competition for best costume designer. The heavy influx of London-originated productions during the season is reflected in the large number of Britishers cited in the poll. As usual, some of the critics differed on category designations for their performer selections, with some choices appearing in as many as three places.

Anent the citations already received by "Woolf," they include the N. Y. Drama Critics Circle Award and the Tony Award. The play was also this year's selection by the Columbia Univ. two-man Pulitzer Prize drama jury, but the recommendation was rejected by the advisory board.

Critics' Poll Results

1962-1963 Season

1. BEST PERFORMANCE BY MALE LEAD IN STRAIGHT PLAY

Arthur Hill ("Who's Afraid of Virginia Woolf?") 9
Paul Ford ("Never Too Late") 1
Harry Guardino ("Natural Affection") 1
Edward Woodward ("Rattle of a Simple Man") 1

2. BEST PERFORMANCE BY FEMME LEAD IN STRAIGHT PLAY

Uta Hagen ("Who's Afraid of Virginia Woolf?") 5
Hermione Baddeley ("The Milk Train Doesn't Stop Here Anymore") 4
Geraldine Page ("Strange Interlude") 2
Tammy Grimes ("Rattle of a Simple Man") 1

3. BEST PERFORMANCE BY THE MALE LEAD IN A MUSICAL

Sid Caesar ("Little Me") 5
Jean Pierre Aumont ("Tovarich") 2
Daniel Massey ("She Loves Me") 2
Anthony Newley ("Stop the World—I Want to Get Off") 2
Clive Revill ("Oliver") 1

4. BEST PERFORMANCE BY FEMME LEAD IN A MUSICAL

Barbara Cook ("She Loves Me") 4
Vivien Leigh ("Tovarich") 4
Georgia Brown ("Oliver") 2
Anna Quayle ("Stop the World—I Want to Get Off") 2

5. BEST PERFORMANCE BY AN ACTOR IN SUPPORTING PART

Alan Arkin ("Enter Laughing") 3
Jack Cassidy ("She Loves Me") 2
George Grizzard ("Who's Afraid of Virginia Woolf?") 2
Dennis King ("Photo Finish") 1
Daniel Massey ("She Loves Me") 1
William Prince ("Strange Interlude") 1
Paul Rogers ("Photo Finish") 1
Edward Woodward ("Rattle of a Simple Man") 1

6. BEST PERFORMANCE BY ACTRESS IN SUPPORTING PART

Zorah Lampert ("Mother Courage and Her Children") 6
Diana Sands ("Tiger Tiger Burning Bright") 2
Barbara Baxley ("She Loves Me") 1
Melinda Dillon ("Who's Afraid of Virginia Woolf?") 1
Mildred Dunnock ("The Milk Train Doesn't Stop Here Anymore") 1
Carmen Mathews ("Lorenzo") 1

7. MOST PROMISING NEW ACTOR

Alan Arkin ("Enter Laughing") 3
Jonathan Miller ("Beyond the Fringe") 2
Gregory Rozakis ("Natural Affection") 2
David Jones ("Oliver") 1
Edward Woodward ("Rattle of a Simple Man") 1
No Choice 3

8. MOST PROMISING NEW ACTRESS

Melinda Dillon ("Who's Afraid of Virginia Woolf?") 3
Dorothy Tutin ("The Hollow Crown") 2
Georgia Brown ("Oliver") 1
Dyan Cannon ("The Fun Couple") 1
Maureen O'Sullivan ("Never Too Late") 1
No Choice 4

9. BEST DIRECTOR

Alan Schneider ("Who's Afraid of Virginia Woolf?") 6
Jose Quintero ("Strange Interlude") 2
Donald McWhinnie ("Rattle of a Simple Man") 1
Anthony Newley ("Stop the World—I Want to Get Off") 1
Tony Richardson ("Natural Affection") 1
Jerome Robbins ("Mother Courage and Her Children") 1

10. BEST SCENIC DESIGNER

Sean Kenny ("Oliver") 7
Will Steven Armstrong ("Tchin-Tchin") 1
William and Jean Eckart ("She Loves Me") 1
Ming Cho Lee ("Mother Courage and Her Children") 1
William Ritman ("Who's Afraid of Virginia Woolf?") 1
Franco Zeffirelli ("The Lady of the Camellias") 1

11. BEST COSTUME DESIGNER

Anthony Powell ("The School for Scandal") 3
Motley ("Tovarich") 2
Andre Warhol-Leo Van Witsen ("The Beast in Me") 2
Patricia Zipprodt ("She Loves Me") 2
Marcel Escoffier ("The Lady of the Camellias") 1
Robert Fletcher ("Little Me") 1
Sean Kenny ("Oliver") 1

12. BEST COMPOSER

Jerry Bock ("She Loves Me") 7
Lionel Bart ("Oliver") 3
Cy Coleman ("Little Me") 1
Anthony Newley-Leslie Bricusse ("Stop the World") 1

13. BEST LYRICIST

Sheldon Harnick ("She Loves Me") 8
Carolyn Leigh ("Little Me") 3
Lionel Bart ("Oliver") 1

14. MOST PROMISING PLAYWRIGHT

Edward Albee ("Who's Afraid of Virginia Woolf?") 8
Peter S. Feibleman ("Tiger Tiger Burning Bright") 1
Max Frisch ("Andorra") 1
No Choice 2

Critics participating in the balloting were **Whitney Bolton** (Morning Telegraph), **Ethel Colby** (Journal of Commerce), **Robert Coleman** (Daily Mirror), **Richard P. Cooke** (Wall Street Journal), **Jack Gaver** (United Press International), **Bill Glover** (Associated Press), **Martin Gottfried** (Women's Wear Daily), **Henry Hewes** (Saturday Review), **Ted Kalem** (Time Magazine), **Walter Kerr** (Herald Tribune), **Emory Lewis** (Cue), **Howard Taubman** (Times).

Bits of London

London, July 23.

Censor cuts ordered by Lord Chamberlain have resulted in the cancellation of a Royal Court Theatre production of a 70-year-old German play, Spring Awakening." The deletions all involved homosexuality scenes.

Emlyn Williams has bought a house in Greece.

Dora Bryan is playing her own showbiz career in **Peter Bridge's** musical, "Six Of One," due in London in September.

Nigel Patrick will play **Trevor Howard's** role in the Broadway production of **John Mortimer's** "Two Stars for Comfort," skedded for October.

Donald Albery has scrapped plans to bring his musical, "The Perils of Scobie Pritt," into the West End. It folded on tour when leading actress **Nyree Dawn Porter** slipped a disk.

The Theater Royal, Stratford, East London, is staging a fest of Irish comedy starting July 29. **Alan Simpson** has formed the New Pike Co. for the project.

Pop singer **Adam Faith** is likely to play **Tom Sawyer** in a musical version of the Mark Twain novel.

No Successor to Mertens Probable Till Next Fall

Andre Mertens who died in Europe at 59 leaves Columbia Artists Managemnt Inc. without a chairman. No successor is probable before fall. Kurt Weinhold, the powerhouse figure, is also in Europe currently.

Mrs. Mertens (Clara) is expected back in New York in the fall to decide what to do about their apartment in Central Park West. Mertens was buried alongside his father, also a concert impresario, in the family plot near Berlin.

Say Lerner May Persist on 'Daisy', Seeks Bernstein?

"I Picked a Daisy" may eventually reach Broadway with a composer other than Richard Rodgers as Alan Jay Lerner's collaborator. It's understood that Lerner, as author of the book to the proposed musical which was to have marked the debut of Rodgers and Lerner as a new team, controls the property for which he was also supposed to write the lyrics.

The venture was cancelled the week before last when booking contracts had to be signed. Lerner's failure to finish the lyrics for the musical was the generally accepted reason for the scrapping of the project. It's understood that the librettist-lyricist has already begun his search for another collaborator, and has approached Leonard Bernstein on the project.

Edinburgh to Get Big Fest Theatre

Edinburgh, July 23.

A modern Festival Theatre on the present site of the Synod Hall is to be built here within the next three years, according to a forecast by Duncan Weatherstone, civic topper of the city. Agreement has been reached with Meyer Oppenheim, the prospective developer of the site, for erection of a block of offices and a theatre "which will be worthy of Edinburgh as a festival city."

The theatre will become the property of Edinburgh Civic Council. Details of its design will be worked out between the city and other architectural experts.

Local hopes are that this will be not only a new theatre but also a new cultural center in Edinburgh. Development of the area is estimated to cost between $3,000,000 and $4,500,000. It will involve the demolition of the existing Lyceum Theatre, a leading U.K. legit house (already owned by Meyer Oppenheim), and of the Synod Hall. It would provide for a multi-story office block and restaurant. New theatre will be designed to house the Festival opera on the largest scale.

WIS. UNIV. HARESFOOT FOLDS AFTER 65 YRS.

The Univ. of Wisconsin's 65-year-old Haresfoot Club has suspended production activity because of financial difficulties. The closing was recommended by a committee of faculty, Haresfoot alumni and students, following a study of the dramatic club's operations. The Haresfoot presentations, which also leave the Madison, Wis., campus for brief tours, have been playing to sagging business in recent years.

Along with the recommendation for suspension, the committee also asked that the club be continued as a student organization. In regard to the suspension, the Student Life & Interests Committee has agreed to pay the club's debts of $5,000 if it would refrain from producing during the 1963-64 academic year. Founded in 1898 as a co-educational venture, the club became a male troupe in 1909.

Its alumni include actors Fredric March and Tom Ewell, playwright Howard Teichmann and composer Jerry Boch. Teichmann intends forming a committee, to help reactivate the club.

1963-64 Season Starts Next Week; 'Jennie,' 'Here's Love' Begin Tryouts

By JESSE GROSS

The new season gets its first Broadway-bound entries next Monday (29) with the out-of-town opening of two musicals on which the combined investment could hit $1,000,000. The tuners are "Jennie" and "Here's Love" which debut, respectively, at the Colonial Theatre, Boston, and the Fisher Theatre, Detroit.

"Jennie," costarring Mary Martin, Dennis O'Keefe and Robin Bailey, is capitalized at $500,000, with provision for 10% overcall. If exercised, that would raise the stake in the production to $550,000. The musical, dealing with Laurette Tayor's early stage career, is being produced by Cheryl Crawford and Miss Martin's manager-husband, Richard Halliday.

Besides their 50% ownership of the presentation as producers, Miss Crawford and Halliday are credited in the published limited partnership certificate as having another 29½% interest in the venture for putting up $295,000 of the basic $500,000 capitalization. As backers, Miss Crawford is down for $100,000 (10%) and Halliday $195,000 (19½%). Whether their investments were personal or involved contributions from others is not disclosed.

"Jennie," adapted by Arnold Schulman from Marguerite Courtney's book about Miss Taylor (her mother), has lyrics by Howard Dietz and music by Arthur Schwartz. The Colonial booking is to continue for five weeks. From there the musical, which opens Oct. 17 at the Majestic Theatre, N.Y., moves to the Fisher, where it'll play for four-and-a-half weeks starting Sept. 5.

"Here's Love," costarring Janis Paige and Craig Stevens, is capitalized at $375,000 with provision for 20% overcall which, if exercised, would boost the investment in the show to $450,000. Columbia Records is the sole backer of the Stuart Ostrow production, which Ostrow is now directing, having replaced Norman Jewison last week. Michael Kidd is director of the musical numbers for the Meredith Willson tuner, based on the film, "Miracle on 34th Street."

"Love" is to remain at the Fisher for four weeks, moving next to the National Theatre, Washington, for a three-week stand beginning Aug. 27. It's then scheduled to play two weeks at the Shubert Theatre, Philadelphia, starting Sept. 16, prior to opening Oct. 3 at the Shubert Theatre, N.Y.

New 'Billy Barnes' Revue Opening for H'wood Run

Los Angeles, July 23.

"The Best of Billy Barnes," culled from the various Billy Barnes revues seen over the past few years locally, will follow "Billy Barnes' L.A.," into the Coronet Theatre, opening Aug. 5 for a four-week stand.

George Eckstein and Bill Watters will produce new show, as they did "L.A.," which shutters July 28 after 10-month run. Barnes and co-writer Bob Rodgers will be featured in new revue, with Joyce Jameson, Ken Berry and Patty Regan, all Barnes alumni.

Plan 2d Touring Cast of 'Fringe'

Alexander H. Cohen is planning two companies of "Beyond the Fringe" on the road, in addition to his New York presentation. One touring unit has already been put together for an Aug. 5 opening at the Hartford Theatre, Los Angeles. That troupe is currently breaking in at the Golden Theatre, N.Y., having opened last Monday (22) for a two-week period while the original British company vacations.

Warren McClane, of Cohen's office, is scheduled to plane Aug. 4 to the Coast, to scout talent for the second touring troupe which, will play areas not covered by the other road company. The original British company of "Fringe," now vacationing, consists of Alan Bennett, Peter Cook, Dudley Moore and Jonathan Miller. They're also the writers of the revue. A replacement troupe is continuing the show at the Fortune Theatre, London.

The cast now at the Golden consists of Patrick Carter, William Christopher, Patrick Horgan and Paxton Whitehead.

'STRINGS' TO RELIGHT PITT'S NIXON THEATRE

Pittsburgh, July 23.

The refurbished Nixon, closed for several months following a fire next door that caused smoke and water damage, will reopen with "No Strings." It will be under sponsorship of the Theatre Guild-American Theatre Society.

The TG-ATS will also sponsor seven other shows during the Nixon seasons. They will include "Camelot," Stop the World—I Want to Get Off," "A Man for All Seasons," "Who's Afraid of Virginia Woolf," "Never Too Late" and "A Thousand Clowns."

New Haven C. of C. Gives Yale Bowl Pop Concerts

New Haven, July 23.

The New Haven Junior Chamber of Commerce is again presenting a pop concert series at Yale Bowl. To date, a four-concert schedule is in progress, with Peter, Paul and Mary and Peter Nero having already appeared June 30 and Gorden and Sheila MacRae and the Brandywine Singers last Saturday (20). Ray Charles is set for July 27, and Connie Francis for Aug. 17.

As previously, the concerts are presented on a sponsorship basis, with local firms guaranteeing any slack that might materialize. Burton Zempsky is Junior Chamber chairman of the series and Pete Villana Associates is thumping the tub this year.

Julian's Montparnasse

Paris, July 23.

A. M. Julian, head of the Theatre des Nations, is taking over direction of the Theatre Montparnasse, as of next season.

This will be a personal sideline venture, in partnership with Lars Schmidt, and nothing to do with Theatre des Nations which he will continue to operate at his Theatre Sarah Bernhardt.

Delay London 'Camelot'; 'Lady' to Rack Up 2,281; 'Syracuse' Drury's Next

London, July 23.

H. M. Tennent Ltd., which has been planning a London production of "Camelot," has postponed the project for at least a year. The firm had originally intended opening the musical at the Drury Lane Theatre here following the withdrawal from the house of the long-running "My Fair Lady." However, with the Oct. 19 exit of "Lady" the theatre will get "The Boys from Syracuse."

Tennent had hoped to get Julie Andrews and Richard Burton to their original Broadway repeat co-starring roles in the London production of "Camelot." Burton is a doubtful prospect now and although Miss Andrews is reportedly interested she has other commitments to consider. Revisions and additions are also required for the Alan Jay Lerner-Frederick Loewe musical adaptation of T. H. White's book, "The Once and Future King."

Anent "Lady," which Lerner and Loewe adapted from Bernard Shaw's "Pygmalion," two members of the British production have been with the musical since its opening April 30, 1958, at the Drury Lane. They're Elaine Garreau, who plays Mrs. Hopkins, and Mrs. Eynsford Hill, and Zena Dare, who's giving her farewell legit performance as Mrs. Higgins.

"Lady," which will have registered a record run of 2,281 performances for the 300-year-old Drury Lane, will move to the Opera House, Manchester, for a 16-week run starting Oct. 31.

Barrault Will Accent Oldies

Mostly Familiar Productions at Theatre De France—Plan U.S. and Canada Tour

Paris, July 23.

Jean-Louis Barrault, head of the state-backed legit company Theatre De France, will stress revivals, with only a few new productions, in his repertory setup here next fall. He and the troupe will leave Feb. 1 for a tour of the U.S. and Canada.

The director-producer-star will open the new season with a relight of "Hamlet," adapted by the late Andre Gide. Also brought back will be such past hits as "The Cherry Orchard" and the Offenbach operetta, "La Vie Parisienne." Then will come another round for Paul Claudel's "Le Soulier De Satin" ("The Satin Slipper"), with Genevieve Page and Sami Frey coming in especially for it.

New items will be Samuel Beckett's "Happy Days," Francois Billetdoux's "Il Faut Passer par les Nuages" ("One Must Go by the Clouds") and a musical version of Labiche's comedy, "Tricoche Et Cacolet," to be staged by Comedie Francaise actor-director Jacques Charon. This again underlines the closer ties between the three state legiters, the Theatre National Populaire, the C-F and Barrault's group.

In February, Barrault will hand over his Odeon Theatre to a provincial company headed by Roger Planchon from Lyon. This also marks the increasing decentralization of the French theatre, with Planchon getting government as well as municipal funds.

Protect French Show Biz Moppets

Paris, July 23.

From now on, moppets engaged in any part of show business will be protected by the federal government, according to a new law passed by the French National Assembly this week under the instigation of a commission of social affairs. All under 16 will need a special governmental authorization to work. Idea is to safeguard the health, morality and future of show business kids. Also to do away with any exploitation by employers.

During the debate before it was passed, one member pointed out that a 13-year-old minor had made some daring scenes in a film which was later forbidden to those under 18. This was considered deplorable and leading to a corruption of minors.

Others felt that worthy films should not be hampered but only studied to see that the children involved were getting their proper schooling, care, remuneration, etc.

Henceforth, any show division wishing to employ boys or girs under 16 will need special permits from the Ministry of Culture or from local prefects in the hinterlands. Officials also will set the division of the moppet wages to parents or guardians or setting up of trust funds for them.

Also part of the law is a segment forbidding any press, tv, radio or literary sources to treat any part of the lives of the show children except that pertaining to their actual work. And there are strong sanctions against anyone who uses children for perilous acts, performances or those who pay them more than the legal split. Law was passed unanimously and is expected to curtail misuse of youngsters and assure them their rightful education, protection and benefits.

Off-Broadway Shows

(Figures denote opening dates)

Albee plays, Cherry Lane (5-28-63).
Best Foot, Stage 73 (4-2-63).
Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brecht, Sheridan Square (7-10-63).
Brig, Living Theatre (5-15-63).
Cages, York (6-13-63).
Desire Under Elms, Circle (1-8-63).
Fantasticks, Sullivan St. (5-3-60).
Pinter Plays, Provincetown (11-26-62).
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12 62)
Savoyards, Jan Hus (6-4-63).
Six Characters, Martinique (3-8-63).
Tyrists & Tiger, Orpheum (2-4-63).

SCHEDULED OPENINGS

Color Darkness, Writers Stg. (9-30-63).
Morning Sun, Phoenix (10-7-63)
Ballad Blmshire, Mayfair (10-15-X).
Penny Change, Players (10-16-63).
Mother Courage, de Lys (1-15-64).

Set 4 Touring Shows For Toledo's Season

Toledo, July 23.

The 1963-64 season of the Toledo Civic Playgoers Assn. at the Rivoli Theatre will comprise "Take Her, She's Mine," Oct. 9-10; "Camelot," Nov. 13-14; "A Man for All Seasons," Feb. 12-13; and "A Funny Thing Happened on the Way to the Forum," April 15-16.

The subscription campaign will be held Sept. 9-21. Mrs. Louis States is secretary of the group. Performances this season will be Wednesdays and Thursdays instead of Mondays and Tuesdays, as formerly.

Madrid May Have An Opera at Last

Madrid, July 23.

The multimillion-dollar Juan March Foundation, in cooperation with the Director General of Beaux Arts and the Director General of Architecture, both within the Ministry of National Education, officially opened an International contest for the architectural plans to construct a National Opera House in Madrid. Having allotted a maximum of 400,000,000 pesetas (close to $7,000,000) for the new lyric hardtop, the March Foundation sent a committee of experts to the opera capitals of Europe before deciding on opera house basics for the competing designers.

Conditions to be incorporated in the plans and models submitted, include a seating capacity of 2,400, of which 1,800 will be permanently earmarked at moderate and popular prices. The grounds will encompass 25,000 square meters in the new Chamartin area almost facing the 125,000-seat soccer stadium.

Competition will run for six months, projects will be exhibited publicly for one month and a final selection will take place in February of next year. First prize is $50,000 and contract rights for complete edification. However, considerable secondary prizes will also be offered for the right to incorporate ideas from runner-up competitors into the winning project.

Opera house will be two years in construction and will become the centerpiece of a vast, city-planned development to include gardens, terraces and underground garages all surrounded by a svelte shopping area. Enthusiasm is high in music and cultural circles. The Spanish capital city is quickly shedding the ignominy of a major European city sans opera.

London Shows

(Figures denote opening dates)

Alfie, Duchess (7-22-63).
All In Good Time, Phoenix (4-18-63).
Angels Fear Tread, St. Martins (6-6-63).
Bed Sitting, Comedy (3-20-63).
Beyond Fringe, Fortune (5-10-61).
Black Nativity, Strand (7-2-63).
Blitz, Adelphi (5-8-62)
Boeing-Boeing, Apollo (2-20-63).
Brecht Season, Mermaid (7-18-63).
Cambridge Circus, New Arts (7-10-63).
Doctor's Dilemma, Haymarket (5-23-63).
Dr. M. Banks, Prince Charles (6-7-63).
Enrico, Piccadilly (7-3-63).
Half a Sixpence, Cambridge (3-21-63).
Holiday in Japan, Prince Wales (7-19-63).
How to Succeed, Shaftesbury (3-28-63).
Lock Daughters, Her Majesty's (5-17-62).
Mary, Mary, Queens (2-27-63).
Masters, Savoy (5-29-63).
Midsummer Night's, Regent's (7-17-63).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Private: Public, Globe (5-10-62)
Private Lives, Duke York's (7-3-63).
Rattle of Man, Garrick (9-19-62).
Repertory, Aldwych (12-15-60).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Skyvers, Royal Court (7-23-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-20-63).
Windfall, Lyric (7-2-63).

CLOSED

Hughie, Duchess (6-18-63); closed July 6 after 14 performances.

SCHEDULED OPENINGS

Ides of March, Haymarket (8-8-63).
Afternoon Men, New Arts (8-21-63).
Forum, Strand (10-3-63).
Boys Syracuse, Drury Lane (11-7-63).

Off-B'way Review

As You Like It

N. Y. Shakespeare Festival presentation of Joseph Papp revival of comedy in three acts, by William Shakespeare. Staged by Gerald Freedman; scenery and lighting, Ming Cho Lee; costumes Theoni V. Aldredge; songs and music, John Morris; choreography, Donald McKayle. Opened July 16, '63, at the Delacorte Theatre, Central Park, N. Y.; admission free.

Orlando ..... Richard Jordan
Adam ..... Bert Conway
Oliver ..... Richard Benjamin
Dennis ..... Blaire Stauffer
Charles ..... Don Moore
Celia ..... Penny Fuller
Rosalind ..... Paula Prentiss
Touchstone ..... John Heffernan
Le Beau ..... Barry Bartle
Duke Frederick ..... Stan Dworkin
Duke Senior ..... Mitchell Ryan
Amiens ..... George Hearn
Forest Troubadour ..... Gerald Goodman
Foresters ..... Joe Dorsey, John Robert Crawford, David Hersey, William Wingate, Les Carlson
Lords, Guards ..... Colin Lee, Allan Frosch, Walter McGinn, Phillip H. Frey, Joseph Sullivan
Corin ..... Charles Durning
Silvius ..... Sam Waterston
Jaques ..... Frank Schofield
Audrey ..... K. C. Townsend
Sir Oliver Mar-Text ..... John Robert Crawford
Phebe ..... Alix Elias
William ..... Jerry Zafer
Jack ..... Michael Moriarty
Dancers ..... Patricia Beatty, Harriet Clifford, Louanna Gardner, Carla Maxwell, Michael Podwal, Blaire Stauffer

For a comfortable summer evening of outdoor playgoing, "As You Like It" is a pleasant choice. Even the silliness of the love scenes between the ardent, obtuse Orlando and the boy-posing Rosalind are bearable when the weather is right in Central Park, where Joseph Papp has brought this excellent revival as the season's second offering of the N. Y. Shakespeare Festival in the Delacorte Theatre.

The production scheme for the show is imaginative, tasteful and effective, though tending toward archness and a sort of skittish whimsy. Ming Cho Lee's simple scenery suggests the proper locales clearly, and several of the prop gimmicks designed by William Stockwell are ingenious and helpful. The costumes by Theoni V. Aldredge are also generally colorful, but the special bras and low, tight necklines on several of the femme outfits are ridiculously exaggerated.

Under the somewhat restless direction of Gerald Freedman, the performance is plausible and amusing or touching to suit the mood of the play, although there is excessive movement, as if the company mistrusted the quality of the Shakespeare text or the alertness of the audience.

In the key role of the smitten but canny Rosalind, film actress Paula Prentiss gives a believable, occasionally affecting, somewhat mannered, always interesting performance. She is an attractive looker, a bit taller than average but not too tall for leading stage roles, and with admirable presence and projection. Her voice is fascinating, somewhat reminiscent of Jessica Tandy. Perhaps because of limited experience in legit, the actress lacks the sense of pacing her performance, and of variation, particularly vocally.

Richard Jordan is engaging in the slightly sappy role of Orlando, Penny Fuller is appealing in the second femme part of the spirited Celia, and there are acceptable portrays by Frank Schofield as the loquacious Jacques, Mitchell Ryan as the worthy Duke, Stan Dworkin as Duke Frederick, Bert Conway as the faithful Adam, Don Moore as the pushover wrestler, John Heffernan as the clown and K. C. Townsend as the woodland hussy, Audrey.

It's an entertaining edition of a minor Shakespeare comedy, and of course a natural for the special admission-free audiences of Central Park. *Hobe.*

Stock Items

Monique Van Vooren is starring this week in "At Shot in the Dark" at the Canal Fulton (O.) Summer Theatre.

Jerome Cowan and **Paula Trueman** will costar next week in "Come Blow Your Horn" at the Cape Playhouse, Dennis, Mass.

Adrienne Angel is in "Guys and Dolls" this week at the Gladiators Music Arena, Totawa, N. J.

Pauline Flanagan will be a member of the Seattle Repertory Theatre resident company during its inaugural 1963-64 season.

Previous Season's Winners

Continued from page 62

1954-55

Actor: Paul Muni ("Inherit the Wind").
Actress: Kim Stanley ("Bus Stop").
Male in Musical: Walter Slezak ("Fanny").
Femme in Musical: Gwen Verdon ("Damn Yankees").
Supporting Actor: Ed Begley ("Inherit the Wind").
Supporting Actress: Tie between Patricia Jessel ("Witness for the Prosecution") and Elaine Stritch ("Bus Stop").
Promising Actor: Tie between George Grizzard ("Desperate Hours") and Buddy Hackett ("Lunatics and Lovers").
Promising Actress: No choice.
Director: Herman Shumlin ("Inherit the Wind").
Designer: Peter Larkin ("Inherit the Wind").
Composer: Harold Arlen ("House of Flowers").
Lyricist: Richard Adler-Jerry Ross ("Damn Yankees").
Promising Playwright: Jerome Lawrence-Robert E. Lee ("Inherit the Wind").

1955-56

Actor: Michael Redgrave ("Tiger at the Gates").
Actress: Julie Harris ("Lark").
Male in Musical: Rex Harrison ("My Fair Lady").
Femme in Musical: Julie Andrews ("My Fair Lady").
Supporting Actor: Anthony Franciosa ("Hatful of Rain").
Supporting Actress: Tie between Diane Cilento ("Tiger at the Gate") and Sarah Marshall ("Ponder Heart").
Promising Actor: Andy Griffith ("No Time for Sergeants").
Promising Actress: Susan Strasberg ("Diary of Anne Frank").
Director: Moss Hart ("My Fair Lady").
Designer: Tie between Jo Mielziner ("Most Happy Fella") and Oliver Smith ("My Fair Lady").
Costumer: Cecil Beaton ("My Fair Lady"),
Composer: Frederick Loewe ("My Fair Lady").
Lyricist: Alan Jay Lerner ("My Fair Lady").
Promising Playwright: Tie between Paddy Chayefsky ("Middle of the Night") and Michael Gazzo ("Hatful of Rain").

1956-57

Actor: Fredric March ("Long Day's Journey Into Night").
Actress: Florence Eldridge ("Long Day's Journey Into Night").
Male in Musical: Fernando Lamas ("Happy Hunting").
Femme in Musical: Judy Holiday ("Bells Are Ringing").
Supporting Actor: Frank Conroy ("Potting Shed").
Supporting Actress: Mildred Natwick ("Waltz of the Toreadors").
Promising Actor: Jason Robards Jr. ("Long Day's Journey Into Night").
Promising Aetress: Inga Swenson ("First Gentleman").
Director: Jose Quintero ("Long Day's Journey Into Night").
Designer: Tie between Oliver Smith ("Candide") and Rouben Ter-Arutunian ("New Girl in Town").
Costumer: Motley ("First Gentleman").
Composer: Leonard Bernstein ("Candide").
Lyricist: Richard Wilbur-John Latouche-Dorothy Parker ("Candide").
Promising Playwright: Gore Vidal ("Visit to a Small Planet").

1957-58

Actor: Ralph Bellamy ("Sunrise at Campobello").
Actress: Jo Van Fleet ("Look Homeward, Angel").
Male in Musical: Robert Preston ("Music Man").
Femme in Musical: Lena Horne ("Jamaica").
Supporting Actor: Henry Jones ("Sunrise at Campobello").
Supporting Actress: Eileen Heckart ("Dark at Top of Stairs").
Promising Actor: No choice.
Promising Actress: Anne Bancroft ("Two for the Seesaw").
Director: George Roy Hill ("Look Homeward, Angel").
Designer: No choice.
Costumer: No choice.
Composer: Meredith Wilson ("Music Man").
Lyricist: Meredith Wilson ("Music Man").
Promising Playwright: No choice.

1958-59

Actor: Jason Robards Jr. ("Disenchanted").
Actress: Geraldine Page ("Sweet Bird of Youth").
Male in Musical: Andy Griffith ("Destry Rides Again").
Femme in Musical: Ethel Merman ("Gypsy").
Supporting Actor: Walter Matthau ("Once More, With Feeling").
Supporting Actress: Sandra Church ("Gypsy").
Promising Actor: No choice.
Promising Actress: No choice.
Director: Elia Kazan ("Sweet Bird of Youth").
Designer: Tie between Oliver Messel ("Rashomon") and Oliver Smith ("Destry Rides Again").
Costumer: No choice.
Composer: Tie between Harold Rome ("Destry Rides Again") and Jule Styne ("Gypsy").
Lyricist: Stephen Sondheim ("Gypsy").
Promising Playwright: Lorraine Hansberry ("Raisin in the Sun").

1959-60

Actor: Jason Robards Jr. ("Toys in the Attic").
Actress: Anne Bancroft ("The Miracle Worker").
Male in Musical: Tom Bosley ("Fiorello").
Femme in Musical: Mary Martin ("The Sound of Music").
Supporting Actor: Robert Morse ("Take Me Along").
Supporting Actress: Kay Medford ("Bye Bye Birdie").
Promising Actor: No choice.
Promising Actress: Jane Fonda ("There Was a Little Girl").
Director: Gower Champion ("Bye Bye Bridie").
Designer: Tie between Cecil Beaton ("Saratoga") and Ben Edwards ("Heartbreak House").
Costumer: Cecil Beaton ("Saratoga").
Composer: Richard Rodgers ("The Sound of Music").
Lyricist: Sheldon Harnick ("Fiorello").
Promising Playwright: Jack Gelber ("The Connection").

1960-61

Actor: Laurence Olivier (as Henry II in "Becket").
Actress: Joan Plowright ("A Taste of Honey").
Male in Musical: Richard Burton ("Camelot").
Femme in Musical: Tammy Grimes ("The Unsinkable Molly Brown").
Supporting Actor: Martin Gabel ("Big Fish, Little Fish").
Supporting Actress: Rosemary Murphy ("Period of Adjustment").
Promising Actor: Philip Bosco ("The Rape of the Belt").
Promising Actress: No choice.
Director: Tie between Gower Champion ("Carnival") and Franklin Schaffner ("Advise and Consent").
Designer: Oliver Smith ("Camelot").
Costumer: Adrian and Tony Duquette ("Camelot").
Composer: Bob Merrill ("Carnival").
Lyricist: Alan Jay Lerner ("Camelot").
Promising Playwright: Shelagh Delaney ("A Taste of Honey").

1961-62

Actor: Paul Scofield ("A Man for All Seasons").
Actress: Margaret Leighton ("The Night of the Iguana").
Male in Musical: Robert Morse ("How to Succeed in Business Without Really Trying").
Femme in Musical: Diahann Carroll ("No Strings").
Supporting Actor: Charles Nelson Reilly ("How to Succeed").
Supporting Actress: Tie between Sandy Dennis ("A Thousand Clowns") Barbara Streisand ("I Can Get It for You Wholesale").
Promising Actor: Peter Fonda ("Blood, Sweat and Stanley Poole").
Promising Actress: Barbara Harris ("From the Second City").
Director: Tie between Donald McWhinnie ("The Caretaker") and Noel William ("A Man for All Seasons").
Designer: David Hays ("No Strings").
Costumer: Tie between Lucinda Ballard ("A Gay Life") and Fred Voelpel and Donald Brooks ("No Strings").
Strings").
Lyricist: Frank Loesser ("How to Succeed").
Promising Playwright: Herb Gardner ("A Thousand Clowns").

Coast Tuner Spread: 'Lady' $113,200, 'Camelot' $94,859, 'Carousel' $83,200, 'Succeed' 66G, 'World' 38½G, 'Milk' 41G

"My Fair Lady," ended its stand at the Greek Theatre, Los Angeles, last week with another stupendous take. Trailing the big money were "Camelot" in San Francisco, "Carousel" in L.A. and "How to Succeed in Business Without Really Trying" in Frisco.

New to the road list this week is "A Man for All Seasons" in L. A. Joining the lineup next Monday (29) will be the Broadway-bound musicals, "Jennie" and "Here's Love," opening in Boston and Detroit, respectively.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

LOS ANGELES

Carousel, Philharmonic (MD) (6th wk) ($6.25-$7; 2,670; $85,000) (John Raitt, Jan Clayton). Previous week, about $83,000 with Civic Light Opera Assn. subscription.

Last week, around $83,200 with CLO subscription.

My Fair Lady, Greek (MC-BT) (3d wk) ($4.50-$5.50; 4,400; $106,000) (Ronald Drake, Gaylea Byrne). Previous week, $105,636.

Last week, about $113,200.

Stop the World—I Want to Get Off, Hartford (MC-RS) (2d wk) ($5.50-$6.50; 1,032; $39,000) (Joel Grey, Julie Newmar). Previous week, $36,623 with Theatre Guild-American Theatre Society subscription.

Last week, $38,340 with TG-ATS subscription.

SAN FRANCISCO

Camelot, War Memorial Opera House (MC-RS) (5th wk) ($6.50-$7.25; 3,246; $130,634) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $100,195 with CLO subscription.

Last week, $94,859 with CLO subscription.

How to Succeed in Business Without Really Trying, Curran (MC-RS) (6th wk) ($6.50-$7.25; 1,758 $65,600). Previous week, about $65,800 with CLO subscription.

Last week, $66,131 with CLO subscription.

Milk and Honey, Geary (MC-RS) (2d wk) ($5.95-$6.50; 1,483; $59,000) (Robert Weede, Molly Picon, Terry Saunders). Previous week, around $21,500 for four performances with TG-ATS subscription.

Last week, $40,994 with TG-ATS subscription.

WASHINGTON

Sound of Music, National (MD-RS) (5th wk) ($5.95-$7.25; 1,673; $63,455) (Barbara Mesiter, John Myhers). Previous week, $41,013.

Last week, $41,506.

Scheduled B'way Preems

Irregular Verb, Barrymore (9-18-63).
Rehearsal, Royale (wk. 9-23-63).
Luther, St. James (9-25-63).
Spoon River, Booth (9-29-63).
Libel, Longacre (9-28-63).
Student Gypsy, 54th St. (9-30-63).
Chips With, Plymouth (10-1-63).
Here's Love, Shubert (10-3-63).
Piaf, Hellinger (10-3-63).
Semi-Detached, Little (10-7-63).
Private Ear, Morosco (10-9-63).
Project Immortality, Cort (10-10-63).
Ballad of Sad Cafe, Beck (10-14-63).
Jennie, Majestic (10-17-63).
Marie Bell Co., Atkinson (10-21-63).
Rainy Day, Belasco (10-22-63).
Barefoot in Park, Biltmore (10-23-63).
110 in Shade, Broadhurst (10-24-63).
Owl and Pussycat, Booth (10-31-63).
Man and Boy, Atkinson (11-12-63).
Cuckoo's Nest, Cort (11-14-63).
Marathon '33, Actors Studio (11-21-63).
Zenda, Hellinger (11-26-63).
Dylan, Plymouth (1-21-64).
Habimah, Little Theatre (2-1-64).
Girl to Remember, Hellinger (5-26-64).

National Theatre, D.C., Not to Be Replaced

Washington, July 23.

The prospect that the National Theatre, key Washington legit house would be torn down and a much larger theatre built in its place has ended. The new owner of the building (there are several floors of offices above the theatre) has formally notified Scott Kirkpatrick, National manager, that the structure will be modernized rather than replaced and that the National's lease will be extended. There will be no interruptions in the National's schedule. The theatre is seldom dark more than two weeks in 12 months.

When the building changed hands a few months ago, the new landlord announced that the site would be razed, with a bigger theatre and taller building to be built on the land.

Not Like the Old Days: Or Who's Administrater In Charge of Protocol?

Wallingford, Conn., July 23.

In contrast to the early days of summer stock, when the same guy who sold the tickets frequently dashed around and collected them at the door, and as an indication of what it requires to function a modern day summer tent setup, the following is the staff at the Oakdale Musical Theatre here:

Administrative: Martin Cohen, general manager; Ruth Cage, publicity director; James Alexander, treasurer; Emily Nanny, executive secretary; Cranston Montcalm, plant supervisor; David Kaufman, art director; Loretta Montcalm, Linda Twing, Bruce Jay, Kathryn Kearns, Bob Hall Jr., assistant treasurers; Addison Verrill Jr., publicity assistant; Janet Young, bookkeeper; Larry Kiss, Clarence Simmons, maintenance; Paul O'Neil, landscaper; Anthony Giresi, security; Judy Carrubba, receptionist; Mike Kurtz, staff photographer; Clarice Segal, theatre party director; Sue Walde and Joyce Morris, assistants.

Production: Ellie Wittman, stage manager; Don Shrimpton, assistant conductor; Joe Bousard, assistant musical director; Jack Lenny and Nat Debin, casting directors; Linda Barnes, Dolly Malo, wardrobe mistresses; Will Hevey, electrician; Jerry Fisher, technical co-ordinator; Steve Zweigbaum, production co-ordinator; Jeff Slocomb, technical assistant; Nick Pagliaro, David Berquist, David Warzeniak, Jerry Hoffman, Steve Coulen, Shelley Bonis, Karen Korsh and Phil Johnson, apprentices.

PHYLISS CURTIN'S TOUR

Linguistics & Logistics of a Foreign Concert

Tel Aviv, July 23.

Phyliss Curtin, the American soprano, is completing here a five-concert windup of a European concert tour begun in England in May. She is travelling with her husband, photographer Gene Cook, their two-year-old daughter, a nurse and 17 pieces of luggage. She sang in Finland at the Sibelius Festival, also in Denmark and Norway. All involved plenty of translation work on the reviews.

Her appearance here with the Israel Philharmonic was with Richard Tucker, who set it up. They have had a big impact, exceptional curtain calls and encores. Only flaw in the occasion for Gene Cook: the reviews are all in Hebrew and "I can't even find her name in the captions."

Tusker and Miss Curtin donated their services at a special Jaifa concert to raise money for a new concert hall there.

Miss Curtin sings July 27 at the Berkshire Music Festival, Tanglewood, Mass., and in the fall will sing the soprano lead in the N.Y. City Opera's American premiere of Benjamin Britten's "War Requiem."

Bard Festivals Register 55G, Ont.; $48,212, Conn.; Merman $39,616, Indpls.

Receipts were up again last week for the Stratford Shakespeare festivals in Connecticut and Ontario. Most of the other stock operations covered below played to so-so business. At some spots, though, boxoffice activity was down.

A substantial increase in business at the Oakdale Musical Theatre, Wallingford, Conn., was registered last week by Genevieve in "Irma La Douce."

Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DALLAS

State Fair Music Hall ($4-$5; 4,120; $84,000). **Music Man** (MC) (Eddie Albert) (2d wk), $45,237 for seven performances.

Previous week, $42,808 for seven performances.

Current, **Robert Goulet** in Person (R).

INDIANAPOLIS

Starlight Musicals ($3.50; 3,200; $70,000). **Ethel Merman Show** (R), $39,616 for seven performances.

Previous week, **Damn Yankees** (MC) (Van Johnson), $43,629 for six performances (one rainout).

Current, **Belly Are Ringing** (Julia Meade).

KANSAS CITY

Starlight Theatre ($4; 7,600; $110,000) **Carnival** (MC) (Al Hirt, Lee Venora, Stephen Douglass, Edward Villella) (2d wk), about $55,000.

Previous week, around $68,000.

Current, **Gypsy** (Giselle Mackenzie, George Nader).

PHILADELPHIA

Playhouse in the Park ($3-$3.50; 1,437; $28,529). **Night of the Iguana** (D) (Mark Richman, Vicki Cummings, Irene Dailey), $21,048.

Previous week, **Romanoff and Juliet** (C) (Walter Slezak). $23,333.

Current, **Little Mary Sunshine** (MC) (Shirley Knight).

PITTSBURGH

Civic Arena ($4.95; 6,009; $135,000). **Firefly** (OP) (Anna Maria Alberghetti). About $52,000 for seven performances.

Previous week, **Robert Goulet in Person** (R), $89,363.

Current, **Carousel** (OP) (Robert Horton).

STRATFORD, CONN.

American Shakespeare Festival ($6.25; 1,449; $56,700) (Rep) (7th wk). **Henry V-Comedy of Errors-King Lear,** $48,212.

Previous week, $43,191.

Current, same repertory, plus previews of "Caesar and Cleopatra."

STRATFORD, ONT.

Avon Theatre ($4; 1,123; $24,325). **Mikado** (OP) (3d wk), $19,510 for seven performances.

Previous week, $20,741 for seven performances.

Current, same bill.

Festival Theatre ($5; 2,258; $67,176) (Rep) (5th wk). **Troilus and Cressida-Cyrano de Bergerac-Comedy of Errors,** $55,020.

Previous week, $54,139.

Current, same repertory.

WALLINGFORD, CONN.

Oakdale Musical Theatre ($4.50-$5.50; 2,357; $59,000). **Irma La Douce** (MC) (Genevieve), $42,777 for seven performances.

Previous week, **Kiss Me, Kate** (MC) (Marguerite Piazza), about $25,600 for seven performances.

Current, **South Pacific** (MC) (Betsy Palmer).

WINNIPEG

Rainbow Stage ($3; 3,061; $73,900). **Bye Bye Birdie** (MC) (Pat Turner, Doug Crosley), approximately $21,500 for 10 performances.

Current, **West Side Story** (MD) (Leila Martin, Jim Tushar, Jere Michael, Lillian Lewis).

Gary Leaverton has joined the casting department of the Lee-Draper agency.

Biz Up 'n' Down for B'way Dozen; 'Loves Me' $41,962, 'Woolf' $31,970, 'Strings' $26,830, 'Dear Me' Closes

Broadway, with only 12 shows on tap, was split evenly last week with boxoffice receipts up for six entries and down for the balance. The increases ranged from $210 for "Tovarich" to $2,635 for "She Loves Me," while the drops ranged from $5 for the sellout "How to Succeed in Business Without Really Trying" to $3,266 for "Stop the World—I Want to Get Off," one of several productions employing substitutes for vacationing leads.

In the capacity groove last week with "Succeed" was "Never Too Late." The comedy, "Dear Me, the Sky Is Falling," which suspended performances following the July 10 evening performance will remain closed, scrapping plans to resume next Monday (29).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (39th wk; 309 p) ($7.50; 773; $34,073). Previous week, $28,710.

Last week, $29,841. The original British company began a fortnight's vacation this week. Pinchhitting is the troupe which is to begin touring Aug.5 at the Hartford Theatre, Los Angeles.

Enter Laughing, Miller's (C) (19th wk; 149 p) ($6.90-$7.50; 940; $30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $20,329.

Last week, $19,293.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (63d wk; 503 p) ($8.60-$9.40; 1,334; $65,096) (Jerry Lester). Previous week, $32,869. Lester is subbing for Zero Mostel who's due back Aug. 5 from a four-week vacation.

Last week, $31,580.

How to Succeed in Business Without Really Trying, 46th St. (MC) (93d wk; 737 p) ($9.60; 1,342; $66,615). Previous week, $67,472.

Last week, $67,467.

Mary, Mary, Hayes (C) (124th wk; 988 p) ($6.90-$7.50; 1,339; $42,380) (Biff McGuire, Patricia Smith, Michael Evans). Previous week, $18,707.

Last week, $19,462.

Never Too Late, Playhouse (C) (34th wk; 271 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $37,010.

Last week, $37,267.

No Strings, Broadhurst (MC) (71st wk; 564 p) ($9.20; 1,214; $62,037) (Howard Keel, Barbara McNair). Previous week, $25,323 with Richard Kiley in the role now played by Keel.

Last week, $26,830. Exits Aug. 3 to tour.

Oliver, Imperial (MD) (28th wk; 225 p) ($9.30; 1,428; $69,000) (Clive Revill, Georgia Brown). Previous week, $59,306.

Last week, $57,177. Maura K. Wedge is subbing for Miss Brown who began a two-week vacation following the evening performance last Saturday (20).

She Loves Me, O'Neill (MC) (13th wk; 103 p) ($8.60; 1,047; $53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, $39,327.

Last week, $41,962.

Stop the World—I Want to Get Off, Shubert (MC) (42d wk; 333 p) ($8.60; 1,461; $61,000). Previous week, $29,229. Kenneth Nelson and Joan Eastman are subbing until Aug. 3 for the vacationing leads, Anthony Newley and Anna Quayle.

Last week, $25,963.

Tovarich, Majestic (MC) (18th wk; 144 p) ($9.20; 1,616; $80,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, $37,066.

Last week, $37,276. Moves Oct. 7 to the Winter Garden Theatre.

Who's Afraid of Virginia Woolf? Rose (D) (41st wk; 321 p) ($6.90-$7.50; 1,162; $46,845) (Nancy Kelly, Arthur Hill, Ben Piazza) (matinee company costars Elaine Stritch, Donald Davis). Previous week, $34,497. Miss Kelly, who'll tour in the play, is pinchhitting until Aug. 21 for vacationing femme lead, Uta Hagen.

Last week, $31,970.

Closed

Dear Me, the Sky Is Falling, Music Box (C) ($6.90-$7.50; 1,101; $40,190) (Gertrude Berg). Previous week, $9,072 for four performances.

The comedy, which suspended following the July 10 evening performance due to Miss Berg's inability to go on because of a virus that affected her back and neck, will not reopen next Monday (29) as had been planned. The Theatre Guild, producer of the show, has decided to make the closing permanent, reportedly because Miss Berg has not been recovering from her illness as rapidly as expected. The production, for which business had been declining prior to its suspension, is figured to have lost most of its production cost of around $80,000. As of its suspension, the presentation had registered a 29-week run of 145 performances.

Other Theatres

Ambassador, ANTA, Atkinson, Barrymore, Beck, Belasco, Biltmore, Booth, Broadway, Cort, 54th St., Hellinger, Hudson, Little Theatre, Longacre, Lunt-Fontanne, Lyceum, Morosco, Plymouth, Royale, St. James, Winter Garden, Ziegfeld.

'Night of 100 Stars' Nets Over $35,000 for British Charity; Show a Smash

London, July 23.

"The Night of 100 Stars," Britain's biggest annual legit benefit show, netted well over $35,000 at the Palladium last Thursday (18). It could have been slightly more but a batch of programs, which were selling for an average of $3 apiece, were mislaid in a locked dressing room. It could account for a lot of people not being able to get their charitable mitts on one.

Show itself, staged as usual by Charles Russell and Lance Hamilton, was a smasheroo, with well over 100 stars letting down their hair and having themselves a ball. Top personal successes were Jessie Matthews, looking not a day older than when she was the musicomedy darling of the '20s, Anna Neagle doing a lively Charleston with John Neville, and Shirley Bassey.

Showpiece was a takeoff of the BBC's "Come Dancing" program and Wilfrid Hyde White, disguised as a juve pop singer, being introduced by his "agent" Robert Morley. The John Mills' family brilliantly stooging for Beryl Reid as a cynical air hostess also copped the yocks.

Only slightly sour note was Elizabeth Taylor who, with Sir Laurence Olivier, emceed the second half. She figured that he had been given most of the funny lines. So some more comedy stuff was pumped in for Miss Taylor. Frankly, the effort wasn't worth it.

Exurbian Revolt

An original play by former Maryland University instructor Herb Rogers will open Aug. 8 at the Washington (D.C.) Theatre Club.

"A Winter Peach" is about a young couple's rebellion against suburbia.

Thank You, Martha Raye*
for giving us the BIGGEST 4th of July Week in Our 13-Year History!

*MARTHA RAYE

starring in

"WILDCAT"

**STARLIGHT THEATRE ASSN.

Swope Park, Kansas City, Missouri

R. Carter Tucker, *President*

Richard H. Berger, *Production Director*

William M. Symon, *Business Manager*

DIRECTION	PERSONAL MANAGEMENT
XXX William Morris Agency, Inc. 1740 Broadway, New York City, N. Y.	NICK CONDOS

Inside Stuff—Legit

Joseph Beruh, operator of the Sheridan Square Playhouse, N.Y., offers the following background information in regard to the current picketing of the theatre by Theatrical Protective Union, Local 1, the New York stagehands union: (The local is demanding the employment at $137.50 weekly of an electrician for the house's current tenant, "Brecht on Brecht." That's in addition to one non-union electrician now employed on the operation.)

Beruh, who's also general manager of the "Brecht" presentation, claims he entered into an oral agreement in 1959 with the union, whereby he agreed to employ a member of the local at the theatre at $100 weekly. A union member was then hired and, according to Beruh, continued to work at the house until 1961. Then, he says, the union told him it did not have anybody who wanted the job and that he could assign it to someone else, providing he continued paying the union a $4 weekly "assessment" for the man.

That same deal, Beruh says, had applied when a union member was employed. Beruh claims he's willing to pay $137.50 to the non-union employee who's been with him for two years, provided he's permitted to join the union. The employee, Dominick Cascio, has made approximately 20 trips to the union's headquarters in effort to become a member and has thus far been unable to get even an application. Beruh asserts. He also argues on Cascio's behalf that Cascio did supervisory work last season for Kermit Bloomgarden on the Broadway production of "Nowhere to Go But Up."

In regard to a story in VARIETY last week, Beruh says that when "Brecht on Brecht" was originally presented at the Theatre de Lys, N.Y., it did have three union stagehands, as stated, but that there were no non-union members on the payroll.

Insider's Newsletter (Cowles) captioned it "Religious Storm Coming" and reports in a recent issue of the weekly communique: "The present harmony between America's religious groups will be badly strained this fall, when the controversial play 'The Deputy' opens in New York. Originally produced in Berlin as 'Der Stellvertreter,' the drama accused Pope Pius XII of responsibility for the mass murder of Jews by the Nazis. According to the German author, Rolf Hochhuth, who is identified as a Protestant, the Pope could have prevented the Nazi atrocity but chose to remain silent. Performances of the play in Germany set off angry Catholic-Protestant exchanges, and churchmen who have seen it in Europe fear the worst when it opens in New York and—as 'The Vicar'—simultaneously in London. The attack on the late pontiff may set off anti-Catholic feelings and is sure to cause resentment among Roman Catholics. Because the author is a Protestant, anti-Protestant feelings will be excited. Because the play concerns the Nazis' atrocities against Jews, Jewish emotions will be roused, and anti-Jewish feelings in turn. Because the author is a German accusing non-Germans of major responsibility for Nazism, anti-German reactions too will probably follow. All in all, religious leaders in the U.S. fear the furor over the play may bring a real setback to the flourishing ecumenical and interfaith movements."

(Billy Rose has announced production plans for "The Deputy" on Broadway this fall. There have been references of regret as to that decision from several quarters, dominantly Catholic, but notably also Presbyterian along the lines, "Hasn't he enough money-"—Ed.).

Lillian Lipman, of the Univ. of Washington, and Ann Flagg, of Northwestern Univ., are the winners of the 11th annual National Collegiate Playwriting Contest, sponsored by Samuel French Inc. Miss Lipman won first prize of $350 in the full-length competition with "Time of Darkness" and second award of $100 in the short play field with "The Old Man." Miss Flagg's "Great Gettin' up Mornin'" won first prize of $200 in the short play division and will be published and leased in the fall by French for production in the fall.

In the full-length category, second prize of $100 was awarded to Richard Castrodale, of Yale Univ., for his play, "Because a Good Man Nowadays Is Hard to Find." A third prize of $50 was awarded in the short play competition to Ralph S. Arzoomanian, of the State Univ. of Iowa, for "The Roadbird." Judges for this year's contest were producers H. Clay Blaney and Caroline B. Swann, as well as Dr. Mildred Kuner, of Hunter College, and Dr. Robert L. Hilliard, of the Univ. of North Carolina. Competing in the contest were 225 entrants from 93 colleges.

The 1964 contest, on which the deadline is next May 1, covers the current summer session and continues through the spring term.

The Ford Foundation last week awarded 27 persons a total of $160,650 in one-year fellowships to prepare through on-the-job training for managerial and other administrative careers with a symphony orchestra or a theatre, opera, or ballet company. The fellowships are for $5,000, plus $1,000 for married men with children, as well as $500 for each dependent child.

Of the fellowships, 11 are renewals of awards made in 1962, the first year of the foundation's three-year program for administrative internships in the performing arts. Those who've had fellowships renewed are Charles L. Burns, Bryan E. Clark, David Tausig Frank, Robert Eugene Gustavson, Edward C. Hankenson, Ruth Marie Hider, Ellen C. Kaplan, H. G. McNally Jr., Styrk Orwoll, Ian Strasfogel and J. Wesley Zeigler.

Also awarded fellowships were William Fred Boughton, Douglas L. Buck, William Bushnell, Carole Deschamps, Noel S. Dowling, John E. Gibbens, Norman R. Gregory, Douglas B. Koss, Ronald C. Lipka, John M. Ludwig, David Luney, Patrick B. McGinnis, Kenneth R. Meine, John R. Reel, Stephen Sell and Frederick G. Sliter.

The theatre being built at the New York World's Fair site to house Morton Da Costa's "history of Broadway musicals" will be one of the world's most unusual, with a stage 180 feet wide and equipped with every electronic staging device known, according to Da Costa, who'll conceive and stage show.

"In fact, if something hasn't been invented yet and I'll need it, they'll invent it for me," Da Costa said. The spectacular, which will be only 90 minutes long but will review Broadway musical history for past 100 years, will be produced by George Schaefer and Angus G. Wynne Jr. for Compass Productions. Compass is also building theatre, to be known as the Music Hall. Rehearsals will start in March, for a planned April 22 opening.

Extensive research on project is now under way in N. Y. Schaefer, currently directing "Zenda" here for Civic Light Opera, will join Da Costa at earliest possible date.

Herb Caen in the Frisco Chronicle: "How Small The World: 'Dangerfield,'" the play based on Barnaby Conrad's novel about Sinclair Lewis, now has a star (Franchot Tone), a warm-up date in New Haven (Sept. 16), an opening date on Broadway (one week later)—but no title. In the story, Winston Dangerfield, the fictional name for Lewis, is a Pulitzer Prizewinning author on the skids. In Santa Barbara lives a real, live Dangerfield—historian George Dangerfield—who won a Pulitzer Prize for 'The Era of Good Feelings,' and *this* Dangerfield has bad feelings about the coincidental use of his name. He has refused permission."

Austin Pendleton, who was the male lead in the off-Broadway production of "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Bad," is the author of the book for the musical, "Mister Booth," to be preemed Aug. 27-31 as the season finale at the Williamstown (Mass.) Summer Theatre. The tuner, an adaptation of "Prince of Players," the Eleanor Ruggles bigraphical novel about Edwin Booth, has music by Arthur Rubinstein and lyrics by Peter Bergman.

Repertory Review

Death of a Salesman

Minneapolis, July 17.

Minnesota Theatre Co. revival of drama in two acts by Arthur Miller. Staged by Douglas Campbell; setting, Randy Echols; costumes, Carolyn Parker. Features Hume Cronyn, Jessica Tandy. Opened July 16, '63, at the Tyrone Guthrie Theatre, Minneapolis; $5 top.

Willy ..... Hume Cronyn
Linda ..... Jessica Tandy
Happy ..... Nicolas Coster
Biff ..... Lee Richardson
Bernard ..... Ken Ruta
Woman ..... Helen Backlin
Charley ..... Paul Ballantyne
Ben ..... John Cromwell
Howard ..... Alfred Rossi
Jenny ..... Janet MacLachlan
Stanley ..... Michael Levin
Miss Forsythe ..... Judith Doty
Letta ..... Joan van Ark
Switchboard Operator ..... Carol Emshoff
Waiter ..... John Lewin

Arthur Miller's "Death of a Salesman," an American stage classic, is a worthy entry in the Tyrone Guthrie repertory theatre's preem season. But Douglas Campbell's production of "Salesman" is not of classic stature, failing to communicate thoroughly the pathos and utter despair which permeate Miller's lines.

Part of the trouble appears to lie in the Guthrie Theatre's stark layout. The open arena stage, with its impressionistic scaffold setting, makes the plays many flashbacks difficult to carry out. They rely for effect almost entirely on lighting. Instead of the transitions flowing smoothly, the flashbacks seem gimmicky and tend to distract. Overshadowing the play itself, the staging engrosses the audience, missing the intended simplicity, softening the story's punch and diminishing the gripping agony of the character.

But the staging is not "Salesman's" only drawback. The casting also leaves something to be desired. Hume Cronyn, a brilliant actor in prior offerings here this season as well as often in the past, is not at his best in the title part. The rigorous rehearsals for this demanding role added to two nonstop months of playing lengthy parts in "The Miser" and "Three Sisters" might have conditioned Cronyn to Willy's weariness.

Or perhaps the strain has been an oppressive handicap. At any rate, Cronyn doesn't always come through as the worn out, disillusioned, traveling salesman reaching the end of his rope. Occasionally some of his mannerisms and postures as Harpagon in "The Miser" carry over to Willy Loman, an indication of the problems of repertory acting.

Jessica Tandy, closer in physical appearance, 28-year-old Olga in "The Three Sisters" than to the near-60ish Linda Loman, is superlative as the devoted, understanding wife. Her youthful good looks and voice are two strikes against her in this role, but she still plays the part to perfection. Lee Richardson and Nicolas Coster, the sons, are more like caricatures than real people.

In lesser roles, Paul Ballantyne, John Cromwell, Ken Ruta and Janet MacLaghlan stand out. Michael Levin, one of 12 McKnight Foundation fellows in the Guthrie company, is the only member of "Salesman's" cast who imparts a New Yorker accent. Randy Echols' two-story, jungle gym setting is strictly functional, unattractive and, at times, a bit confusing to viewers. Carolyn Parker's costumes are appropriately seedy.

The opening performance, after an abrieviated rehearsal period, was marred by several fluffs and was generally less polished than the Guthrie Theatre's three previous openings. Nevertheless, the capacity house was even more wildly enthusiastic, particularly for Cronyn, than previous opening night crowds had been. "Salesman" will alternate with "Miser," "Three Sisters" and "Hamlet" until Sept. 22, when the playhouse's initial season concludes. *Rees.*

Australian Shows

(Week Ended July 20)

(Figures denote opening dates)

ADELAIDE

Sound of Music, Her Maj. (6-19-63).

BRISBANE

Orpheus Underworld, Majesty's (7-15-63).

MELBOURNE

Big Men Fly, Russell St. (6-12-63).
Double-bill, Emerald Hill (6-28-63).
Georgian Dance Co., Majesty's (7-15-63).
G'night Mrs. Puffin, Comedy (7-12-63).
Show Boat, Tivoli (5-15-63).
The Keep, St. Martin's (7-10-63).
Wildcat, Princes (7-19-63).

SYDNEY

Do You Mind, Phillip (5-10-63).
Garden Dist., Ensemble (5-30-63).
Hamlet, Old Tote (6-5-63).
King and I, Tivoli (7-17-63).
Sail Away, Majesty's (7-19-63).
Visit, Independent (5-1-63).
Come A'Waltzing, Royal (7-10-63).

Drama Dominates Spoleto, 1963

Sixth Year of Menotti's Festival Sees Changes of Policy and Offbeat Items

By TRUDY GOTH

Spoleto, Italy, July 23.

Gian-Carlo Menotti has completed the sixth season of his Festival of Two Worlds in this Italian mountain town. In many respects it is the most successful season of all. The drama side has been notably impressive. Included was Andre Gide's "The 13th Chair," a one-acter now seen since Paris, 1935. It was staged at Spoleto by Luchino Visconti. A first here was Henry Miller's play "Just Wild About Harry." Eugene Ionesvo's "Teacher" was presented, despite its flop in Paris.

This season it appeared that attendance at the festival was divided between the rich jet set and hitchhikers with an artsy-craftsy side. Many came for one day only others for a single night's lodging and two days show-going. Those who are intent upon cramming began at the noontime apertif concert, follow with a matinee, then a night performance. Last year, but not this, there was also a midnight "Tent Theatre" and the same faces would be there, too.

This season Menotti altered the former "Album Leaves" a melange of short divertissments, plays, vaude turns and ballets, into "the Theatre at Seven" located in the cellar extending under the 17th Century Caio Melisso Theatre and Cathedral Square. Area had previously been used as a restaurant and still served food after the performance and prior to the 9 p.m. performance elsewhere.

Outstanding event was an English version by Michael Cacoyannis of "The Trojan Women" by Euripides with Rod Steiger as Poseidon, Claire Bloom as Andromachae and Mildred Dunnock as Hecuba (see separate review).

Opera was represented by a former Menotti student of Curtis Institute days, Stanley Hollingswirth whose one-act "The Mother" on a fairy tale by Andersen was given in Philadelphia at the Curtis in 1954 together with Menotti's "Thief and the Old Maid." The music is pleasant but lacks personality. Remarkably lovely set by Livia de Nobili captured the fairtale atmosphere perfectly. Mietta Sighele—a Spoleto discovery—was ideally cast for the lead. Second part of this program contained a small but precious gem of a Rossini-one act "Il Signor Bruschino," first given in Venice in 1813. Both operas were staged remarkably well by Sandro Sequi and conducted by Julius Rudel from the N.Y. City Opera. While his interpretation of the contemporary work was as exact and faultless as we are used from this conscientious conductor, the Rossini might have benefited from a lighter, more playful and Italianized vein. Both operas were well accepted by the public.

Gospel singers replaced last year's interest for a colored group ("Black Nativity") with almost equal success. Sam Barber's latest piano concerto (commissioned by Lincoln Center but new to a European audience) had a success with the piano part played competently by John Browning (who performed it at Lincoln Center). One would have wished for a better orchestral accompaniment and mainly for a more experienced and better prepared conductor. Young Dietfried Bernet from Vienna did not as yet deserve the distinction to premiere such significant a work than a new Barber-composition to a high-brow audience like the Spoleto one was on this occasion.

Legit Cues

Oliver Smith is designing the sets for the Broadway production of "Barefoot in the Park."

Theatours Ticket Agency Corp. has been chartered by New York State to conduct business in New York with capital stock of 200 shares, no par value.

Nassau Opera Co., Inc., has been authorized by New York State to conduct an entertainment business in Hempstead, N.Y., with capital stock of 200 shares, no par value.

The National Repertory Theatre has received a grant of $25,000 from the Mary Reynolds Babcock Foundation at Winston-Salem, N. C. It's the first time a theatrical venture has received financial support from the foundation.

Show Abroad

The Trojan Women

Spoleto, Italy, July 14.

Festival of Two Worlds presentation of Euripides classic translated by Edith Hamilton. Produced and staged by Michael Cacoyannis. Original music composed and conducted by Jean Prodromides. Costumes by Chloe Georgakis. Stars Claire Bloom, Mildred Dunnock. Features George Morgan, Sondra Lee, Carol McGroder, Alan Helms and Rod Steiger. July 13-14, '63, at the Teatro Caio Melisso, Spoleto; $8 top, opening, $4.80 top, second showing.

Poseidon ..... Rod Steiger
Hecuba ..... Mildred Dunnock
Talthyblus ..... George Morgan
Cassandra ..... Sondra Lee
Andromache ..... Claire Bloom
Astyanax ..... Ettore Muti
Menelaus ..... Alan Helms
Helen ..... Carol McGroder

Chorus of Trojan Women: Jamie Bauer, Elaine Kerr, Sally Kirkland, Rhoda Levine, Erin Martin, Wendy Mackenzie, Fiddle Viracola.

Having given ample proof of his understanding of Euripides in his admirable filmed version of "Electra" in Greek, director Michael Cacoyannis showed that it was no fluke in preparing an American company with only two weeks of rehearsal in an outstanding production of "The Trojan Women" as the closing event of Gian-Carlo Menotti's Festival of Two Worlds. It well-deserved the cheers and repeated encores it won at its opening from a capacity audience at the midnight opening.

The late Edith Hamilton's translation points up the anti-war message contained in the story of the annihilation of the males of the conquered city down to the last child and the dispersal of its women to every corner of the world. Instead of following the original three acts she has compressed it into a single act which runs 85 minutes and enables the director and the player to provide unbroken tension in the narration of the events.

Greek drama often hinges on the successful use of the chorus and in this respect Cacoyannis has worked in American acting and dancing talent on hand for other festival events and turning them into a properly-drilled chorus which moves, speaks and works in every scene with remarkable expertise. They more than made up for the fact that only a few steps and a white backdrop plus excellent lighting serve instead of scenery.

The casting was an inspiration. Mildred Dunnock, as Hecuba, gives a vibrant performance of the suffering and vindictive mother in the manner for which she has established her theatrical reputation. Outstanding is the acting of Claire Bloom, both for its restraint and its vehemence, in playing the widow of the Trojan commander who sees her young son taken from her arms and flung from the walls. Like Miss Dunnock, she won applause which interrupted play several times. A nod is due Carol McGroder who plays, Helen with just the right degree of coldness to abet her beauty. Sondra Lee's Cassandra, a difficult role, was less satisfactory.

While no plans have been made for further presentation, it would be no surprise if someone in the star-studded audience which included many show biz personalities tagged director Cacoyannis to repeat the production for Broadway showing. It might well be the best Greek classic the White Way has seen in many a year. *Slam.*

Touring Shows

(Figures cover July 21-Aug. 4)

Camelot—Opera House, S.F. (July 22-27); Queen Elizabeth, Vancouver (July 30-Aug. 3).
Here's Love (tryout)—Fisher, Det. (July 29-Aug. 3).
How to Succeed in Business Without Really Trying (2d Co.)—Curran, S.F. (July 22-27); Philharmonic, L.A. (July 29-Aug. 3).
Jennie (tryout)—Colonial, Boston (July 29-Aug. 3).
Man for All Seasons—Greek, L.A. (July 22-Aug. 3).
Milk and Honey—Geary, S.F. (July 22-Aug. 3).
My Fair Lady (bus-truck)—Auditorium, Denver (July 24-27); Shubert, Chi (July 31-Aug. 3).
Sound of Music—National, Wash. (July 22-Aug. 3).
Stop the World—I Want to Get Off (2d Co.)—Hartford, L.A. (July 22-Aug. 3).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Cross Purposes" (FC). Producer, K&D Productions (1639 Broadway, N.Y.; CI 5-0042 or JU 6-6385). Accepting photos and resumes c/o above address from Equity male and femme performers, all-ages, who are thoroughly experienced in farce comedy. Do not phone or visit.

"Luther" (D). Producer, David Merrick (246 W. 44th St., N.Y. LO 3-7520). Available parts: male, 45-60, stern, saintly; male 30-40, big, fat, sloppy; male, who can do long speech in first act; male singers, tenor, counter tenor, bass-baritone, trained and experienced in Gregorian chant; male, 45-50, gentle, slightly old-womanish; boys, 8-10, should sing; male, 40, very confident, dominating; male, 35, cynical, courtier; male, storyteller, physically impressive; femme, 25-30, strong, peasant girl; male, 40, tall, assured personality. All actors should speak without strong American accents. Mail photos and resumes to Neil Hartley, c/o above address. Do not phone or visit.

"Once For the Asking" (C). Producers, Jon H. Burgin and Bruno B. di Cosmi (60 Sutton Place South, N.Y.; PL 2-0299). Available parts: male, 35-40, ad agency copy writer; femme, 30-35, attractive; girl, ten years old, personable, bright; femme, 40s, maid; male, 35-40, sarcastic; femme, 30-35, glamourous, kooky; male, late 50s, Fred Clark type; femme, 50s, dowager type; femme 60s, Josephine Hull type; femme, 20 years old, pretty. Mail photos and resumes through agents only c/o above address. Do not phone or visit.

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Character femme, 30s-40s, strong personality, sings well; male lead 30s-40s, romantic, intelligent, must sing; femme, early 20s, sexy, sings well; male, W. C. Fields type; male, tall, gawky, chief of police, sings; male, funny little man, snoop; male, 60, bald, sings; girl, 7 or 8, sing or dance; femme, hysterical mother type. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit.

"The Passion of Josef D" (D). Producer, Arthur Cantor (234 W. 44th St., N.Y.; LO 3-4370). Available parts: male, 37, dark, short, attractive, sinister; male, 49, small, intense; femme, 17-25, very attractive, blond, Slavic type; male, 37, small, thin, a European style actor; femme, 50, heavy-faced, course; male, 60; male, 34, comic; male, 42s, rough; male, 25, short, fat-faced; femme, 53, distinguished. All actors will double on roles. Kip Cohen is accepting photos and resumes c/o above address from agents only. Actors should not visit or phone.

"The Rehearsal" (D). Producer David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Rehearsals begin in Aug. in London for a Sept. Broadway opening. Available parts: femme, 30-35, English accent, zany, very attractive; male, 27-30, very British, silly, attractive; male, lawyer, Frank Silvera type. Mail photos and resumes to Neil Hartley, c/o above address. Do not phone or visit.

OFF-BROADWAY

"The Burning of the Lepers" (D). Producer, Edwin Wilson (28 Remsen St., Brooklyn, N.Y.; MA 4-5937). Available parts: male lead, late 20s, sensitive, requires big emotional range; femme, 19-25, vibrant, lovely; male, late 30s, a leader, intelligent, great energy; male, 40s-50s, charming, articulate, wise; male, 40-55, thin, academic, gaunt; male, 35-40, peasant; male, 40s, tough, jealous; male, 40-55, bigoted; male, young, angry; male, old, former beggar; femme, embittered older woman; femme, 35, conscience-stricken. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit. Interviews will be by appointment

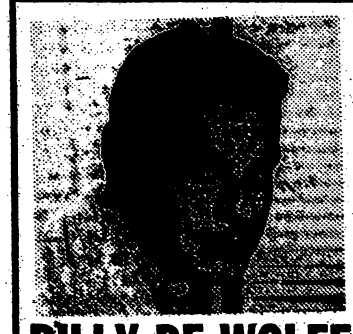
TOURING

"A Funny Thing Happened On the Way to the Forum" (MC). Producer, Harold Prince (630 Fifth Ave., N.Y.; JU 2-0600). James Bronson is accepting photos and resumes c/o the Alvin Theatre, (250 W. 52nd St., N.Y.) from male and femme actors for the national company.

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y.; TN 7-3434). Available parts: three comedians, 23-30, legit British accents; man, 23-30, legit British accent, falsetto voice, must play piano. This second national production will tour the Coast. Warren McClane is accepting photos and resumes from Coast talent only c/o the Huntington Hartford Theatre (1615 N. Vine St., Hollywood 28, Calif.). Interviews by appointment only. Do not phone or visit.

The National Repertory Theatre. Producers, Michael Dewell and Frances Ann Dougherty (322 E. 50th St., N. Y.; PL 2-5640) Jerry Douglas is accepting photos and resumes c/o above address from Equity male and femme dramatic performers for the 1963-64 season, which will tour the U. S. beginning Oct. Anyone who has submitted photos and resumes within the last year, need not duplicate. Interviews are being held during the next few weeks and actors will be notified by mail as to time and place. Do not phone.

"Treasure Island" (Theatre for children, performed by adults.) Producer, Gene Garzone (c/o Dolphin Productions, 336 Canal St., N.Y.; WO 6-1056). Avaliable parts: character men; femme, 30-40, Cockney, buxom; Long John Silver, six feet tall or over, ventriloquist if possible. Auditions being held this Sun. (28), 12-4 p.m. and Mon. (29), 3-6 p.m., at 12 Spruce Street, N.Y.



BILLY DE WOLFE
Co-Starring in
"HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING"
Shaftesbury Theatre
London W.C.2, England

YOUNG CO-PRODUCER WANTED
for outrageous high comedy, script extravagantly praised by one of America's most eminent drama critics for "force," "vitality" and commercial possibilities on Broadway.
Front money available. This is not a solicitation for funds.
Box V-3485, VARIETY
154 W. 46th St., New York 36
for further information.

Publishing Stocks

(As of July 23, closing)

Allyn & Bacon (OC)	24	— ¼
American Book (AS)	43½	—1
Amer. Book Strat. (AS)	5	
American Heritage (OC)	5¾	+ ⅝
Book of Month (N.Y.)	20⅛	— ⅛
Conde Nast (N.Y.)	10⅞	— ⅛
Cowles (OC)	10⅞	— ⅛
Crowell Collier (N.Y.)	16	— ⅛
Curtis Pub. (N.Y.)	6¾	
Ginn & Co. (N.Y.)	27¾	+ ⅛
Grolier (OC)	50½	— ½
Grosset & Dunlay (OC)	9⅛	—1⅜
Harcourt Brace (N.Y.)	33¼	—1½
Hayden Pub. (OC)	4	— ½
Hearst (OC)	25	
Holt R & W (N.Y.)	31¼	— ¼
LA Times-Mirror (OC)	35	
Macfadden Bartell (AS)	3¾	
McCall (N.Y.)	25¾	— ¼
McGraw-Hill (N.Y.)	28¾	— ¼
Meredith Pub. Co. (OC)	24¼	— ¼
Nat'l Per. Pub. (OC)	8¾	— ½
New Yorker (OC)	95	—2
Pocket Books (OC)	4⅞	
Popular Library (OC)	2½	
Prentice Hall (AS)	31	— ⅛
Ran'm House (N.Y.	9⅞	
Scott Foresman (OC)	25⅞	— ⅛
H. W. Sams (OC)	28½	—1
Time Inc. (OC)	78½	— ½
Universal Pub. (OC)	4¾	
Western Pub. (OC)	19¾	+ ¼
World Pub.	16	— ⅛

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Cabaret

Sinner and Saint Room. Producers, Danny Logan and Mark Malone (55 Grove St., N. Y.; UN 6-0797). Available parts in new revue; ingenue, exceptionally small, ingenue comedienne, Roz Russell type; young leading men and femme revue types with legit voices. No dancers. Mail photos and resumes to Danny Logan c/o above address.

Upstairs at the Duplex. Managers, Box Waxman and Barbara Baccus (55 Grove St., N.Y.; WA 4-9634). All types of talent; vocal, comic, instrumental, folk, gospel, jazz; to present in Upstairs room. Auditions held every Sunday at 7 p.m. at the club, for talent night, showcase and engagements.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"East Side, West Side" and "The Bachelor Game." Producers, Talent Associates - Paramount (444 Madison Ave., N. Y.; PL 3-1030). Seeking actors for extra work. Mail photos and resumes to Ethel Terry c/o Casting Consultants (Room 703, 444 Madison Ave., N.Y.).

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Ballet

"Radio City Music Hall Ballet." Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

Miscellaneous

Casting Consultants. Michael Shurtleff and Alan Shayne are accepting photos and resumes from Italian male and femme character actors, for their files. Mail to Casting Consultants (444 Madison Ave., N.Y.).

Dell Publications. (750 Third Ave., N.Y.; YU 6-6300). Joan Fenold is accepting photos and resumes c/o above address from male and femme actors for magazine illustration work. Do not phone or visit.

Literati

Another Paris Sheet?

Arthur Rubine, son of late Columbia Pictures publicist Irving Rubine, and himself a former film touter, is mulling a new Paris weekly, Sunday edition, in English. This is deemed not without merit since neither the Paris editions of the N. Y. Herald Tribune nor the N. Y. Times publish on Sunday. Rubine is currently powwowing with Charles Torem of Coudett Bros., in the French capital.

Incidentally, there are local rumors about a new tack in the Paris (N. Y.) Times' publication approach now that the problem of the late Orvil Dryfoos' successor has been settled. The Paris rumors range from change of technique to a different "editorial approach."

Separately, Rubine plans to concentrate on news of the American colony in Paris, a sector pretty much totally ignored by the Times and the Paris edition of the New York Herald.

There have been attempts ot start American and-or English newspapers in Paris over the years, dailies, weeklies and monthlies. The only one that has stuck and is continuing successfully (though even it had a number of rough years financially) is the Herald. At one time (about 1925) there were four such daily papers published.

Both the Herald and the more recent Times are edited on the principle that their readers are not interested very much in Parisian affairs. Concentration is on news coverage of international or back home in America scope once the American Embassy, the American churches, American "society," etc., were assiduously covered. Now, not at all, or rarely. The Herald prints occasional interviews with American "celeb" visitors; the Times never. The Herald makes a once-over-lightly attempt to cover Parisian amusements, the Times rarely. Paradoxically, the Times prints more coverage of Paris amusements in its New York paper than in its Paris edition.

Herald has Tom Curtiss doing a fulltime coverage of drama, films, niteries and music and Jan Maguire on a once-weekly music go-over. Times ignores music but covers plays when they have an "American" slant, using Jean-Pierre Lenoir (an Englishman whose square handle is Gordon Kinghma) for this coverage. The Herald makes a strong bid for "women's page" coverage, with four femmes on fulltime; a field neglected by the Times, except for strong femme coverage from New York. Both papers make a daily must of crossword and bridge columns. The Herald prints a full page of cartoons, the Times none. Both papers ignore what used to be a "must," society coverage.

Rubine and his principals have apparently studied all this and propose to fill in the holes, via concentration on interviews, full coverage of entertainment, full coverage of American churches, clubs, schools, etc., as well as "society." They'll depend on a UPI news ticker, hope to have a full line of comics and "think" they have lined up the New York Times giant crossword puzzle from the Times' New York Sunday paper. Latter would be surprising, of course, if true.

Rushing Lomax Book

World's editor-in-chief William H. Targ is rushing Louis E. Lomax's new book, "When the Word Is Given," to press for earliest publication. Negro author's book is an inside report on Malcolm X, Elijah Muhammad and the Black Muslim world. Lomax is one of several authors who accepted Castro's invitation to "see Cuba for himself" at the Havana government's expense. Lomax is author also of "Negro Revolt" and has been in frequent attendance at Black Muslim rallies.

Targ also signed N. Y. Senator Kenneth Keating's book, "Problems of Government," for publication next spring.

Hula Windfalls for Others

Month-long strike of seven unions against the Honolulu Star-Bulletin and Honolulu Advertiser and the joint-production Hawaii Newspaper Agency has been a bonanza for the city's radio and TV stations.

It's also boosted circulation of the city's two Japanese-American dailies, the Hochi and Times, and the Hilo Tribune-Herald, the latter carrying two columns of Honolulu news in the edition which is flown in for Honolulu street sales. Businessmen line up at newsstands to await the arrival of jet-freighted Los Angeles and San Francisco dailies.

Radio and TV stations have stepped up news coverage and one station has started a daily obituaries program. Even the striking Hawaii Newspaper Guild has been distributing a mimeographed sheet carrying tv logs.

Strike, unprecedented in Hawaii newspaper history, revolves over wages and a sick pay "waiting period."

Joe Lapid's VIP's

One hundred VIPs, interviewed by Joseph Lapid are included in his new book, "Amania Rashuvib Meod" (which in Hebrew means: "Very Important People"), published by Massada in Tel Aviv. Among the profiles in the book are Danny Kaye, Juliette Greco, Simo Signoret, Yves Montand, Pablo Casale, Artur Rubinstein, Yanudi Menuthis, Van Cliburn, Isac Stern, Richard Tucker, Manalia Jackson, Herman Mouk, Irving Stone, Harry Golden.

They have all visited at some time or other in Israel and have been interviewed by columnist Lapid whose weekly column appears in seven different languages. He is a staffer on Nearly, Israel's biggest daily, and is Israel correspondent for VARIETY.

The Profumo Influence

Der Stern, top German weekly, is doing a global series on l'amour a la U.S., England, France, Italy and Germany, as result of the Cliveden set's doings, and accordingly has commissioned N.Y. World-Telegram & Sun columnist Norton Mockridge to do the three-parter on the American standards. Malcolm Muggeridge will cover the British concept—John Profumo et al. notwithstanding—and journalists in the other countries have been so commissioned. Der Stern (The Star) will translate all into German. All will run three chapters of 5,000 words each.

It's intended to be a study, in depth, on whither are we going sex-wise, country club pecadilloes, divorce ratios, standards of fidelity, etc. Accent is on hard fact and writing on "high plane," skirting the sordid or sensational unless pertinent to the finding.

Incidentally, Mockridge is talking with CBS' Sam Slate and Joe Cooke on an afternoon across-the-board interview tv show, expounding personal philosophy, chatter, guests, etc.

Geographic Alibi

Jackson (Miss.) Clarion-Ledger's curious headline, "Californian Charged With Murder of Evers" (the NAACP Mississippi state director, Medgar Evers), recalls a Los Angeles newspaper's headline some years ago.

There was one of those periodic temblors in San Fernando Valley to which southern California is exposed periodically, and the L.A. daily headlined it, "Earthquake Felt 437 Miles From San Francisco."

Jack Fishman's Jackpot

Jack Fishman, ex-VARIETY (London bureau), whose current smash bestseller, "My Darling Clementime" (about Mrs. Winston Churchill), was a two-parter in Life, has topped British bestsellers for past 10 weeks, has just gone into its second edition in the U. S. (Longmans, Green) now becomes a Reader's Digest Book of the Month selection.

Book has now been published in 17 countries. The London Sunday Express also ran it as a 17-week serial but only scratched the surface since the book runs 200,000 words. Fishman is due back in the U. S. for a lecture tour as result of his smash bestseller.

'Merger' Rumor Factory

World Pub. Co. merger with the Los Angeles Times-Mirror Co. report is up again, and NAL (New American Library) of course is tied into the report. NAL has already been taken over by L. A. Times-Mirror under a previous acquisition.

NAL meantime has gone into

(Continued on page 70)

Broadway

Adman Milton H. Biow writing his memoirs for Doubleday.

Republic of Austria is making a gift of chandeliers to the new Metropolitan Opera House at Lincoln Center.

Vet p.r. exec Edward L. Bernays has been appointed Associate, University Seminar on Public Communications, at Columbia University for the term 1963-1966.

Herman Robbins, board chairman of National Screen, yesterday (Tues.) successfully underwent minor surgery of the intestinal tract at Harkness Pavilion.

Harry Brandt will be the g. of h. at a Waldorf dinner Dec. 3 for benefit of the AGVA Youth Fund, shindig under auspices of the American Guild of Variety Artists.

Stephen Fry Jr., son of the former BBC exec in Manhattan, and Bill Stevenson, both students at Oxford U., left N.Y. for Montreal on next wing of transcontinental visit.

Music attorney Morton Miller (& Miller) "pouring" next Monday (29) for the visiting Geoff Allan, head of Allans Music (Australia) Pty. Ltd., and his wife, here on a business visit.

Copyright attorney Julian T. Abeles, avec frau, off on the Queen Mary to London today (Wed.) and a longer sojourn at Beaulieu, on the Riviera, for rest. Benedict Gimbel Jr. and his wife also among the summer Eurropean trippers o'seas.

Jennie Lee, president and founder of the Exotique Dancers League of America, is a candidate AGVA national board member at large. In the listing of candidates VARIETY inadvertantly ran her name as Jimmy Lee.

Jan Peerce of Met Opera flew to Tel Aviv yesterday (Tues.) where he will sing "Fidelio" in Hebrew, a first. William Steinberg of Pittsburgh Symph will conduct. Peerce returns to U.S. for concerts in Chicago, Hollywood and N. Carolina, then goes to Europe again for dates in Norway and Austria.

Howard M. Teichman, coauthor with the late George S. Kaufman of "The Solid Gold Cadillac" and author of the scheduled Broadway comedy, "A Rainy Day in Newark," became a grandfather last Saturday (20) with the premature birth of a son in Lenox Hill Hospital, N.Y., to his daughter, Mrs. Roger A. Steckler.

Playwright-humorist Arthur Kober repaired to father-in-law (maestro) Erich Leinsdorf's Long Beach retreat to work on his memoirs, which he's shifted from Little, Brown to Doubleday. Tentative title is "Having Terrible Time," paraphrase on his hit play. He couldn't see eye-to-eye with Little, Brown's suggestion on how to treat his brand of dialect humor.

A N.Y. Times special from Washington featured ventriloquist Paul Winchell's patent on an artificial heart as one of dozens of inventions he has patents or has applications pending; these include personal and household items. A year ago the tv comedian also received letters patent on a device for filling plastic containers with blood, developed by him at suggestion of the Red Cross.

Guy Lombardo and all the Lombardos will go between hardcover next spring via McGraw-Hill. Booten Herndon is writing the biog of the perennial bandleader. Publication is keyed to the 1964 World's Fair; it is expected Lombardo will be "active somewhere in Flushing Meadows" (although nothing's been set) because of his close personal and professional relations with Robert Moses.

Lawyer-author Louis Nizer (and Mildred, his wife) off today on the S.S. Cristoforo Colombo to Devenne-les-Bains (south-of-France casino-resort owned by Restaurant Associates) for a "writing vacation." Nizer's smash bestseller, "My Life In Court," has already sold 1,000,000 of its 1,250,000 print order of the new paperback (95c) edition, and he hopes to complete his followup tome at the French resort.

Youthful South African singer Miriam Makeba, who has made impact on the U. S. nitery and tv scene, repeated her impact with an informal chat before the Committee on Apartheid at UN. She told the United Nations group that racial troubles in her homeland were a "nightmare." When she was through, the committee praised her and described her report as "moving, stirring, eloquent and inspiring."

Arlene Francis and her agent, Martin Goodman, whose car she was driving May 23 when that fatal accident resulted in the killing of Mrs. Joseph A. (Rose) Aroos, being sued for $1,000,000 by the widower, alleging "carelessness, recklessness and negligence." Claim includes injuries to himself and their daughter, both of whom survived the accident when the actress' car skidded and crossed a dividing strip on Northern State Parkway near Lake Success, L.I.

Almost a generation ago, when columnist Louis Sobol and Monte Proser, then the producer at the Copacabana, visited Al (yesteryear's "radio ambassador of song") Shayne and his bride, the former Rhonda Gale, ballerina in most of Buddy de Sylva's musicals, directly after their first girl was born, Proser cracked, "When she's 18 we'll put her in the Copa." Today Darryl Shayne, their daughter, is the front row right cutie in the Copa line. Proser, of course is in Las Vegas and Jules Podell bosses the Copa.

Paris

By Gene Moskowitz

(80 *Ave. Neuilly; SAB* 0712)

Israeli violinist Ivry Gitlis getting rave reviews.

Gisele Baka forming an all-Negro legit company to do rep plays next season.

Comedie-Francaise staying open till July 31, with other state-run legiters already closed.

Connie Francis was in on a quickie to record her second disk all in French. It is a local version of her hit, "If My Pillow Could Talk."

Yank blues and jazz singer Mae Mercer starting a Negro Spiritual quartet, Mae Mercer and Her Soul Sisters, which will do house dates around Europe.

Margarita Liberaki, Greek authoress who penned the original script for "Phaedra" (UA), now readying several plays that local-based agent George Marton will handle.

An open air one-night stand of top rock 'n' rollers, sponsored by Radio Europe No. 1, the private radio station, had over 150,000 youngsters with some mayhem committed on property.

A. M. Julien, who directs the Sarah Bernhardt Theatre and the Theatre of Nations season, reportedly will take over the Theatre Montparnasse next season in conjunction with producer Lars Schmidt.

Roland Petit will present a new version of the hit house show he built around Zizi Jeanmaire two years ago at the state-subsidized Theatre National Populaire next season for six weeks before heading Stateside to fill dates.

A summer mounting of an old Corneille play at one of the many open air drama fests, "La Toison D'Or" (The Golden Fleece), had ex-stripper Rita Renoir in a lead role and pop singer-cleffer Jacques Brel doing some songs.

Westport, Conn.

By Humphrey Doulens

Maureen O'Sullivan commuting to West 48th street.

The Harold Robbins' hosting at their Chestnut Hill place.

Jimmie Awe and Arnold Palmer golfing here with Lee Werblin.

Edward Mulhare spending his first summer here; off to Hollywood later.

Martha Holm, new assistant to Sheila Hill, touter at Country Playhouse.

Eileen Heckart housewarmed her new Silvermine swimming pool Sunday (20).

Lucille Lortel reopening her White Barn Theatre with "Brecht on Brecht" this week.

Mary Hunter Wolf, former Broadway director and Theatre Guild official to Europe.

Chris and Janie Schang returned this week from 20,000 airplane trip of Europe and South America.

Barron Polan has not deserted Connecticut landscape; he received a big rental for his Bell Island place.

Robert Schnitzer, who heads new professional theatre program at U. of Michigan in Ann Arbor here with his wife, Marcella Cisney, the director.

Revival of Shaw's "The Millionaire" here last week for Carol Channing's recalls first American revival on same stage two decades ago for Jessie Royce Landis.

David Wayne, Bambi Linn, Eve LeGallienne, Max Shulman, Leopold Godowski, Haila Stoddard, Douglas Montgomery, Marc Blitzstein, Max Wilk, Ralph Pendleton at the "Brecht on Brecht" benefit opening of the White Barn Theatre Sunday (21).

London

(*HYde Park* 4561/2/3)

Stephen Boyd mobbed when he headed a panel to judge a beauty contest at Brighton.

Dickie Henderson's house plundered while he was attending his late wife's inquest.

"What's My Line," the BBC tele show that has run for 12 years, will not be on the schedules this fall.

Daughter of Sir Laurence and Lady Olivier (Joan Plowright) christened at Chichester, England, a few days ago.

Variety Club honoring Jack Warner, Burbank exec, at cocktail shindig tonight (Wed.). He's here for the "PT 109" preem.

Nicholas Luard sold his share in the Establishment Club to another club owner, Raymond Nash, boss of the Discotheque Club.

Sir William Walton to conduct three concerts at Ravinia, Ill., summer home of the Chicago Symphony Orch, on July 30, Aug. 1-2.

Pop singer Lita Roza has walked out of her summer cabaret engagement at St. Ouen's Bay, Jersey, after a difference of opinion with the management.

Stanley Kramer planes in from Moscow July 30, where he has been a juror at the Moscow Film Fest. Object is to huddle with top brass of United Artists and Cinerama over London preem of "It's A Mad, Mad, Mad, Mad World."

In town are Herbert Siegal, Elliott Hyman, Leo Jaffe, Yvette Mimieux, Richard Watts, Beba Loncar (here for work on "The Long Ships") Lud Gluskin, Nancy Kwan, Elsa Lanchester, Ray Stark, Lou Walters, Jerome Lawrence, Robert Ferguson, Jack Cardiff, Esmond Knight, Sol Hurok, Christopher Plummer and Richard Kahn.

The Hamptons

By Dorothy Ross

(*East Hampton* 4-1888)

George Wood and his wife are cooling it in Montauk. Ditto Ray Horl, the radio and television director.

The Mortimer Glankoffs of Cue Magazine switched their Mexican vacation to a beachhouse in Amagansett.

News picture editor Bob Wahls and Prof. Owen Dodson, head of Howard University's Drama Department, weekenders in East Hampton.

Personal manager Helen Keane wearing out the East Hampton long distance operators on behalf of her client, singer Mark Murphy, who just came in first in the Down Beat jazz critics poll.

Dick Ridgely, squire of Water Mill, and wife Ione celebrated their 31 wedding anniversary by taking a busman's holiday and doing the New York clubs, ending with a big blowout at "21."

Press agent Bob Ullman tossed a "Serutan Birthday Bash" to celebrate the joint natal days of himself and yr. VARIETY stringer at his Shubert Alley East manse in East Hampton.

Liz Smith, Igor Cassini's chief staffer when he was doing the "Cholly Knickerbocker" bit, now bylining her own society column in The Hampton Illustrated, which also carries Hedda Hopper and John Chapman.

Evan Frankel entertained for architect Morris Lapidus at East Hampton's Out of This World Inn. Not too many years ago, Lapidus, who has done most of Miami's best hotels, was a draftsman in the Frankel realestatery.

Stella Adler on hand to watch brother Luther and Viveca Lindfors project in "Brecht on Brecht," one of the finest productions to play East Hampton's John Drew Theatre. Diana Sands and Lou Antonio also deserve kudos.

Stark Hesseltine, Leo Bookman and Richard Seff, partners in the HBS talent agency which was formed last summer following the collapse of MCA's talent agency carry on their office activities during weekends in East Hampton.

Max Allentuck has deserted the Broadway theatre for a summer in Amagansett. Ray Sachs, the theatrical attorney and his actress-wife Bernice, gave up their status as his house guests by renting the famous Jackson studio in Three Mile Harbor.

Pianist Lela Hemingway, aged 64, whose keyboard career goes back to the silent movie days, spells Dickson Hughes at Bridgehampton's new Bull's Head Inn, run by Lela's daughter Pat. Hughes, pianist-composer, does a swinging job on the "Gypsy" score which he conducted last summer for both Betty Hutton and Margaret Whiting.

Ireland

By Maxwell Sweeney

(*Dublin* 68 4506)

Roy Orbison set for Irish tour in fall.

Olympia, Dublin, shuttered for this month.

Irish cabaret being tried as tourist season gimmick at resort hotels.

Milo O'Shea inked for role in "The Letter" which Andrew Stone will lens here for Metro.

Cork International Film Fest introducing special category for tele commercials this fall.

"The Mind Benders," Dirk Bogarde starrer, given green light by film censor, after scissoring.

Berlin

By Hans Hoehn

(760264)

Ariola issued a reportage of this year's German soccer final on wax.

Manuela, a new Berlin pop singer, headed domestic hitparade with her "Bossa Nova" in June.

Local preem of Irving Berlin's "Annie Get Your Gun" definitely set for Sept. 5 at Theater des Westens.

William Dieterle celebrated his 70th birthday in Bad Hersfeld. He's the director of the Hersfeld (theatre) Festival.

Philips Records currently taking much pains to intensify the popularity of Peter Beil, its 26-year-old promising pop singer.

"Berlin Ruft" (Berlin Is Calling) is the motto of city's upcoming (Aug. 30-Sept. 8) Radio, Tele and Phono Exhibition.

Local television presented a film on the John F. Kennedy visit on July 20, a repeat reportage of the visit of the U. S. president, following a request of lots of Germans.

Rome

By Robert F. Hawkins

(*Via Sardegna* 43; *Tel.* 479316)

Marisa Pavan back from States.

Robert Merrill here to record "Falstaff" and "Rigoletto" at RCA.

Catherine Spaak wound "Le Monachine," and went right into "Empty Canvas."

Miriam Bru here to join husband Horst Bucholz who's shooting "Empty Canvas."

Rosanna Schiaffino to Yugoslavia to wind work on "Long Ships"; then back here for "Corruption" (Arco).

Abbe Lane and Xavier Cugat on Italo swing Aug. 4-20, hitting top seaside resort spots and winding in Taormina.

In-and-out: ABC veep Sydney Markley in town; Maleno Malenotti to Paris; Yvonne Buckingham in from London; Patrick Costello here; Hanri Michaud, Paramount Continental chief, here for annual Lux-Paramount meetings; Eva Gabor to Capri; Claudia Cardinale back from "Bebo's Girl" locations.

Mpls.-St. Paul

By Bob Rees

(2208 *Kenwood Parkway;* 374-4015)

Downtowner Motel has Lee Evans trio plus Bette Rese.

Actress Tippi Hedren was guest of honor at Minneapolis Aquatennial's Aquamarine Ball last week.

Producer Herman King in town recently plugging "Captain Sinbad," current King Brothers release for MGM.

Old Log Theatre, Equity strawhatter at Lake Minnetonka, preems "Tender Trap" July 24. Max Shulman-Robert Paul Smith comedy runs through Aug. 4.

WDGY Aquatennial Music Spectacular at Minneapolis' Parade Stadium Friday featured recording stars Peggy March, Tommy Roe, Mike Clifford and Ray Stevens.

Minneapolis Symphony conductor Stanislaw Skrowaczewski back in Europe for concerts in France, Italy and Switzerland. Batoner returns to Minneapolis in October for his fourth season with the symphony.

New York Times drama critic Howard Taubman back last week to catch Guthrie Theatre's last two entries, "Three Sisters" and "Death of a Salesman." Other visiting crix included Washington Post's Howard Coe, Milwaukee Sentinel's Cyrus Rice and Canadian Broadcasting Corp.'s Edward Mosher.

Hollywood

Constance Towers to Panama City for week.

James Clavell back from Moscow Film Fest.

Corinne Calvet in from Paris for "Burke's Law" seg.

Tom Shaw, assistant director, hospitalized with broken leg.

Frank Sinatra did trailer to bally December Christmas Seal campaign.

Jerry Victor elected prexy of newly-formed Legitimate Theatre League.

Julie Rizzo named record librarian at stations KLAC and KLAC-FM.

Roger Corman to Europe to launch "The Dubious Patriots" for UA release.

Debbie Reynolds will do 14-city junket to bally "Mary, Mary" after first of year.

Kenneth E. Anderson joined Dudley Pictures Corp as exec veepee and board member.

Herschel Bernardi inked Calvin Jackson to orchestrate six tunes for his upcoming concert tour.

Johnny Mathis donating minimum of $20,000 from Chi and N.Y. concert dates to NAACP and Southern Christian Leadership Conference.

Madrid

By Hank Werba

(*Avda Habana,* 86; *Tel.* 2590497)

Chilean crooner Lucho Gatica topbilled at nightspot La Riviera.

Playwright Jose Lopez Rubio's latest comedy is "It's Never Too Late."

Garden fountain of ultra-fashionable Hotel Ritz has been lifted for open-sky dinner dancing.

"Lights of Madrid," variety show at the Price Madrid Hall, chalked up its 150th performance.

Omar Sharif in from Pau, where he is starring in "Behold a Pale Horse," to dub lines in "Fall of the Roman Empire."

Xavier Cugat-Abbe Lane show, with "West Side Story" dancers Brascia and Tybee, was sellout at the cabaret Pavillion.

Manhattan Brothers, the Fred Henderson Combo and Beba, the Egyptian princess, head the bill at roadside gardens, Nueva Romana.

Guillermo Marin, Mari Carmen Prendes and Amparo Baro star in the Alonso Millan farce, "Cyanide —Plain or With Milk?" under the direction of Cayetano Luca de Tena at the Theatre Alcazar.

Antonio and his Spanish ballet troupe featured at the El Escorial music-ballet festival, an hour by car from Madrid. Escorial will henceforth be the setting for Madrid's annual summer festival.

Chicago

(*DElaware* 7-4984)

David LeWinter parted company with the Ambassador Hotels after 17 years as bandleader in the Pump Room.

"Champagne Complex," with Jeri Jensen starring, opens Friday (26) in Country Club Theatre at Old Orchard Country Club.

Julius Monk's namesake Chi cabaret theatre is switching to a $1.50 cover on weekdays and $2.50 on weekends. It previously had a $5 and $6 minimum.

Joe Levine in town to host the press on behalf of "Women of World," which opens today (Wed.) at Michael Todd Theatre, and "Fellini's 8½," which bows Friday (26) at the Carnegie.

Bert Wheeler, currently in "Finian's Rainbow" at Dorchester Music Hall, will do a nightclub act in the same spot's Dorchester Club and will return to the Music Hall as Captain Andy in "Showboat" next November.

Hong Kong

By Ernie Pereira

(*Tel.* 774156)

Ziegfeld Follies preemed here at Paramount and Majestic nightclubs on July 20. It is managed by Tibor Rudas.

Impresario Harry Odell presenting comedienne Joyce Grenfell on July 29 and Sam Snyder's "Water Follies," now in Japan, next September.

On his second way round to Hong Kong, humorist Victor Borge's second recital was not quite successful as his first which played to capacity.

1939 Vs. 1964 N.Y. World's Fair

Continued from page 2

land where it was at the old 1939 Fair.

I spent two wonderful, nonsensical years in 1939-40 helping Mike Todd make a big noise at the old Fair, and no one in this whole world is looking forward more anxiously to tottering back to the scene of the crime.

Last time out (first year) the major midway attractions were Todd's "Hot Mikado," George Jessel's Old New York, Billy Rose's Aquacade, John Ringling North's Circus, masquerading under the fancy name of "Cavalcade of Centaurs," "American Jubilee" and the Parachute Jump.

Shows

At this time the Big Show lineup is more than comparable and still nine months to go—an eternity in show business. Topping the list is the still untitled Amphitheatre spec being produced by Meyer Davis, (the band tycoon) and Leon (Music Hall) Leonidoff. By virtue of a readymade 12,000 seating capacity on the site of the old Aquacade, this can well be the world's biggest stageshow with 6,000 seats retailing for an old fashioned dollar. Leonidoff will have only one water number and otherwise will lean heavily on massive scenic effects.

The one-ring version of the Ringling show in a modern tent will have only centre-ring acts, many of which are now with Morris Chalfen's Great American Circus, currently a sellout in its State Dept. exchange tour of Russia. Oh yes, Art Concello is dusting off the old Ringling circus wagons for a daily parade, replete with calliope.

A big new one will be the Century Showcase Theatre housed in a 2,400-seat structure presenting "Bright Lights of Broadway," a full-scale musical with a cast of 150 to be staged by George Schaefer and Morton daCosta. Along with this goes a plush restaurant which will convert into a night spot with top names billed for 9:30-2 a.m. festivities.

Also firm are Lawrence Vineburgh's Santa Maria replica, now abuilding in a Spanish shipyard; Harold Steinman & Sam Shayon's Dancing Waters; the American Circus Museum, a waxworks, and American Indian Village. All manner of craft, from gondolas to glass-bottom boats and fringe-topped water surreys, will be available for lake excursions. There'll be a Polynesian stageshow in a 1,000-seat arena under a 75-foot waterfall at the Hawaii Pavilion and, in the nearby Florida Bldg., there will be a Performing Porpoise Show, for which equipment for the manufacture of salt water is already being installed.

Rides

In the ride department, already set, is BFE's vertical lift which ascends to a height of 150 feet, and a Swiss Sky Ride which crosses the International area at a height of 112 feet. A suspension-type monorail system will make two 8,000 feet loops at a helght of 50 feet around the amusement section. There'll be much more to come before the April 22 opening date.

On the other side of the tracks in the exhibit area will be more top show biz events. Notably, Paul Feigay-Dick (Olympic champ) Button will install 3,500 molded plastic seats in one-half of the N.Y. City Bldg. for their "Ice-Travaganza." This will feature 100 skaters and novelty performers and will highlight trick scenery and effects. Examples: a 60-foot expanding puppet, a movie screen from which live skaters emerge, and a daring escape from a cable ski lift high over the ice surface.

Allan Gottlieb and Bill Lippert have already started work on the 8,000-seat stadium with a banked, figure-eight, racing track for their Hell Drivers Show. They'll bring in three crack Jack Kochman units from the fair circuit to build up their cast of daredevils. They have full sponsorship from Dodge and other automotive firms, and figure not too many city slickers have ever been exposed to this type of thrill show.

Mercantile Showmanship

Those who predict a thud from the "industrial" side of the Fairgrounds are not reckoning with the fact that since the last Fair a whole new breed of pro showmen have emerged from the mercantile world, and they will be putting their best foot forward at the Fair.

Hence, there will be a magic show and elaborate fun house at the Festival of Gas, a big Mark Wilson magic show at the General Cigar Bldg., General Motors has practically completed the building which will house its Futurama ride; the Argus Photo Funland will provide 10 unusual free rides for the kiddies; and a man named Walt Disney will produce the shows for three pavilions. He'll have rides into the past and the future, an exhibit of animated, life-sized, prehistoric monsters, and a show featuring his highly touted mechanical figures out of history.

Add to this all of the foreign pavilions, with live shows and ethnic talent on view, myriad restaurants with food from many lands, and you've got what just has to be the biggest Fair ever.

Ticket Sales

Another new facet, almost nonexistent at the last Fair, has been the development of group and industrial block ticket sales on a national basis. Credit this to the big touring arena shows and blockbuster motion pictures which have cashed in on group selling in late years.

Already, both the Dick Button show and the Leonidoff-Davis spectacle have advance sales hovering around the $100,000 mark. Dick Spittel, from my office, is reorganizing the local salesmen coast-to-coast who rocketed the advance sales on "Around the World in 80 Days," Nick Matsoukas has come up with a coupon bonus book with contracts already signed for a million distribution—he says it will hit 5,000,000 by October. Dick Caspar is using the out-of-town salesmen, originally organized for the annual Ringling tour, and other pros like Michael Gifford and George Alexander, who have sold millions of dollars worth of tickets for road-show movie attractions, are getting in on the act. A newcomer is Louis d'Almeida who has been tackling top industries with a coupon book good for Fair admission and numerous attractions. His sales are already over the 500,000 mark.

Literati

Continued from page 68

its first hardcover publication, and World already has published some NAL books, but the literary agents feel that World ultimately will publish all NAL hardcover editions.

Dial Press-Dell Books merger report is another regarded as "imminent," especially among some of the literary agents.

'Latter's concern is because any additional paperback hookups with major hardcover firms could minimize the competitive bidding for reprint rights.

Ernst The Incessant

Morris L. Ernst, the N.Y. attorney and gadabout, is already 16 times a book author (often as collaborator) which is an occasion of no surprise at all to those aware of his lifelong gift of superabundant vitality. The interest in his most recent volume (Luce, $4.95) arises from the man and not the diary form, which is frequently teasingly cryptic and not always clear as to who's involved, despite many footnotes to identify people. And yet a book with the dead-serve title of "Untitled: The Diary of My 72nd Year" remains surprisingly readable, faceless though many of the characters mentioned must seem.

Family stuff, bedside readings, nostalgia, his curious failure to interest himself in science during a lifetime of being interested in everything are typical of the diary jottings. His comments on politics and public figures have bite. If he offers villains they are William S. Paley, Frank Stanton, David Sarnoff and Leonard Goldenson, all for their Ernst-charged responsibility for the low estate of television programming.

A major, and added frustration, to the volume is the absence of an index but then an index to the faceless (to the reader) friends of a rambling journal-keeper probably seemed an impossible labor. The book can also be read as testimony, and presumed thanksgiving, for a heaping measure of health and a superbly tolerant wife. Advocates of toleration always need tolerant wives. *Land.*

Anti-Yellow Culture

Thirteen American publishers will suffer bad business to a degree because some books by them have now been banned in Singapore. The 13 listed in the State Government Gazette are (with the publications in brackets):

All Star Books (All Star), Fabian Books Ltd. (Fabian), Private Editor Books and All Star Classic Books (Private Edition), Saber Books (Saber), Le Stag Shoppe and Blake Pharmaceutical Corp. (Midnight Reader), Tower Publication Inc. (Midwood), and Nightstand Books (Nightstand), Universal Publishing & Distributing (Chariot), Kozy Books (Kozy), Camerarts Publishing Co. (Merit), Novel Books (Novel). Titles include "Naked Passion," "Lonely Flesh," "The Crest Inn Rape," "Sex Market" and "Naked Flesh."

The ban, made by the Ministry for Home Affairs, is part of the Government's drive against "yellow culture." The books banned have been considered "morally objectionable" by the government religious leaders and educationists.

The ban order embraces all editions whose covers are usually adorned with pictures or photographs of woman in suggestive poses in various stages of undress.

Six months ago, 30 editions, majority from the same publishing houses, were banned for the same reason.

The present government, headed by the Peoples' Action Party, is so anti-"yellow culture," it has even banned films depicting the twist. For example, "Hey, Let's Twist" (Paramount) can't be shown here.

CHATTER

Leon Arons and Mark A. May have edited "Television and Human Behavior (Tomorrow's Research in Mass Communication)" for Appleton-Century-Crofts publication, Same pub bringing out Elizabeth Corbett's novel, "The Heart of the Village," nostalgically backgrounded in the halcyon days of New York's Greenwich Village of the 1920s.

Raymond V. Martin, formerly asst. chief inspector in command of the south Brooklyn Detectives, a graduate of the FBI National Academy and a lecturer at the N.Y. City Police Academy, is author of "Revolt in the Mafia," saga of how the notorious Gallo Gang in Brooklyn split the N. Y. underworld. Duell, Sloan & Pearce publishing.

Film-tv scripter David Chandler's new novel, "Father O'Brien and His Girls," is located in Las Vegas, with the showgirls and other "night people" as his parish, usually in one of the big hotels where they converge after doing their shows. Appleton-Century publishing.

Joseph Verner Reed, socialite legit producer, whose first book, "The Curtain Falls," dealt with his Broadway experiences, has a new one, "To The Embassy," dealing with his diplomatic career. He's a volunteer diplomat, for two years at the American Embassy in Paris. He was born in Nice (France), brought up in Denver, lives mostly in Greenwich (Conn.) and Hobe Sound (Fla.), and now heads the American Shakespeare Festival, Stratford, Conn. Duell, Sloan & Pearce will publish "Embassy" early this fall.

"The Early Years of Alec Waugh" is how the author titles his memoirs up the age of 32, to be published by Farrar, Straus & Cudahy in October. Same pub bringing out H. Montgomery Hyde's "Oscar Wilde: The Aftermath" in November.

Former U. of California Prof. Walter Starkie, long-time resident of Spain and a scholar of Gypsy life and culture, is off on a trek through Greece, Armenia, Persia, Pakistan and India to complete his documentation for a tome on the background and history of the Gypsy race.

Skouras Vs. Wanger

Continued from page 1

my integrity and reputation as a man and I have referred the matter to my attorney, Louis Nizer, for appropriate action."

Wanger's book on his "Cleo" experiences, published as a paperback in May after its condensation in the Saturday Evening Post, is being followed by another book of "Cleo" reminiscences by former 20th publicists Jack Brodsky and Nathan Weiss. This book, "The Cleopatra Papers: A Private Correspondence," is condensed in the current (August) issue of Esquire and will be formally published next Wednesday (31) as a Simon & Schuster hardback.

Pickets March on Georgia

Continued from page 1

door entrance and refused to budge.

Three policemen were forced to carry youths, 10 Negroes and two white boys, to waiting Black Marias.

Crowd of 300 persons gathered across street in front of new Martin's Rialto Theatre to watch goings-on and many cheered as demonstrators were dumped, one atop the other like cordwood, into the wagons.

Two pickets, one the Rev. Ashton Jones of San Gabriel, Calif., a white minister who has been arrested four times for participation in demonstrations, marched in front of the restaurant with signs attacking the segregation "guarded-door policy" of the restaurant.

Saturday (20) Fulton County Superior Court Judge Durwood T. Pye ordered Solicitor General William Boyd to prepare and present to the grand jury indictments on 101 arrests made on antitrespass charges dating back to November, 1961.

Judge Pye's order listed names of persons arrested, places where alleged violations occurred and arresting officers. Many of the cases involved the same defendants.

Judge, in his charge to present grand jury July 3, told them to indict violators of state's antitrespass law passed in 1960. Violation of this law is classified as a misdemeanor, which a grand jury does not normally handle. Cases could be tried in Superior Court of Criminal Court, but Judge Pye said his court would handle them if necessary.

Grand jury last Tuesday (16) returned against the Rev. Mr. Jones (Leb's Restaurant picketeer) charging him with disturbing Sunday worship services at the First Baptist Church (Atlanta's largest) and with assault and battery on a police officer by biting him on the hand.

Atlanta's theatres are integrated and so are lunch counters in department stores and five-&-dimes and some restaurants (not Leb's) have dropped race barriers. Swim pools in public parks were integrated at the beginning of this season, public parks and golf courses were integrated years ago, ditto for library and public transportation.

All of this was accomplished without violence, a record for which the city is proud and the consensus seems to be that additional agitation, in view of the gains already made, is merely keeping alive echoes of something already 99.4 per cent accomplished.

Some fear continued activities along these lines will boomerang.

Taking It Easier

Roanoke, Va., July 23.

Although only one Roanoke theatre — the Shenandoah Drive-In — has desegregated, the Roanoke branch of the NAACP has reaffirmed a previous decision not to resort to demonstrations in the immediate future against others that still refuse to seat Negroes.

At a recent meeting, the branch voted to give a voluntary bi-racial committee "ample time" to negotiate with theatre managers concerning long established segregation policies. The branch, headed by the Rev. W. W. Wilkinson, has consistently followed a conservative policy. It is known to be pleased with the bi-racial committee's success in obtaining agreement from about a score of Roanoke business houses to hire workers hereafter on a merit basis without regard to color.

Members of an NAACP committee tried last week to buy tickets at Roanoke's largest cinema, the American, but were turned down. A spokesman said most other theatres in the city and on its outskirts were tested with negative results. Theatre operators, cued by Commonwealth's Attorney Leroy Moran, contend that a Federal court decision holding Virginia's compulsory theatre segregation law invalid merely means that amusement house owners are free to admit or reject customers as they prefer.

Operators have said, however, they will integrate if the law is interpreted to mean they must. And the Rev. Mr. Wilkinson, in announcing the decision to rely on the bi-racial committee's negotiations, added: "If all efforts fail, we have no alternative than to demonstrate in protest against this policy of discrimination."

Rex on 'MFL' & Actors' Politics

Continued from page 2

press conference arranged by Carl Schaefer of Warners' foreign press department at the Beverly Hills Hotel.

In response to questions, Harrison discussed everything from "What kind of a cook is your wife, Rachel Roberts?" ("An excellent cook. She has her own kitchen, in which she prepares English dishes") to "Were you a personal friend of George Bernard Shaw's?" (Answer: "Yes, I first met him when I made 'Major Barbara.' He was a wonderful man.")

Many of the questions were on "My Fair Lady." He said, "I shall keep my performance as close to the stage performance as possible. I don't want to make any changes, except what the difference in media requires. On the stage you have to paint with a broader brush. A few bits of business in the original Pygmalion, like the scene between Higgins and his mother, omitted from the stage version, will be put back for the screen. We'll use the musical numbers as climaxes to the scenes. There will be a few changes in the order of the songs, but the screen version will have all the songs that appeared in the stage version.

"There will be some changes in the costumes. In the play we created a bit on the period in the suits for Professor Higgins. They weren't completely in accord with the wardrobe worn by men in 1912. Cecil Beaton feels that it is better to bring Higgins suits closer to the 1912 period in the picture, so I'll be wearing three button and high button suits."

Asked about "Cleopatra," he said that he had not read Wanger's reminiscences, that Caesar had become his favorite role because it was his most difficult ones that he was very pleased with the reception he'd received from the critics; and that he felt that Liz Taylor is a very talented actress who had done wonders with an immensely difficult part.

When asked about David Susskind's remark that Liz was overweight and undertalented, Harrison said, "I thought he was off the air. Wasn't 'Open End' stopped?" When one foreign correspondent said, "Yes. But Mr. Susskind wasn't stopped," Harrison said, "I have no comment to make."

Gallant

He also ducked a question as to whether he'd be willing to name the fairest (in temperament as well as looks) of the fair ladies he's played opposite on the screen, but praised both Julie Andrews and Audrey Hepburn.

On the personal side he reported that his eldest boy, Noel, had become successful as an entertainer in London in tv and in night clubs, that Noel would substitute for him in attending the opening of "Cleopatra" in London, and that his other son by a previous marriage is studying archeology at Cambridge. He expressed admiration for his wife's performance in "The Sporting Life" and said they would like to make a film together, but faced the nightmare of trying to find the right material.

As for audiences, "When you're in a good play, audiences in New York and London are marvelous. When you're in a bad play, they're lousy."

Nils Asther

Continued from page 2

was to sign a contract with MGM," recalls Asther

Asther left the U.S.—for good, he says in 1959 after a number of films, stage and tv roles and as coproducer of a documentary for David MacDonald's United Steelworkers Union.

Today he's writing plays and acts in European films.

Obituaries

Continued from page 61

ing outfit in East Germany, died July 12 in East Berlin after he suffered severe enjuries in an auto accident.

Dudow came to Berlin in the 1920s and worked there as an assistant director for such film-makers as Fritz Lang and G. W. Pabst. In 1932, he directed his first feature film, "Kuhle Wampe," for which the late Bert Brecht wrote the script and Hanns Eisler the score.

"Kuhle Wampe," a pro-Communist film, has remained Dudow's most prominent screen work. He left Germany shortly before the Nazis took over.

Dudow, who joined the Communist Party as a young man, returned to East Germany in 1945. The East German Defa assigned him to direct such films as "Our Daily Bread," "Stronger Than the Night," "Captain of Cologne." more or less all heavy Commie propaganda pix.

LESTER COHEN

Lester Cohen, 61, novelist and screenwriter, died July 17 in New York.

Born in Chicago, he launched his career as a poet, and arrived on the best-seller list with his first novel, "Sweepings," published in 1926. The story about the rise and fall of a department-store dynasty in Chicago, was the basis of two RKO-Radio film, "Sweepings," in 1933, and "Three Sons," in 1939. His plays include "Ocsar Wilde."

Cohen also did the screenplay of Somerset Maugham's "Of Human Bondage," which was one of Bette Davis' first important films. A story of his was the basis for the 1935 film "Break of Hearts," which starred Katharine Hepburn. His novel's also include "The Great Bear," "Coming Home," "Two World's," "The Fabulous World of Horace Liveright," "Profit Without Honor," in collaboration with Emile Gauvreau, and "Mom and Pop," which is planned for publication this fall. He was a founding member of the Screen Writers Guild.

His wife, son and sister survive.

AIMEE TORRIANI

Aimee Torriani Ryder, 73, retired actress, died July 18 in New York after a long illness. Mrs. Ryder, who used Aimee Torriani as her stage name, was born in New York and made her legit debut in the Shakespearean company of Sir Herbert Tree.

She later trouped in musicals and was appearing with George M. Cohen in "The Royal Vagabond" in 1919 at the time of the actors' strike. Miss Torriani struck the company and was a pioneer in the formation of Actors Equity. In the 1920s, she played with the Duncan Sisters in "Topsy and Eva" for five years, creating the role of Mammy Chloe.

Miss Torriani also appeared in films and on radio. In recent years she acted at the Music Circus at Sacramento and toured with Frank Fay in various productions of "Harvey."

A nephew and a niece survive.

ARTHUR J. McWATTERS

Arthur J. McWatters, 92, veteran vaudevillian, died July 16 in Freeport, L.I., N.Y.

He was a headliner in vaude for more than 30 years. McWatters and his late wife Grace, formed the song and dance team of McWatters and Tyson, which toured the world during the 1920's. They also starred in numerous Broadway revues and were featured in several Ziegfeld Follies. They also made early films with George Burns and Gracie Allen. They retired from the stage in the late 1930s, and McWatters became a manager for the Century Theatre chain.

HARRY SHAFTER

Harry Shafter, 76, died July 20 of a heart attack in New York. He was an oldtime vaudeville performer and, later, booker. He started with his brother, Otto, in a two-act called Shafter Bros.

In time he drifted to New York, where he served as a booker with the late Fally Markus, who operated a suitcase circuit in the metropolitan area. Later he was with Arthur Fisher. Other connections included a period with Horwitz & Kraus, vaudeville managers.

His brother, long known in Chicago Western Vaudeville Managers Assn. days as an agent, survives.

JAMES C. RYAN

James C. Ryan, 52, operator of Jimmy Ryan's, a jazz haven for years on New York's West 52d Street, died July 16 in N. Y. His was the last club on that street as most spots were torn down to make way for skyscraper additions to Rockefeller Center.

Ryan for some time had the sole nitery on 52d street which was not on a stripper policy. However, he couldn't resist the upward surge of realty values in that sector and moved his jazzery to another location about six months ago.

Survived by a sister.

WILLIAM KERNELL

William Kernell, 72, one of the original members of the American Society of Composers, Authors & Publishers and who wrote most of the songs for Elsie Janis and John Charles Thomas, died of a heart condition July 12 in Hollywood.

Among his many hit tunes was "Sally of My Dreams," He wrote words and music for songs in Fox Film's "It's Great To Be Alive" and "My Lips Betray Me," in 1933, and in 1936 cleffed tunes for 20th-Fox's "Ramona."

His wife survives.

MARTIN SOMMERS

Martin Sommers, 63, former editor of the Saturday Evening Post, died July 17 in Philadelphia. He retired last September after 26 years with the mag. Prior to joining the Post he was night city editor of the N. Y. Daily News. Sommers was involved in many of the outstanding news stories of his time, including the Allied Invasion of Normandy in World War II, which he covered from a destroyer.

Wife and two daughters survive.

KENNEDY STEWART

Kennedy Stewart, talks producer with British Broadcasting Corporation at Edinburgh, died July 12 in that city. He was primarily concerned with production of farming and gardening programs.

Stewart succeeded Harry Hoggan as talks producer at Edinburgh in 1959.

Survived by his wife, Gladys Sutherland, herself a radio performer, and one son.

SUSAN MARYOTT

Susan Maryott, 30, was found dead in her Chelsea artists' colony (London) apartment July 19. Police said they found a note and an empty tablet bottle. Actress appeared with the Shakespearean rep company at Stratford-on-Avon last year.

She was a sister of showman-producer-industrial John Schlesinger (South African Theatres, insurance, realty, etc.).

GEORGE MITFORD

George H. K. Mitford, 75, former Canadian editor of Fox Movietone News, died July 14 in Toronto. A versatile musician, he operated the Canadian Concert Assn. for years, one of his early clients being Marion Anderson, whom he brought to Canada for the first time.

Survived by wife, two sons, a daughter.

ELSIE MORRISON

Elsie Cohen Kent Morrison, 70, died in North Hollywood July 22. A chorus girl, she married William Kent, Broadway musical comedy star comedian of '20s and, later, RKO agent, Charles Morrison, who later operated the Mocambo Cafe in Hollywood.

A son, Billy Kent, and two daughters, one by Morrison, survive. Boniface died several years ago.

ARTHUR M. STANDER

Arthur M. Stander, 46, former comedy writer for Fanny Brice's "Baby Snooks" radio show and for past several years under contract to Four Star, died of cerebral hemorrhage in Hollywood July 20.

For five years Stander wrote Danny Thomas Show, created "It's Always Jan" series and pilot of "Andy Griffith Show."

Widow, son and daughter survive.

HERBERT G. TURNER

Herbert G. Turner, 80, secretary-manager of the Edmonton Musicians' Protective Assn., Local 390, died July 4 in Edmonton, Atla. For years he was producer for the Edmonton Light Opera Company. In 1904 he was personal trumpeter for Winston Churchill, when the British statesman was a major in the South African War.

Survived by his wife and two sons.

WILLIAM B. MILLER

William B. Miller, 56, moderator of "The American Way" program on KFI Radio, Los Angeles, died of cancer July 11 in Santa Monica, Cal. Program, which KFI has been presenting in cooperation with the Haynes Foundation for past 15 years, will be temporarily discontinued.

His wife, son and two daughters survive.

JACK SOLOMON

Jack Solomon, 67, owner of Gallagher's Steak House in New York, died July 18 in N.Y. He founded the restaurant in 1938 with his wife, the late Helen Gallagher, who had been previously married to Ed Gallagher, of the comedy team of Gallagher and Shean.

His second wife, Irene Hayes, head of Wadley & Smythe: Irene Hayes Inc., the New York class florists, and three brothers survive.

WILLIAM H. TOFT

William H. Toft, 75, head of Toft's Carnival, died July 14 in Rathdrum, Ireland. Born in Belfast, he was associated with the carnival business in Ireland throughout his life. He was a former prexy of the Irish Showmen's Guild.

His wife, two brothers, two sisters, a son and two daughters survive.

THOMAS BAIRD

Thomas Baird, 54, a member of the film division at the United Nations, died July 19 in Bronxville, N.Y. Before joining the UN in 1950, he worked in Britain and the U.S., producing documentary films for the British Information Services.

His wife, son, daughter and sister survive.

MELVIN HEYMANN

Melvin Heymann, 58, office manager of the MGM homeoffice publicity department, died of cancer July 19 at the University Hospital, Baltimore. He had been with the film company since 1926.

He leaves his wife, Mrs. Cecelia Gansler Heymann; two daughters and six grandchildren.

THEOBALD J. VERMES

Theobald J. Vermes, 58, Cleveland theatre owner, died June 20 in Berea, O. He and brother, Alfred, who had been partners 35 years, operated the Yorktown and Mercury theatres in Greater Cleveland.

Survived by wife, son, daughter and brother.

EDWARD M. RYAN

Edward Ryan, 55, former nitery and operetta singer, died June 5 in Cleveland. He sang in New York's Hotel Astor from 1947 to 1954.

Ryan appeared in light operas in northern Ohio and Lake Chautauqua, N.Y., and had long run in Cleveland's Alpine Village Club.

E. WARD CORNELL

E. Ward Cornell, active in the St. Petersburg (Fla.) Little Theatre and the London, Canada, Little Theatre, died July 16 in London.

Surviving are his wife and son.

Charles Feldman, 56, pioneer record distributor in Pittsburgh and operator of the Cosnat branch there, died July 10 in that city. Surviving are his wife, Dorothy, who was in the business with him, two daughters and a son.

Marian King, 65, art teacher and radio broadcaster, died July 13 in Dublin. She invented the character of "Sean Bunny" for children's radio programs and successfully promoted broadcast art lessons.

Mrs. Bernice Elaine Harding, 65, organist and mother of actor Ed Harding, died June 28 in St. Albans, Queens, New York. Also surviving are two other sons and her daughter-in-law Marge Harding, an actress.

Heinz D. Steinbichler, 42, entertainment editor of the Frankfurt Neue Presse newspaper and one of the city's leading film and stage critics, died June 15 in Frankfurt-Main, West Germany.

Douglas Bush, 70, former theatre publicist, died June 27 in Manchester, Eng. He was publicity manager of Manchester Palace for 40 years.

Father of actress Mariette Hartley died July 2 in Los Angeles. He was a retired advertising executive. Also surviving are his wife and a son.

Arthur Fraser, stage manager, died July 8 in London. He acted in that capacity at many theatres during his career. Survived by his wife, singer Denya Delage.

Alfred Meers, 95, vaude performer, died recently in England. He played in both vaude and circuses, first as a straight and then as a comedy wire walker.

Sidney Lippman, 64, concert master for 20th-Fox since 1939, died July 14 in Hollywood. Surviving are his wife, two sons, brother and three sisters.

Robert Kautsky, 68, who was in charge of the settings for the Vienna state opera since 1921, died June 20 in Vienna.

Mrs. John McConnell, 72, retired film inspector for several Philadelphia exchanges, died July 11 in that city. A brother survives.

Jack Bettis, 55, who formerly operated an ozoner in Dallas and theatres in western Texas, died recently in Blanket, Tex.

Father, 56, of Lewis Koch, producer of "At Random" on WBBM-TV in Chicago, died recently in that city.

John C. (Doc) Cook, 80, veteran cameraman, died July 13 in Hollywood. Wife, son, two daughters and sister survive.

Father of Gloria Kristy, a showgirl in "A Funny Thing Happened on the Way to the Forum," died July 10 in Minneapolis.

Mother of Bernie Lapp, assistant manager of N. Y. Paramount Theatre, died July 10 in New York.

Widow, 85, of theatreman Melville M. Marx, died recently in San Francisco. Son and daughter survive.

James M. (Jay) O'Brien, 33, former legit actor, died July 4 in Hollywood.

Father of Chicago tv-radio personality Jerry Leighton died July 7 in New York.

Jean Nolan, 71, Irish mezzo-soprano and longtime voice teacher, died June 21 in Dublin.

Earl Reed, 69, former owner of WTAE-TV, died July 11 in Pittsburgh.

Wife of singer-guitarist Mickey Onate died of cancer July 16 in Chicago.

Clara MacGregor Ferguson, 52, secretary for Motion Picture Relief Fund, died July 16 in Hollywood.

Lincoln Center

Continued from page 2

and one of the major factors to be considered is that the people who are attracted by this level of entertainment generally have many more discretionary dollars to spend than would the average midway patron.

I would like to add also that the decision to use Lincoln Center as the entertainment section of the Fair, possibly in lieu of a midway, reflects the growth of America since the N. Y. World's Fair of 1939. Since that time, there has been an explosion in the cultural interests of our country. (For example, more money is spent for attendance at concerts and opera than at sporting events in recent years.) The N. Y. World's Fair's decision to replace Philip H. Lord's "Gangbusters" with Guiseppe Verdi's "Macbeth" seems an intelligent recognition of this change.

I sincerely feel that neither the country nor the businessmen of this city will suffer as a result.

Herbert J. Teison.

MARRIAGES

Annette Hunt to Chris M. Gampel, New York, July 17. Bride is an actress; he's an actor.

Rosita Serrano to Joe Schweitzer, Frankfurt-Main, West Germany July 9. Bride is a singer billed as the "Chilean Nightingale," he is owner of a Frankfurt nightclub, Zur Gretl.

Kristin Morner to John J. Kennedy, Hollywood, July 13. Bride is daughter of actor Dennis Morgan.

Rita Sarnataro to John Nucero, July 20, New York. Groom is in the accounting department of Stanley Warner Corp.

Jill Ellen Kollmar to Lawrence A. Grossman, July 20, New York. Bride is the daughter of producer Richard Kollmar and columnist Dorothy Kilgallen Kollmar ("Dorothy & Dick"); groom is a tv producer with Bob Banner Associates.

Barbara Olson to Michael John O'Gara Jr., Vancouver, B.C., July 5. Bride, a skater with "Ice Capades," is daughter of the late musical conductor Ole Olson; he is lighting director of the company.

Lynn Springbett to Colin Jones, Vancouver, B.C., July 16. Bride, known professionally as Lynn Seymour, is featured ballerina with Royal Ballet company of London; he's a portrait and theatrical photographer in London.

Greta Thyssen to Ted Guenther, July 18, New York. She's an actress.

Joyce Campbell to Dan Duncan, Houston, recently. Bride is with the Buena Vista film exchange in Dallas.

Marion Marshall to Robert Wagner, July 21, Bronx, N.Y. Both are actors; Miss Marshall (real name Marion Tanner) was previously married to Allen Davey and film director-producer Stanley Donen; Wagner and film actress Natalie Wood were divorced last year.

Rosemarie Reres to Anthony DeSantis, Brooklyn, N.Y., July 21. Bride is secretary to Dave Berger, national promotion director for ABC-Paramount Records, and to Bob Thiele, head of artists & repertoire for Impulse, ABC-Par's jazz subsidiary.

BIRTHS

Mr. & Mrs. William Jones, son, July 12, New York. Father is with Rogowski Press, which prints VARIETY.

Mr. and Mrs. Kevin McClory, son, Dublin. July 14. Mother is heiress Bobo Sigrist; father is a film producer.

Mr. and Mrs. James F. Cagney Jr., son, Portland, Me., July 13. Grandfather is actor James Cagney; it's first grandchild.

Mr. and Mrs. Frank Reynolds, son, East Chicago, Ind., July 16. Father is news personality with WBBM-TV, Chicago.

Mr. and Mrs. David Wyler, son, Bryn Mawr, Pa., July 16. Father is manager of the Valley Forge Music Fair, Devon, Pa.

Mr. and Mrs. Cyril Ornadel, son, London, July 18. Father is a composer-conductor.

Mr. and Mrs. Peter Frank Davis, son, July 3, New York. Mother, the former Johanna Mankiewicz, is the daugher of the late playwright-screenwriter Herman J. Mankiewicz, older brother of Joe Mankiewicz,

Mr. and Mrs. Seymour Feig, son, New York, July 19. Father is a resident attorney with the William Morris Agency.

Mr. and Mrs. Lenny Traube, son, New York, July 19. Mother is theatrical agent Beverly Anderson; father is pressagent for the off-Broadway production of "This Was Burlesque."

USSR Archives

Continued from page 1

will return to Moscow with a director and an editor to view the library footage, and then decide on the story line. If their theme demands it, they will then seek permission to film additional footage.

Mrs. Klausner had originally planned a two reeler, but on the basis of the talks she had with Ministry execs during last week's film festival, she is now proposing a full length feature with a running time of about 90 minutes.

The COPA let Big Daddy do it - AND HE DID IT!

GEORGE KIRBY

NICK LAPOLE
New York Journal-American
"MIMIC KIRBY AN EARFUL."
"The man of a thousand voices, George Kirby, had his first chance last night to star in a major Manhattan night club and 'The Great Impersonator,' made the most of it.
"Kirby, who appeared a year ago at the Copacabana as a supporting act, returned to Jules Podell's elegant purple-and-white cellar as the top banana on the bill and promptly put on one of the most interesting performances in the history of the room."

FRANK FARRELL
N.Y. World-Telegram and Sun
"GEORGE KIRBY SURE BET AT THE COPA."
". . . Kirby is without doubt the warmest new comic personality to achieve stardom in many a year. And after two previous engagements as featured artist at the Copa, his ascent to top billing is long overdue . . . With song, dance, gag and mimicry George Kirby is so much fun it's hard to believe any one gent could be that versatile, that talented and so roundly accepted by young and old."

AT THE COPACABANA

EARL WILSON
New York Post
"A SPECIAL BRAVO to the talented George Kirby at the Copacabana."

VARIETY
"A gifted impressionist, achieves fidelity with every character he portrays. He provides a happy romp among the celebs he depicts." Jose.

New York

—Thank you JULES PODELL

Engagements 1963

July 26, HURRICANE, Wildwood, N. J.
August 26, GLEN CASINO, Williamsville, New York
Oct. 10, LATIN CASINO, Camden, New Jersey
Oct. 31, EDDYS', Kansas City, Mo.

Return Engagements 1964

COPACABANA, New York
HARRAH's, Lake Tahoe
RIVIERA HOTEL, Las Vegas

Press Relations:
MARVIN DRAGER

Personal Management
CHARLES CARPENTER
Riverside 9-1962, New York, N. Y.

Musical Arrangements
SYLVESTER "PEE WEE" THOMAS

GAC

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.
© COPYRIGHT 1963 BY VARIETY, INC. ALL RIGHTS RESERVED
Vol. 231 No. 10 NEW YORK, WEDNESDAY, JULY 31, 1963 112 PAGES

TV: SHILL FOR SHALLOW SHOWS

Racial Beacons, a Kleiman Idea; Exhib Heads Race-Film Prod. Co.

Philadelphia, July 30.

White House press secretary Andrew T. Hatcher has written Paul Kleiman, 47, head of Reo Amusement Co. of Philadelphia, that President John F. Kennedy cannot endorse but noted with interest Kleiman's proposal for a chain of brotherhood beacons across the nation to symbolize the American conscience operating in race relations.

Kleiman's own initial eight-light beacon tower will be raised on Independence Mall, Philadelphia, and will be linked with similar beacons in other cities by rays of light to be known as the "Golden Beacons of Brotherhood."

Kleiman who operates nine theatres in Philadelphia area, recently launched a film production venture, to make pics devoted to inter-racial subjects. The first of four to get under way will be a biography of former heavyweight champion Jack Johnson.

Exhibitor said the idea for a beacon, whose lights would radiate through the night and reach for the beacons of other communities, germinated three years ago, when a rash of swastikas defaced church and synagogue doors. Recent racial strife revived it.

The first tower will face Independence Hall and its eight beacon lights would be dedicated to the Four Freedoms and peace, love, tolerance and truth. Lighted at night the beacons are to revolve once every 24 hours.

Racial 'Protest' Songs Tabu, Martha Schlamme Cancels So. Afr. Dates

Folksinger Martha Schlamme has cancelled a concert tour of South Africa rather than adjust her repertoire to the requirements of apartheid.

Miss Schlamme had planned to perform her usual concert program, which includes a number of "protest songs." However, a recent change of laws in South Africa made such material illegal, with a charge of conspiracy and possible death sentence looming for anyone performing or promoting such a program.

Although, to the best of her recollection, she had never sung before a segregated audience, Miss Schlamme did agree to the provision that she do so in South Africa, in the hope of being able to

(Continued on page 103)

What Else?

Washington, July 30.

Around the Justice Dept. is the gag about the updated television Western.

In it, the outlaws beat the stagecoach holdup rap—but are convicted for income tax evasion.

Anti-Cig Films On British Com'l TV?

London, July 30.

Latest move in the continuing wrangle over the use of ciggie tv commercials is that the Ministry of Health is seriously considering "sponsorship" of anti-smoking commercials.

While no firm decision has been taken yet, reports are coming through that not only BBC but also the Independent Television Authority will run the anti-smoking filmlets.

Major problem facing the indies, of course, is that a large percentage of their revenue comes from tobacco manufacturers ad campaigns—estimated to be worth around $14,000,000 a year—and they fear the anti-smoking commercials may deter cigaret clients.

Meantime, the Advertising Inquiry Council is conducting a campaign for the absolute abolition of tobacco commercials from the commercial channel. AIC states that since publication of the "explosive" Royal College of Physicians report which linked lung cancer with smoking there has been a rise in the volume of ciggie advertising.

Yank Vocal Stars Big B.O. for Beyreuth Fest

Bayreuth, July 30.

Extent to which American vocal talent has become important in the world's top music echelons is clearly indicated at the opening of the annual Bayreuth Festival, with three top roles of the Beethoven Ninth Symphony sung this year by Americans, Grace Bumbry, Jess Thomas and George London. The Beethoven Ninth performance is traditional for opening night of the Fest, which, hereafter, concentrates on Wagnerian opera. Karl Boehm conducted the symphony, which was broadcast in full on

(Continued on page 103)

DUCKING ROLE IN CULTURE-EDUC'N?

By GEORGE ROSEN

As the 1963-64 season approaches, there is deep concern that the tv opportunities in both the cultural and educational fields are being aborted by the inherent commercialism of a medium which in the eyes of many, has turned prime time viewing on the major networks into a veritable midway of shallow shows and fluffy frivolity.

The adverse criticism of network tv programming, while lacking in the notoriety and fanfare of a year or two ago, is now made of sterner, more fundamental strains. Indeed, these mounting criticisms—now far more basic and all-embracing — are also coming from more strategic and significant sources.

For the sporadic attacks of the Minows, the Dodds, the Henrys, et al., have now proved to be the mere advance scouting probes of a massive, frontal onslaught which may well change the form and

(Continued on page 37)

Have $15 Million Pledged for D.C. Cultural Center

Washington, July 30.

Roger L. Stevens, giving President Kennedy a briefing on the National Cultural Center, told him $15,000,000 (of the necessary $30,000,000) is in sight and predicted that construction can start next spring. The $15,000,000 is not in the bank. But Stevens was quoted as saying he had "pledges and other prospective offers" which would bring the cash to that figure.

Stevens said he expects donations by the end of 1963 to reach $20,000,000. A fund-raising campaign, with President Kennedy forcefully behind it, is now underway among all Federal employes. Stevens, chairman of the board of trustees for the Center, arrived in Washington from Miami Beach, where he had hoped to line up the backing of participants at the National Governors' Conference.

Stevens had a resolution plugging the Center, which he wanted the state executives to adopt. The

(Continued on page 21)

Show Folk Resent Keeler, Rice-Davies Trying to Make Character as 'Talent'

By DICK RICHARDS

London, July 30.

The sordid sex drama at Old Bailey, starring the naughty 50-year old boy, Stephen Ward, and his housemates, Christine Keeler and Mandy Rice-Davies, has produced cynical gags in taverns, cynical interviews in the press, various exploitation deals for television and feature film appearances and a general disclosure of widespread English decadence. One curious, little-remarked aspect is the resentment of professional entertainers as these two soon fated-to-bore-everybody babes negotiate for status as "actresses". They will never make it in Britain because the talent unions won't issue them credentials. The performers in one night club threatened to walk en masse if Christine Keeler was presented as "headliner".

Show business itself may be more sensitive to the "shame" factor than British high society seems. And this is a high society stench, or it would never have commanded national newspaper and world attention.

While on bail Ward has made a television film of "a typical day in his life" though there is no definite news of who is going to buy it, or how, if typical, it could be publicly shown. He also staged

(Continued on page 111)

A Paris Break-In

Paris, July 30.

Curious switch here, Paris Opera will be doing a couple of performances of Gounod's "Romeo and Juliet" at the Orange Festival.

So, since the opera is not on the Opera's regular sked, boss Georges Auric decided to play it in Paris a couple of times first—a Paris break-in for an out-of-town date.

Minn. Bids For '70 World's Fair

St. Paul, July 30.

An interim commission comprising 1963 state legislature members was organized here last week in an effort to obtain anywhere from $10,000,000 to $25,000,000 Federal funds to finance a 1970 world's fair in Minnesota. The state fair grounds, midway between the Twin Cities, looms as probable site.

The goal will be priority in what is expected to be stiff competish from elsewhere in the nation for such funds. A longrange program in this respect had been authorized by the 1963 legislature with formation of a 10-man Minnesota World's Fair Commission. A $10,000 grant was voted for a study of the matter.

The new interim committee immediately put its bid for the fair "on record" with the U. S. Commerce Department. Another step under way is to bring here a Seattle World's Fair representative to explain that operation.

Cassius For the Record: 'I Am the Greatest'

Cassius Clay, contender for the heavyweight boxing title, will crack into show biz via Columbia Records. He's been signed to do a comedy album which he'll also write and direct.

The disk package, which is being prepared for release in late August, will be titled "I Am The Greatest." It will consist of sketches (with other performers) and monologs.

Clay's heavyweight bout with champion Sonny Liston is scheduled for Sept. 30 but it's understood that it may be postponed until January or February so Liston can put his earnings into another tax year.

New Year's Eve Posh Charity Ball in N.Y.'s Grand Central Station

A show biz first will take place New Year's Eve when the upper level of Grand Central Station, in New York, is converted into a kingsize ballroom for charity-Eve hoopla for benefit of Mental Health. The impressive social-industrial auspices will have achieved routing all train departures and arrivals to the lower level, and regulating traffic in the same manner, so as to keep the giant railroad terminal upstairs private for the party.

Guy Lombardo and his orchestra will be the attraction, with Chanel underwriting the broadcasting tab (CBS network), although Chock-full O' Nuts, his longtime New York sponsor, may have the local Gotham tie-in as heretofore.

Last year Lombardo achieved a first for the new Americana Hotel by originating his marathon annual New Year's Eve broadcast from the new Loew's-Tisch hostelry's Imperial Ballroom.

18th ANNUAL RADIO-TELEVISION-TV FILM REVIEW and PREVIEW

1963-1964 SEASON Starts on Page 23

Too Much of 'Negro Problem' Put At Films' Doorstep? Wonders Bette Davis

Hollywood, July 30.

In betwixt pledges from most every industry quarter to actively champion the civil rights cause in Hollywood, Bette Davis last week asked, "What do we owe anybody? Just what is our responsibility to the rest of the world?"

Referring to the manifold pressures being applied to Hollywood by various civil rights groups, Miss Davis opined that "if our primary concern becomes the protection of every race, every creed instead of producing entertainment — there won't be time left to even make pictures."

Actress declared that "there is no prejudice among people in the arts—though I can't speak for the unions." She acknowledged that the Negro has had legitimate complaint about being presented as a stereotype, but added that "the industry is now making a definite effort to improve upon this image."

She also noted that Hollywood did, at one time, similarly type the Italian "with a vegetable cart" and

(Continued on page 21)

Too Logical

Paris, July 30.

RCA diskery has asked Darius Milhaud to compose "A Frenchman in New York" Composition will take up one side of the record, with George Gershwin's "An American in Paris" on the other side.

Milhaud, who now lives in California, says his composition has, he hopes, all the feel of New York, but he can't be too sure—he's never been in New York.

A U. S. Cure for Cockney Speech

Minneapolis, July 30.

"Sparrows Can't Sing" (Janus) is a British film having much of its talk in cockney English. This has led the local Suburban World to announce that next month, when the feature has its Twin Cities' firstrun here, the theatre will hand out glossaries of cockney phrases for patrons' enlightenment.

When initially released in this country "Sparrows" encountered viewers' complaints that much of what was being said by the characters couldn't be understood. That was principally blamed for many unsatisfactory boxoffice performances. It also led the American distributor to put in English subtitles.

On present tactics the release has been doing improved biz, leading to its local booking by circuit owner Ted Mann.

Art Imitates Politics; 300 Actors Make Like Mob Day After Bang-Ban Talk

Washington, July 30.

By a quirk of timing, Hollywood got in on the test ban act.

One day after President Kennedy spoke to the nation on the Anglo-American nuclear test ban treaty with Russia, director John Frankenheimer assembled 300 extras to picket and brawl in front of the White House for a scene in the upcoming Paramount film "Seven Days In May."

It was almost too true to be funny and as far as Washington police were concerned they would have rather seen genuine demonstrators than handle the confusion inherent in one camera and hundreds of tourists.

Frankenheimer and producer Edward Lewis rounded up 300 local amateur theatre group actors and 20 retired wrestlers as extras for the scene. Some genuine ban-the-bombers were shunted further down the street.

The picketing scene was taken from the Fletcher Kneble-Charles Bailey book about an attempted military takeover of the U.S. Government. In the novel, the President had entered into a disarmament treaty with the Soviet Union.

Film company staffers and Washington police spent a good part of their time making sure some from the hundreds of tourists didn't try to sneak on the scene.

Police also advised the director to finish the shooting quickly for a large civil rights group had reserved White House sidewalk space for a demonstration later in the day.

Good Pictures Offset Big League Baseball

Minneapolis, July 30.

Exhibitors in this territory have been shedding copious tears over the alleged disproportionately large slice of the entertainment dollar taken by big league baseball since its arival in the Twin Cities in 1961. But last week there was evidence that the American League's Minnesota Twins' competish isn't that harmful. At any rate, not if a theatre has "good" product, it's pointed out now in local film circles.

The Yankess where here for two night and one day games. On the first night, with more than 40,000 at $3 top in the stands, the game had to be called off after the first inning because of rain. But this was too late to help the theatres. The second night's crowd numbered 42,034, a record high for any one game here. And on Wednesday afternoon there were 39,029 in the stands, considered

(Continued on page 111)

FORREST DUKE

In Nevada's Largest Newspaper "Las Vegas Review-Journal" says: "Despite his youth, PAUL ANKA has hit a top level stride in sophisticated delivery, both in song and dialog."

"Stars act is well-paced, his songalog extremely well-arranged. ANKA is a big fave with both youngsters and adults."

Israel Fest Flop; Culture & Fees Quarrel Raging

By JOSEPH LAPID

Tel Aviv, July 30.

Third Israel Music and Drama Festival, which opened in Jerusalem on July 16, will probably end up with loss of Israeli pounds 250,000 ($80,000), thus sharing fate of most Festivals conducted this summer in Europe. Festival is sponsored by Government Tourist Corp., but tourists seem to be more interested in Holy Places and in kibbutzin, while the local audience was not sufficiently attracted.

This, however, does not reflect on quality of program, which includes the Stern-Istomin-Rose trio, pianists Rosalin Tureck and Geza Anda, Sir William Walton conducting own "Belshazzar's Feast" with

(Continued on page 19)

ANGLO-SAXON TYPES TERRORIZE MEXICANS

San Antonio, July 30.

William M. Hales, a social worker for the Wesley Community Centre told local police he was struck in the stomach by one of four Anglo-Saxon type boys who attempted to antagonize a group of Latins (Mexicans) at the Mission Drive-In Theatre. Hales was treating a group of Latin youths to the ozoner.

Hales said they were approached by the four carrying clubs, chains and pipes. He was struck while attempting to move his group away from the youths and "beg off trouble," he said.

One of the Latin youths also was hit about the head and chest. The assailants fled.

'Hud' Author Teaching

Austin, Tex., July 30.

Larry McMurty, whose novel was turned into Paramount's "Hud," is slated to teach English at Rice U. in Houston, this fall.

Staying with the McMurty's here is another young Texas writer with film hopes, Bill Brammer, whose "The Gay Place" is scheduled to be produced here by the same Paul Newman group which made "Hud" at Claude, Tex.

Ustinov's Moscow Quips

Moscow, July 30.

Two cracks by Peter Ustinov during the Moscow film festival: He was being introduced after a Cuban had been presented as a representative of "that heroic little island, Cuba." Before the emcee had a chance to make with the intros, Ustinov commented, "and I'm a representative of that heroic little island, Great Britain."

On another occasion, he commented privately: "After playing Nero in 'Quo Vadis' I feel absolutely at home in the Moscow Metro."

Kramer On Use of Film 'As Weapon'; Russians Train Fledgling Nations

Moscow, July 30.

During the war, when he was engaged in making films for the armed forces, Stanley Kramer was once told: the film is a weapon. During his two weeks at the Moscow film festival, where he served on the jury, he had learned how true was that opinion.

Speaking at an American press conference presided over by U.S. delegation leader George Stevens Jr. on the final day of the fest here (21) Kramer said the Soviets used the motion picture as a powerful propaganda weapon, citing the way in which technicians of the emergent countries had been trained in the Russian film school, and then invited back to Moscow to show the fruits of their training in the competition.

Kramer, who said he had seen nothing of Moscow during his stay, but had viewed 34 competitive pictures in 12 days, said the Russians were most involved in problems, and had never got over the fact that the war took place in their country. They were preoccupied with showing how they had to resist.

Speaking while the jury was still

(Continued on page 19)

Kitty Carlisle, Lecturer

Dallas, July 30.

Kitty Carlisle, former stage, screen and tv personage, has been signed to appear here in the Friday Forum as guest speaker on April 24, 1964. The series is held at the Fine Arts Theatre.

Miss Carlisle has selected as her subject, "First Person Singular," in which she will reminisce about herself and her life in the entertainment world before and after her marriage to playwright Moss Hart.

Latest: Fest of Films For Minors

Gijon, Spain, July 30.

First International Festival of Films for Minors opened last week in the Galician capital city of Gijon with the Director General for Cinema, Garcia Escudero, and Uniespana Chief, David Jato, heading a heavy film delegation from Madrid.

Specialized film entries came from Italy, Germany, Czechoslovakia, Rumania, Holland, Great Britain Mexico and Spain. In addition film mag editor Pascual Cebollada presided over a series of discussion panels on violence in motion pictures and the effect of screen fear on young filmgoers, as well as talks on the need to screen suitable pix for minors.

Fest coincides with government action blueprinting sweeping benefits for distributors and producers specialized product available for contributing in the campaign to bolster decisively the amount of young moviegoers in Spain.

Mpls. Cafe Lures Femmes With 'Career Girl' Dinners

Minneapolis, July 30.

Something new niterywise here has the White House, a top supper club, going after the femme trade with what it calls 'Career Girl Dancers" from 5 to 7 p.m. Mondays through Fridays in its "atmospheric" Bamboo Room.

For $1.95 the unescorted gal patrons are served chicken Kiev, french fried shrimp or a "White House Special' (whatever that is), "along with all, of the trimmings, of course' and plus "an after-dinner cocktail." The latter naturally could lead to ordering more of the same with profit to the house.

This is on the heels of a highly successful campaign to lure male patronage with bikini fashion shows enlisting eye-filling models' services and also with use glamorous, scantily clad waitresses.

Commie Nations Plan To Enter Many Pix at Int'l Film Documentary Wk.

Mannheim, July 30.

The Communist countries are planning to make a big showing at the 12th International Film Documentary Week, which will be held here Oct. 14-19. Eight films from Yugoslavia, six from Poland, four from Hungary and two from Czechoslovakia have been signed up. Cuba plans to offer a documentary about Ernest Hemingway.

From Germany will be a pair of entries, one about Hitler's former headquarters in Bavaria, called "It Must Be a Bit About Hitler," and a documentary about Max Ernst.

The U.S. is entering "The Flower Thief." Other new entries include the Indian documentary, "The Householder," and "The Trap," from Japan.

Members of the jury include Gordon Hitchens from the U.S., Lindsay Anderson from England, Edgar Morin of France, Guenter Anders of Austria and Tadeusx Makarczyhski of Poland.

Brit. Average Gross $2,500,000 Per Week

London, July 30.

Average weekly gross of boxoffice takings last month, fell just short of $2,500,000, the Board of Trade reveals in its monthly digest of statistics.

BOT also reports that the weekly average of theatre admissions during the same month was 6,000,000.

7/31

VARIETY

Subscription Order Form

Enclosed find check for $.....

Please send VARIETY for ☐ One Year ☐ Two Years ☐ Three Years

To .....
(Please Print Name)

Street .....

City..... Zone.... State.....

Regular Subscription Rates

One Year—$15.00 Two Years—$28.00

Three Years—$39.00

Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.

Syd Silverman, President

154 West 46th St., New York 36, N. Y. JUdson 2-2700

Hollywood 28

6404 Sunset Boulevard, HOllywood 9-1141

Washington 4

784 National Press Building, STerling 3-5445

Chicago 11

400 No. Michigan Ave., DElaware 7-4984

London, S.W.1

49 St. James's Street, Piccadilly, HYde Park 4561-2-3

SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 231 (120) Number 10

INDEX

Bills	103	Music	92
Casting	108	New Acts	103
Chatter	110	Night Club Reviews	98
Film Reviews	6	Obituaries	111
House Reviews	106	Pictures	3
Inside Legit	106	Record Reviews	92
Inside Music	96	Television	23
Inside Radio-TV	66	TV Film	41
International	15	Television Reviews	45
Legitimate	104	Vaudeville	98
Literati	108	Wall Street	21

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$20 a year. $25 Foreign.

CANADIANS SNIPE SEVEN ARTS

Velaise, Swiss Financier, Finds Film Biz 'Amusing' But Not Actor Peter Sellers' Changing Attitudes

Swiss financier Robert Velaise, who produces films in Britain and France, most recently the Peter Sellers starrer, "The Wrong Arm of the Law," has an array of projects for production in the near future. These range from a British version, on a smaller scale, of a comedy styled along the lines of the upcoming "It's a Mad, Mad, Mad, Mad World" to a remake of "Jane Eyre."

One Velaise project will involve Yank exhibitor-distributor Walter Reade. This is a property called "Memoirs of a Cross-eyed Man," a comedy which originally was to have been produced by Sellers and Wolf Mankowitz, starring Sellers with Reade distributing in the U.S. When the Sellers-Mankowitz plan collapsed last year, Velaise took over the property which is actually a novel by James Wellard and inked Sellers to a contract to star in it.

There are presently six writers working on the project, as per Velaise's idea that there should be several writers used on a film "otherwise it's like buying a lottery ticket and you have only one choice." He figures the film will go into production next summer and is working with Reade according to the distrib's original deal, giving him U.S. distribution.

Loss of Interest

But there is also a hitch in his plans. It seems that, since signing the contract with Velaise, Sellers has lost interest in the film and doesn't want to do it now. The producer plans to hold the actor to his agreement whether he has lost interest or not, he said during a visit to New York recently on his way to Montreal and a tv film deal. "I would hate to sue him," the producer said, "but I would hate him not to do the picture even more." He mentioned that he had a similar difficulty with Sellers with "Wrong Arm" in that the

(Continued on page 17)

'Cleo' Advance $160,000 In London; 20th Buying Charity Ducats for Guests

London, July 30.

By the time "Cleopatra" opens for its London preem tomorrow night (Wed.) at the Dominion, it is predicted that its advance will top $160,000, giving it an easy lead over any other picture of record in Britain. That total excludes the charity gala presentation, which will yield over $73,000 to the Newspaper Press Fund.

Ironically, the Press Fund paid less than $4,000 for the entire house, but the distribution company has paid back to the charity considerably more than that sum to purchase tickets for its own executives and guests. With a top of $150 for the opening show, 20th was out of pocket after it had bought its first 30 seats. To accommodate stars and other personalities they have had to shell out considerably more than that total.

According to a 20th-Fox exec, every weekend performance of "Cleo" has been sold in advance until next March, and party bookings account for a total of 10,000 admissions. One advertisement in The Director, the official organ of the Institute of Directors, yielded 73 major party bookings.

Ever since 20th started its mail order advertising campaign, seven weeks ago, advance bookings have been coming in at the rate of about $15,000 a week, and additionally, the ticket brokers have taken up more than $50,000 worth of seats.

The Dominion, which has a capacity of 1,704 seats, will run "Cleo" for 13 performances weekly, with two shows on weekdays and a single performance on Sundays. With the price range of $1.50 to $4.30, potential capacity per performance is $4,502.

Italo 'Women' Gets 'C'

Embassy Pictures' Italo documentary, "Women of The World," has been given a C (condemned) rating by the Legion of Decency.

Legion says the film, "which makes a pretense at being a documentary," is unacceptable because "camera angles and editing pruriently concentrate wherever possible upon nudity." Additionally, "erotic dancing is sensationally exploited for the purpose of audience titillation and its accompanying narration is frequently suggestive and even occasionally socially irresponsible."

Film Cooperation Now Prerogative Of the Pentagon

Washington, July 30.

Film company officials will hold a final discussion with Defense Dept. information chief Arthur Sylvester Aug. 12 before a new directive on military cooperation on motion pictures goes into effect. The essential change in the new Pentagon order is that decisions on use of troops and military facilities for films will be made by the Pentagon and not by field commanders.

Sylvester, Asst. Secretary of Defense for Public Affairs, said his office, which will be responsible for troop use decisions, is readying the final details of the directive.

Pentagon officials tried to play down reports of objections to the directive from the film and television industries and the individual services, asserting they were only of a technical nature. Likewise, spokesmen for the Motion Picture Assn. of America declined to give details of what MPAA will be asking for in its Aug. 12 meet with Sylvester.

The new directive, Pentagon spokesmen said, will enforce requirements already on the books that requests for military cooperation be channeled through the Defense Dept. instead of the individual services.

Sylvester told reporters last week that in the past film producers made arrangements for military cooperation and presented them to the Defense Dept. as an accomplished fact.

As reported earlier the new directive will require advance detailed information from producers before any military help is approved.

Sexsational Ads Often Kill Possible Patronage

Columbus, July 30.

Sexsational advertising, while it may hypo business, also can discourage patronage of certain features, said Samuel T. Wilson, theatre editor of the Columbus Dispatch. Wilson said "a lot of people of unquestionable intelligence and taste are kept at home by the false impression of product sometimes given by ads."

Wilson's remarks were prompted by a letter from Mrs. Nancy B. Underwood, New Lexington, Ohio, who said she is "becoming increasingly disturbed by the stress on sex of the most suggestive type displayed in movie blurbs." She says "I heartily agree that sex is here to stay and neither the automobile or the airplane will ever replace it. But I don't think that everything hangs on it and I'd just as soon my impressionable children didn't grow up convinced that it does, because they are going to be disappointed."

BUT PROXY WAR NOT ANTICIPATED

Toronto, July 30.

Financial observers think it unlikely that a group of Canadian and U. S. businessmen, currently soliciting Seven Arts proxies, will present any serious problems to management at the company's annual meeting in Toronto tomorrow (Wed.). The group, which is seeking to put three men on 7A's board of directors, sent out letters to stockholders last week expressing dissatisfaction with a number of 7A fiscal policies, though it has no intention of trying to unseat management headed by chairman Louis Chesler and president Eliot Hyman.

According to Toronto lawyer J. M. Wainberg, a sponsor for the group, they are seeking a "fuller disclosure" of all the negotiations which led to 7A's acquisition (for $5,000,000) of its 20.8% interest in the Grand Bahama Development Co. Also they are dissatisfied with the policy whereby 284,614—5½% debenture are convertible into 7A capital stock a $7.50 per share until January, 1965. They feel this is keeping the price of the stock down unnecessarily and would prefer to see the company buy in the debentures.

According to Wainberg, group itself reps 40,000 (of 7A's approximately 1,500,000 outstanding shares), but will have proxies for "much more than that" by meeting time.

In addition to Wainberg, group includes Joseph A. Pesenti, of the Colonial Asphalt Co., White Plains, N. Y., and James Adonizio, a road building contractor of Pittston, Pa. Efforts of the group to get these three men on the board, which now number 13, would mean that one of the present board members would have to resign, since by-laws limit the 7A board to 15.

Seven Arts stock is traded on the Toronto exchange, and group would like to see management get the shares listed on the American Exchange here.

Lester Zucker's Post

Lester Zucker has been named east-central district manager for Embassy Pictures. Headquartering in Cleveland, he'll supervise the Cleveland, Cincinnati and Indianapolis territories for the distrib.

Zucker most recently was Chicago branch manager for Universal before joining Embassy. Previously, among other assignments, he was Cleveland branch manager for Columbia Pictures.

Tough for Columbia Pics in Spain Until Officials See 'A Pale Horse'; Peck Underestimated Touchiness

Madrid, July 30.

Hot weather exodus of ministers and government officials to the Spanish summer capital in San Sebastian will probably delay for several more months any change in the silent outlawing of Columbia film product in this country.

In what appears to be a reprisal for production across the border in France of producer-director Fred Zinnemann's "Behold a Pale Horse," Columbia has been stymied since January of this year in its effort to get distrib clearance for product regularly covered by eight bona fide import licenses.

Despite Zinnemann's denial (see VARIETY, July 10) that "Pale Horse" is anti-Spanish and despite submission of the final shooting script to at least the Spanish Minister of Foreign Affairs, and reportedly to the Minister of Information as well, the official attitude here is to quietly keep Columbia from doing business in Spain until a final print is screened for the powers-that-be.

In the meantime, Columbia manager Emilio Lopez is caught in the middle. He cannot get his material prepared for release and, consequently, can make no deals for exhib time in the 1963-64 season, nor has he any assurance of getting his big programer next season, "Lawrence of Arabia," into exploitation.

Ironically, Columbia disbursed $6,000,000 in pesetas and pounds sterling during the nine-odd months that the Spiegel-Lean modern desert epic was being prepared and filmed in southern Spanish provinces.

According to reliable sources, the situation has become even more critical as more and more Spanish distributors feel compelled to scrap tentative commitments to release Columbia product either via

(Continued on page 14)

Spain Cuts 'Cleo' 3 Mins.

Madrid, July 30.

"Cleopatra" got past Spanish censors with only three cuts, totaling three minutes of screen time, but received the "For Adults Only" rating, limiting admission to Spaniards 18 years old and over.

Here the film will have a running time of four hours and nine minutes when it is premiered on Oct. 15, at the new Jose Garcia Ramos circuit flagship, the Palafox.

Janus Majority Investor in Film; Rolling on Island

Janus Films, the Cy Harvey-Bryant Halliday company which began as an exhibition operation (at Cambridge, Mass. Brattle Theatre), and later branched out to become one of the most successful of the small indie distribs, now is entering the New York feature production scene via "The Troublemaker," which started shooting in Hempstead L.I., Monday (29).

This is not Janus' first production venture—the company had a minority interest in the British-made "Sparrows Can't Sing." With "Troublemaker," however, Janus is the majority investor in the $250,000 picture. The film is an original comedy by Theodore Flicker and Buck Henry, who gained local fame as king pins of the off-Broadway "The Premise." Flicker is directing and along with Henry, and three other Premise members, will also appear in the film.

Coproducing the film with Janus are Flicker's Ozymandias company and Seneca Productions, another local indie firm whose Bob Gaffney will act as director of production. Shooting is being done at Seneca's studios.

Screenplay, described officially as "a madcap, satiric view of life," concerns a country boy who comes to New York with the big ambition of opening a coffee house, and how innocence is disenchanted by the wayward ways of the big city.

Hochstetter Believes Spain's Climate for U.S. License Pact Favorable

Madrid, July 30.

Léo Hochstetter, Mediterranean director for the Motion Picture Export Assn., spent several days in Madrid last week on a scent-taking visit to prepare the groundwork for negotiations in late September.

During his brief stay, the MPEA rep talked to the Commerce Ministry film chief Jesus Orfila, to the entertainment sindicato head, Fierre de Calzadilla, and to the American ambassador. In informal talks, Hochstetter found a friendly climate—warranting a return visit to negotiate with film toppers in the Ministry of Information, Ministry of Commerce and the Sindicato, several proposals of mutual benefit both to Yank interests here and to the Spanish film industry. Among these, are the allocation of incentive licenses to U. S. distribs releasing Spanish product in part or in all of the world markets; a bonus license to each Hollywood major coming to Spain for partial or total film production and, finally, an amelioration in the present conversion formula that still blocks 70% of the Yank distrib net.

Hochstetter expressed satisfaction with the increase of the American import quota from 88 to 105, despite the almost intangible benefit the boost brought to Yank operating and franchise companies in this market. According to Hochstetter, the Baremo point system is still the villian, limiting allocation of licenses for Yank product to MPEA member companies in Spain, but he foresaw no changes in the system during the next season or beyond. What he found encouraging was the over-all quota increase of 17 extra licenses over what was formally considered to be a sacred maximum of 88.

Seven Months in Production-A Secret

Unusual Russian - Italian - U. S. Film for Embassy Release—Traces Italo Invasion & Retreat From USSR

It now turns out that the U.S.-Italian-Russian $3,000,000-$4,000,000 coproduction, for which Embassy Pictures is holding up the Yank end, has been lensing in Russia for the past seven months, very quietly it might be added. The film is still untitled, but, if things continue as they have been going, it is expected to be completed by November.

Some of the details of the production are now had. It is to be lensed mostly in Russia, with some footage in Italy. The cast includes actors from the three countries involved, with Arthur Kennedy and Peter Falk being the Yank participants. Story concerns Italian troops invasion of Russia during World War II and their subsequent retreat.

The Russians are picking up the tab on all the below the line costs and the Americans and Italians are splitting the rest 50-50. Embassy has the distribution rights for the U.S., Canada, South America, Japan and the U.K. The Italo producers have distribution rights elsewhere in the world beside the Iron Curtain countries where Russian distribs will handle the pic.

It is being lensed in CinemaScope in black & white. Leonard Lightstone, Embassy exec v.p. recently saw some battle scene footage while on a European trip and reports impressive work done, with masses of troops (probably recruited from the Russian army) and lotsa equipment on display.

Some other more elusive Embassy projects which haven't been heard too much of recently are "Tropic of Cancer" and "Imperial Woman." In the case of the latter, it's reported that Sophia Loren has been signed although this hasn't been specifically confirmed or denied. Script for "Tropic" is finished and it is planned to film it in France in coproduction with an Italian and French filmaker. "Imperial" will be an all-Embassy production. No starting date has yet been set for either, however.

Moscow Fest, Sans Airconditioning, Pro Ordeal But Worth While To Americans

By HAROLD MYERS

Moscow, July 30.

With the mercury climbing into the 90s and with humidity on the New York level—but without the luxury of air conditioning in the Moscow Hotel hq—the recent Moscow Film Festival became a gruelling experience for all actively engaged in the proceedings.

With all its faults—and there were many—it was also the most exciting and representative festival of the year, the only absentees being the Chinese, whose film, earlier scheduled for inclusion were later withdrawn. Otherwise, there were impressive delegations from most countries. The Eastern European bloc naturally turned out in great strength, but the Russians and the satellite countries did not have it all their own way.

As previously reported here, the United States contingent made an impressive showing, with a lineup of top executives and talent There was also a powerful delegation from France, including Michel Fourre-Cormeray, artists Yves Montand and Simone Signoret, and Robert Cravenne, the Unifrance topper. And from Italy, Federico Fellini, Luchino Visconti, Georgia Moll and Guiletta Massino. Substantial delegations also came from West Germany, the Argentine, Great Britain, India, Israel, Sweden and Japan, and there were smaller, but representative, teams from as far afield as Australia, New Zealand and Canada. And as all delegations and all press were housed in the vast Moscow Hotel on the Red Square, the lobby and dining room was the focal centre for all festival activity.

The best acting award to Steve McQueen, though largely predictable, gave considerable satisfaction to the Yank delegation, but one of the most popular awards was that made by the Soviet Union of Film Workers to Stanley Kramer, which cited his "outstanding creative art for such films as 'Judgment at Nuremburg,' and 'The Defiant Ones.'"

This award came as a total surprise to a member of the jury, and he was not aware it was being made until nudged by his interpreter.

Other prizes for Americans went to Abby Mann, from the editorial board of a Russian magazine, and a second prize to Steve McQueen from Soviet Sports Societies.

Most Pix Punk

There was little dispute about the quality of the films, and unanimous agreement that the overwhelming majority were of such inferior quality as not to merit a place in any international event. The main excitement, therefore, was centred around the non-competition screenings, which were mainly given in the Sports Palace, seating about 8,000 people, the Rossiya Theatre, built for the 1961 fest, which houses over 2,000 and the nabe Cosmos Theatre. These events, which gave the Western world an opportunity of showing its product to the Russians, were mainly patronised by Muscovites, who had to pay normal admission prices.

It was this situation that prompted one exec to comment that these screenings were helping to subsidise the festival. Nevertheless, it was conceded that the opportunity was too good to miss, and the propaganda value of showing the Russians how the other half of the world lived was worth far more than any possible loss of film rentals.

Yank contingent made the biggest drive in the out-of-competition presentations. In addition to the previously reported screenings of "West Side Story," "Some Like It Hot," "Ben Hur" and "Judgment at Nuremburg," Walter Reade Jr. and Paul Heller came in at the tail end and set three showings of "David and Lisa," and

(Continued on page 19)

'The Hands' in USSR

Hollywood, July 30.

"The Hands," which American producer John Roberts filmed in Greece with a native cast and was co-billed with Fellini's "8½" at the Moscow Film Festival, is slated for showing in the republic of Georgia, in south of Russia, according to a communique received by Roberts from his associate on pic, writer-director John G. Contes.

Contes, in Moscow, notified producer that following a review of film in Sputnik the official Festival organ, the Festival committee had requested special showings of film for four days in Georgia.

Alden, RKO Theatre Boss, Spreads; Acquiring 98% Of Lerner Stores Corp.

Glen Alden Corp., holding company among whose subsidiaries is RKO Theatres, has made a deal to buy 1,263,617 shares of Lerner Stores Corp. common stock, representing 98% of the company's common, from its present holder, the McCrory Corp. Contract for the purchase, which was signed last week following approval of both boards of directors, is to be submitted for stockholder approval at meetings presently planned for early fall.

In all, the deal will result in McCrory's getting over $56,000,000, of which approximately $35,000,000 will be payable by Glen Alden in cash upon delivery of the Lerner shares after stockholders' approval and over $6,000,000 cash via dividend from Lerner. The balance of $15,000,000, payable on or before 12 years from the closing date, will be convertible at McCrory's option after two years into Glen Alden common shares at the rate of $17.50 per share.

Additionally, McCrory will have the concurrent right to purchase, for up to $2,500,000 in cash, additional shares at the same $17.50 price, for a total of 1,000,000 share ownership in Glen Alden. After the sale is consumated, GA contemplates a cash offer for the remaining common stock of Lerner at substantially the same price: $39.58 per Lerner share after the dividend of $4.85 per share payable Sept. 15, 1963, to holders of record

N.Y. to L.A.

Keir Dullea
Shirley Eder
Phil Friedman
Morey Goldstein
Dick Henry
Barry Levinson
David Levy
Don Loze
Paul Lynde
Mike Merrick
Lovelady Powell
Don Saltzman
Michael Thomas

L.A. to N.Y.

Al Alweil
Robert Barran
Martin Baum
Joel Chaseman
Claudette Colbert
Kirk Douglas
Ford Dunhill
James S. Elliott
Glenda Farrell
Leonard S. Field
Joseph Friedman
James Garner
Philip Gerard
Monty Hall
Herman Kass
Alan Lee
Jim Mahoney
Peter Nero
Chris Noel
Cy Ostrup
Steve Parker
Benny Rubin
Herman Rush
Allan Sherman

Europe to U. S.

Stanley Baker
Timmy Everett
Stanley Kramer
Joseph E. Levine
Susan Oliver
Walter Reade Jr.
Hayden Rorke
Samuel L. Seidelman
Sophie Tucker
L. Arnold Weissberger

U.S. to Europe

Karl Bernstein
Lloyd Burns
Bernard Gallagher
Lester James
George Martin
Ruth Mitchell
Mo Rothman
George Ross
Issiah Sheffer
George Weltner

Detailed Prize List at Moscow

Moscow, July 30.

The following is a complete list of awards made at the Moscow film festival:

Grand Prix: "8½" (Italy) "for outstanding film direction which expresses the artist's inner struggle in search for the truth."

Gold Prize, "The Name of Death is Engelchen" (Czechoslovakia).

Gold Prize, "Kozara" (Yugoslavia).

Gold Prize, "A Spoiled Girl" (Japan), with special mention of the performance of Masako Izumi.

Silver Prize, "Running Empty" (USSR).

Silver Prize, "Black Wings" (Poland).

Silver Prize, "Stories in a Train" (Hungary).

Silver Prize (best direction) Frank Beyer for "Naked Among Wolves" (East Germany).

Silver Prize (best male performance) Steve McQueen for "The Great Escape" (USA).

Silver Prize (best actress) Suchita Sen for "Wedding Circle" (India).

Silver Prize (for best young film producing nation) to Viet Nam for "Ti How," with special mention of the performance of Cha Zhang.

Silver Prize (for high quality mass scenes and stereophonic sound" "Lupeni 29" (Rumania).

Silver Prize (for camerawork) "A Wonderful Family" (Denmark), cameraman, Jorgen Skov.

Honorary diploma (for script, direction and performances) to the makers of the film "The Lover" (France).

Gold Prize for best short, "A Song About Iron" (Hungary).

Silver Prize (for best documentary) "The Story of One Battle" (Cuba).

Silver Prize (documentary) "March-April" (USSR)

Silver Prize (best cartoon) "Automania 2000" (Great Britain).

Special diplomas (for short films), (1) "The Feast of Hope" (Bulgaria) (2). "The Buds" (Japan), (3) "Kristo Hegedusic" (Yugoslavia), (4) "Measure for Measure" (East Germany), and (5) "The Promised Land" (Tanganyika).

Awards by the sponsoring committee of the Soviet Union of Film Workers to director Stanley Kramer (USA); actress Simone Signoret (France) and the films "Twelve Chairs" (Cuba) and "The Signs of the Zodiac" (Mexico).

Union of Writers of USSR award to "Lupeni 29" (Rumania).

Union of Friendship Societies award to "Four Days of Naples" (Italy).

Soviet Peace Committee awards to "Stones of Hiroshima" (Japan) and "Crimson Color" (Czechoslovakia).

Soviet Union of Journalists award to "The Feast of Hope" (Bulgaria).

Editorial Board of the "Iskusstvo Kino" magazine award to Abby Mann (USA).

Youth organization of the USSR award to "Oh Those Girls," (Mongolia).

Union of Sports Societies award to Steve McQueen (USA).

FIRPRESCI award to "Four Days of Naples" (Italy).

'8½' Not Communistic Bloc Notion Of 'Peace, Friendship, Humanism'

Moscow, July 30.

The main drama of the Moscow film festival was enacted behind closed doors in the jury room at the Moscow Hotel during the final weekend of the event. The panel of judges met on the morning of Saturday (20) and was expected to complete its deliberation the same afternoon. Expectation, however, was not realized, and the jury broke up late in the day without having reached a single decision.

The conflict within the jury room, it is believed, centred around the choice of film for the Grand Prix. It appears there was unanimous agreement that Federico Fellini's "8½" stood out head and shoulders above the rest, but there was concern among the entire Eastern bloc of judges, who argued that while it may be technically excellent, it did not conform with the objectives of the festival, which was to promote *"peace, friendship and humanism in art."*

The entire bloc of pro-Soviet members of the jury advocated that, in the circumstances, there should be no Grand Prix award, but this was powerfully resisted by jury members from Italy, France, the United States and India. At one point, on the Sunday morning, it is said that the Italian

(Continued on page 14)

NO SHIFT FROM SCHINE

United Artists homeoffice execs refute Albany story that the company is selling away from the Schine Circuit in the Albany-Watertown, N. Y., area.

Company spokesman notes that "Irma La Douce," currently booked into indie operator Sylvan Leff's Town Theatre in Watertown, will also be shown in a Schine Theatre in the area this summer. It has also been stated that UA has never intended to book away from Schine and is continuing with its normal policy, which includes the circuit, in that area.

Rest Rooms Inadequate, Sez City; Exhib: Comfort Only a Short Jaunt Away

Kansas City, July 30.

Two new theatres which Durwood circuit opened side by side in the Ward Parkway Shopping Center July 11 are operating under umbrella of a temporary restraining order against the City of Kansas City. Rhubarb developed when city charged restroom situation of Parkway I (400 seats) and Parkway II (300 seats) theatres does not meet requirements of building code and sought to close the theatres when they had no more than opened.

Durwood officials say there is no problem, as theatre patrons make use of shopping centre restrooms just a few steps from theatre entrances. City officials are holding out for restrooms within the theatres. The temporary restraining order was issued by Judge Paul A Buzard in Jackson County (Mo.) Circuit Court. It was scheduled for a hearing last week, but now has been delayed until August.

HENRY HULL REPLACES HOLBROOK FOR LANDAU

Knoxville, Tenn., July 30.

Henry Hull has been added to the cast of "The Fool Killer," being filmed here by Ely Landau. Hull will play a character role formerly intended for Hal Holbrook.

Landau officials say that director Cervando Gonzales wished a "new approach" to the role and assigned Hull as the answer. The film stars Anthony Perkins and is being shot in the Knoxville area.

See the best of Europe...

and a movie on the way... when you fly TWA

Only TWA gives you the convenience of one-airline service from 70 U.S. cities to London, Paris, Rome, Milan, Lisbon, Athens and many more choice cities abroad. Non-stop from New York, Boston, Chicago, Detroit, Los Angeles and San Francisco. Movies on most flights for *all* passengers—First Class or Economy*. Call your nearest Trans World Airlines office, or your travel agent.

*Nominal charge in Economy. INFLIGHT MOTION PICTURES

Nationwide Worldwide depend on TWA

The Finest Address In London

May Fair Hotel

BERKELEY SQUARE, LONDON, W.1.

Res.: Cable Collect—Mayfairtel, London or Your Travel Agent

'B' MARKET DATES TODAY: 2,500

Venice Preliminary Film Festivals, Documentary & Juve, Undersold; Might Move Them to Easter Period

By ROBERT F. HAWKINS

Venice, July 30.

Growing impact of United States Information Agency films, under a program recently hypoed by George Stevens Jr., was evidenced here, by two prizes won here by a young American director, James Blue, at the recently-concluded Venice Documentary Festival. These USI-sponsored entries, both made for the Alliance for Progress Program were "A Letter from Colombia," which copped a first prize Lion of St. Mark plaque, and "The School at Rincon Santo," which won the local "human relations" kudos.

Blue earlier was discovered at a Cannes Film Festival where his first feature film, "The Olive Trees of Justice," made in Algeria, was favorably received. It was at Cannes also that Stevens saw the film and subsequently hired Blue for a series of films to be made in South America for the USIS program.

Venice prizewinners are the first promising items in this series. Both films emphasize how collaboration and mutual confidence can help raise morale and living conditions.

In this sense, he suggested that curtain winners be given some spotlight showings in the US, and that US entries be made available to curtain areas for similar projections.

Baruch also regretted that Venice's very limited budget (reportedly $16,000 for a 10-day event) did not permit more publicity for these events (as against much-advertised feature film event later), and went along with suggestions that both kiddie and documentary festivals be held earlier in the year (perhaps at Eastertime or in May) to allow Venice organizers more time to dedicate to them. Saddled with selection chores in various European countries, Fest topper Luigi Chiarini was only able to attend opening and closings of recent "minor" fests here.

Defense Dept. official was accompanied on his Venice "tour" this year by a US Navy representative, Lynn Moore, Navy Dept. annually sends rep to either Venice or Edinburgh. Also in attendance was New York indie distrib Thomas Brandon, who stopped off from Moscow festival and purchased "several" films shown at Venice for US distribution. Brandon also attended local screening of "The Hole," which he releases, and which won another prize for John Hubley, who has several previous Venice wins to his credit. Also attending from the Yank orbit were several Yank filmmakers and distribs, including Tibor Hirsh, Edward Feil, John Craddock, and Peter Damon and Victor Rueda who repped the Bronston Organization.

Some 16 nations entered the moppet race, 25 the documentary event. USA had 35 pix in doc event, nine in childrens' festival. Yank entries were partly submitted by government, partly by CINE, partly directly. Baruch felt that selection system within the US could still be bettered, and that not all films that should have gone to Venice got there. It was very difficult under the current setup to know about all potentially worthy entries in the US, much less get them to the festivals.

Eric Johnston's Condition

Washington, July 30.

Eric Johnston was reported to be in "a little better" condition Monday (29) after suffering a relapse over the weekend.

The condition of Motion Picture Assn. of America president is still listed as critical at George Washington University Hospital here.

Fund Drive Does Well

Hollywood, July 30.

Current Motion Pictures Relief Fund drive, first in seven years, has been the most successful in organization's history, according to a report from Fund chief George L. Bagnall, who reports there are now approximately 20,000 industry members participating in the Fund through payroll deductions. Campaign has copped 3,727 new pledges.

This will enable continuation of the Fund's program at its present expensive level, but matter of expansion of facilities still must be faced. Currently, every bed in the Motion Picture Country Hospital is filled, as well as beds in the endowed section of Cedars of Lebanon. Further coin may be raised via television spectaculars, now being discussed.

Theatrical & Vidpic Player Contracts Now Number 330

Hollywood, July 30.

There are approximately 330 actors under contract for motion pictures and/or television series at Hollywood's major studios today, with Universal-Revue leading the list, with about 95 pactees. Second is Columbia Pictures-Screen Gems, with 82, and MGM is third with 73.

Next is 20th-Fox, which has 26 pactees, all for motion pictures; followed by Paramount and Warner Bros., with 21 each. The Par figure is for theatrical pictures only.

Pace-setter Revue-Universal's list includes vidpix thesps under contract to Revue for its 10 series, as well as actors working in motion pictures for Universal. Also a number of thesps who toil in both tv and pix at the valley lot.

MGM's 73 actors work in tv and pix. The contract list approximates the number the Culver City studio had under pact during its heyday, a studio source once said.

Large number of contract players at Revue-U, SG-Col and MGM does not necessarily presage a return to the day when contract lists were built up by studios, and that's because of the changing nature of the industry. In the old pre-tv days, thesps were placed under contract for pix, and those not already established stars were groomed for stardom.

While star-grooming is still one of the motives involved in the huge contract lists of today, their numbers obviously depend to a large extend on the amount of vidfilm

(Continued on page 17)

'MAKE 'EM CHEAP' URGES KANE LYNN

By VINCENT CANBY

There is still a market for supporting features (that is, less euphemistically speaking, B pix) in this country, but anybody who makes them in the U. S. must be out of his mind if he expects a profit.

The point is that while there is a market here for Bs, it's a small market, of perhaps no more than 2,500 dates, meaning that the negative cost must be less than $75,000 per pic if there to be a reasonable expectancy of a net gain on investment.

These are the figures and estimates of producer Kane Lynn who, for the last five years, has been busily turning out frank B's in the Philippines for the U. S. and world market. After having made three pix, which were distributed in the U. S. by others, Lynn and his Philippine partner, Eddie Romero, have now formed their own distribution-production company, Hemisphere Films, in collaboration with Irving Pizor. Latter, as prez of the company, headquarters in New York, while exec veep Lynn divides his time between N. Y. and Manila, and veep Romero headquarters in the Philippines.

First film to go out via the Hemisphere banner is the low-budget actioner, "Raiders of Leyte Gulf," produced by Lynn and directed and written by Romero. Already in release is Lynn-Romero's "Lost Battalion," which American International is handling. Two of their earlier actioners, "The Scavengers" and "Terror Is A Man," went out via Fred Schwartz's now defunct Valiant Films.

While the Philippines has received only occasional articles in VARIETY Anni and International Film Editions as a production center, Lynn pointed out in New York last week that the islands have been buzzing in the last couple of years. In addition to the various features Lynn-Romero have made, there have been George Montgomery's "The Steel Claw" and "Merrill's Marauders," both released by Warners; the Jeffrey Hunter starrer, "No Man Is An Island," released by Universal, and the Van Heflin-Rita Moreno starrer, "To Be A Man," which Allied Artists will release.

Not Cost Alone

While Lynn denies that cost is the only consideration for his Philippine production activity (the islands "offer new locales, new faces, a nearness to other exotic locales in Asia, etc."), it must certainly be an extremely strong consideration. He reported that AIP's "Lost Battalion," for example, had been made for a budget of $45,000 and will turn a neat profit, "though it wouldn't if we made it for $100,000." He estimates picure will play between 1,000 and 1,500 U. S. dates. "A really good B can play up to 2,500."

On the basis of first dates of "Raiders of Leyte Gulf," he expects it to do even better. Film is

(Continued on page 21)

United Artists Studying Various Key Markets as to Adaptability For 'Premiere Showcase' Plans

Plans for United Artists' "premiere showcase" multiple-break releasing plan are continuing to shape up on a national basis. Another city in which the distrib has put the idea into work is Buffalo and projection is for a continued application of the system in cities across the country.

Actually the company has been using a multiple-release method in some locations for several years, going as far back as 1954 in Salt Lake City. The "showcase" has attracted the most attention in the Gotham area which is possibly because this district is one of the most tradition-bound in the country, what with most homeoffices located in New York, Los Angeles, however, has been on a similar release pattern for UA pix since 1961.

James R. Velde, the company's domestic sales v.p., says that each area around the nation is being analyzed by the company as to the advisable application of the plan and also the reaction of local exhibs is being tested to see whether such a plan can be worked out in various locales, inasmuchas the "showcase" system cannot be implemented without the cooperation of several exhibs in a given area.

Last year, the plan was instituted in Atlanta and Indianapolis, among others, and the idea is to move it along "as the situation calls for it," the exec says. He feels that the multiple-release plan has been very successful in many areas around the country and notes the company's satisfaction with its operation. Thus its implimentation will be worked out in other locations as time goes by.

The same goes for the company's latest variation on the "premiere showcase" theme, the "golden showcase" which it is using in Gotham for "Irma La Douce." This later operation differs in that a given pic is first played as a first-run, daydate attraction and later moved on to a restricted multiple engagement. In "premiere showcase," a film opens directly in a spread of houses. All of these things will take time, Velde points out, noting that each area needs careful appraisal before such a move is made.

Roach Gear Auction

Hollywood, July 30.

Collection of nearly a half-century's accumulation of major studio production paraphernalia and an equally long-lived assortment of props will go on the auction block Thursday (1) at Hal Roach Studios, recently sold and site being cleared for a giant shopping center.

Equipment includes 20 Movielas, three crash dollies, a crane and Mitchel' BNC cameras, plus handprops, costumes, furniture, etc.

Who Will Write Brodsky-Weiss 'Slowly' Papers?

Jack Brodsky and Nat Weiss, former 20th-Fox publicists who authored "The Cleopatra Papers" tome are now turning producers. Their Horatio Booth Productions firm has set a deal to coproduce a filmization of Mark Harris' novel, "Bang the Drum Slowly," with Robert Rossen's Centaur Productions.

Rossen will direct the project which has been tentatively slated to roll around mid-1964. The director is now filming "Lilith" as part of a two-picture deal with Columbia Pictures and has still to make "Cocoa Beach" as the second film in the deal. No distribution arrangements have yet been made for "Drum."

Brodsky and Weiss originally bought the rights to the Harris tome and this production will be their first film venture.

POE DEFENDS RAMPARTS

Misses London Opening of 'Cleo' while DFZ Away

Twentieth-Fox exec veep Seymour Poe, who had intended to attend tonight's (Wed.) London preem of "Cleopatra" at the Dominion Theatre, has delayed his departure for Europe until Aug. 9, so as not to be away from the New York homeoffice while prez Darryl F. Zanuck is also out-of-town. Zanuck will be on hand for the London preem and returns to N. Y. shortly thereafter.

Poe's "routine" business trip will take him to London, Paris and Rome, with a return to the homeoffice skedded before the Aug. 28 board meeting. Sometime thereafter he intends to get to his long-planned Far East trip, a follow up to his spring visit to Australia and New Zealand.

UA Ducks Costly Mirisch 'Hawaii'

Hollywood, July 30.

Harold Mirisch confirmed Monday (29) a story out of France last week that "Hawaii" will be filmed away from United Artists with which the Mirisch Co. has distribution ties.

Mirisch, just back from trip to Moscow for recent filmfest, followed by a stopover in London, said his association continues with Fred Zinnemann to direct-produce "Hawaii," but added that as yet no new distribution deal has been set. Zinnemann last week disclosed UA was stepping out of the "Hawaii" deal.

Commenting on the situation in New York yesterday (Tues.) UA prez Arthur B. Krim stated that the company had set a ceiling on the film of $10,000,000 if it is to handle it. Zinneman, he said, has planned it "substantially in excess of that" and so UA has "given him its blessing" to take the project elsewhere. However, the prez noted, if Zinneman can do it for $10,000,000, UA is "anxious and willing" to undertake the project.

Mirisch said he plans to hold discussions with companies which have expressed interest and added UA was being "most cooperative." Company has around $29,000,000 in two upcoming pix, "The Greatest Story Ever Told" and "Mad, Mad, Mad, Mad World."

Bank of America's UA $8-Mil Diverted; Security Takes Over 'Greatest Story'

Financing of George Stevens' multi-million dollar Biblical epic "The Greatest Story Ever Told" has changed hands, switching from the coffers of the Bank of America to a syndicate headed by Security First National Bank of Los Angeles. This group, which comprises several banks, among them Wells Fargo of San Francisco, Continental Illinois National Bank and National Bank of Detroit, is now supplying the $12,000,000 cost of the negative.

Originally, Bank of America was set to put up the first budget of $8,000,000. However, when the cost climbed to $12,000,000, unnamed directors or bank execs balked, not wishing to tie up that amount of capital in a single feature, no matter what it was. United Artists, distrib of the prospective Biblical epic, was later able to obtain the fresh financing and presented the plan to Bank of America.

Latter agreed to continue its $8,000,000 loan to UA for use in financing other upcoming pix. The dough will now be transferred to the making of three or four other future UA releases. The basic problem had been Bank of America's reluctance to be the single bank backing such a venture as "Story" and the final solution proved satisfactory to all parties concerned.

The Stevens film, which completed lensing in Utah last week, has been slated for release by UA during the first half of 1964, although no specific date is so far projected. It is one of the company's two major pix to be released within the next several months, the other being Stanley Kramer's "It's a Mad, Mad, Mad, Mad World."

Wives And Lovers

Sophisticated romanticomedy that chickens out in clutch. Fair b.o. contender.

Hollywood, July 19.

Paramount release of Hal Wallis production. Stars Janet Leigh, Van Johnson, Shelley Winters, Martha Hyer; features Ray Walston, Jeremy Slate, Claire Wilcox. Directed by John Rich. Screenplay, Edward Anhalt, based on Jay Presson's play, "The First Wife"; camera, Lucien Ballard; editor, Warren Low; music, Lyn Murray; assistant directors, Danny McCauley, Bill Poole. Reviewed at Picwood Theatre, July 19, '63. Running time, 102 MINS.

Bertie Austin	Janet Leigh
Bill Austin	Van Johnson
Fran Cabrell	Shelley Winters
Lucinda Ford	Martha Hyer
Wylie Driberg	Ray Walston
Gar Aldrich	Jeremy Slate
Julie Austin	Claire Wilcox
Mrs. Swanson	Lee Patrick
Mr. Liberfi	Dick Wessel
Dr. Patridge	Dave Willock

An adult comedy about adult matters should respect its adult audience enough to face facts squarely and honestly, not hedge when the going gets touchy. Failure to be consistent with itself mars "Wives And Lovers" an otherwise highly polished and pleasurable sophisticated comedy about a couple whose happy marriage is nearly shattered in the wake of the husband's sudden professional success. Had it maintained the courage of its convictions, the Hal Wallis production for Paramount might have ranked as the comedy find of the year among more discerning filmgoers.

The film excels in one area. Edward Anhalt's scenario, from Jay Presson's stage play, "The First Wife," contains some of the sharpest, wittiest, most perceptive comedy dialog to pop out of a sound track in some time. Story relates the marital misadventure that materializes when an unsuccessful writer (Van Johnson), who for three years has been lovingly and uncomplainingly supported by his wife (Janet Leigh) while he pens a novel, suddenly hits the book-of-the-month jackpot. In a flash, the couple and their precocious tot have moved from a cramped Gotham cold-water flat-to the luxury living of the fashionable Connecticut suburbs.

In the process of converting his prose into a Broadway play, Johnson becomes entangled in an affair with his glamorous agent (Martha Hyer), in retaliation for which Miss Leigh apparently gets herself voluntarily seduced by the star (Jeremy Slate) of her husband's play. This leads to a separation.

But it is here that the script pulls its punches and lapses into apologetic artificiality. Did Johnson sleep with Miss Hyer! Nosiree. Did Miss Leigh succumb to Slate? Not on your life. Having thus exonerated its romantic principals, the film can thus conclude on a note of reconciliatory sentiment in which nothing has been lost but the responsive enthusiasm of its deceived audience.

Here is the issue. When a motion picture delves into matters as frank and adult as who-slept-with-whom-last-night-and-why, it owes it to its audience to be honest to the end. Unless prepared to resolve them intelligently, why introduce matters as bold and unsavory as these in the first place?

The acting in "Wives And Lovers" is pleasing and skillful. Miss Leigh delivers her smoothest performance in some time. Equally slick is Johnson who, in his return to the screen after a three-year absence, proves himself still a valuable leading man in the sophisticated comedy sphere. Miss Hyer, along with Shelley Winters and Ray Walston, performs professionally. Slate's solid portrayal should put his budding screen career in high gear. Lee Patrick is a stickout as an officious, independent maid.

Seven-year-old Claire Wilcox, who weighed in late last year as the moppet star of "Forty Pounds Of Trouble," draws some of the best lines and business in this, her second film, and comes through with flying colors. She's one of the best child actresses around.

Occasional mechanical inconsistencies tarnish John Rich's otherwise bright and breezy direction in his first major feature assignment. Assets to the production are Lucien Ballard's smooth lensmanship, Warren Low's brisk editing, Lyn Murray's lively background score and the expressive art direction of Hal Pereira and Walter Tyler. *Tube.*

Gidget Goes To Rome
(COLOR)

Third, and poorest, in the teen series.

Hollywood, July 11.

Columbia release of Jerry Bresler production. Stars James Darren, Jessie Royce Landis, Cesare Danova, Danielle de Metz; introduces Cindy Carol. Directed by Paul Wendkos. Screenplay, Ruth Brooks Flippen, Katherine & Dale Eunson, from story by Mrs. Flippen based on Frederick Kohner's characters; camera (Eastman), Enzo Barboni, Robert J. Bronner; editor, William A. Lyon; music, Johnny Williams; assistant directors, Tony Brandt, Milton Feldman. Reviewed at the studio, July 11, '63. Running time, 103 MINS.

Gidget	Cindy Carol
Jeff	James Darren
Aunt Albertina	Jessie Royce Landis
Paolo Cellini	Cesare Danova
Daniela Serrini	Danielle de Metz
Judge	Joby Baker
Libby	Trudi Ames
Lucy	Noreen Corcoran
Clay	Peter Brooks
Anna Cellini	Lisa Gastoni
Alberto	Claudio Gora
Russ Lawrence	Don Porter
Dorothy Lawrence	Jeff Donnell
Pinchman	Joe Kamel
1st Italian Boy	Antonio Segurini
2nd Italian Boy	Leonardo Botta
Mario	Umberto Raho
Contessa	Audrey Fairfax
Prince Bianchi	Vadim Wolkowsky
Fat Woman	Edra Gale
Lean Woman	Irina Vassilchikoff
White-Faced Poet	Charles Borromel
1st Listener	David Munsell
2nd Listener	Jan Coomer
East Indian Yoga	Leon Auerbach
Normal Woman	Norma Nedici
Old Woman	Matilda Calnan
1st Caviar Woman	Carmen Scarpita
Drunk Butler	John Stacy
2nd Caviar Woman	Melina Vukotic
Receptionist	Eva Marandi
Fontana Doorman	Mimo Billi
Henrietta	Milly Monti
Major Domo Dresser	Veronica Wells

If this is the best that can be done with "Gidget," then the time has come to discontinue the series. Even the young people for whom this third and skimpiest installment presumably is designed will find little in the Columbia release of even remote interest or stimulation.

The Jerry Bresler production introduces Cindy Carol as the new "Gidget," making three actresses who have tackled the title role in as many films. The assigned task of having made love to all three belongs to James Darren.

Ruth Brooks Flippen and Katherine and Dale Eunson are responsible for the limp screenplay that arose from Miss Flippen's yarn based on the original Frederick Kohner characters. While on vacation in Rome, "Gidget" and her steady beau, "Moondoggie," become romantically involved with others, then reunite when the "affairs" expire. Sandwiched in between these drab and predictable amorous doings is the inevitable guided tour of Rome, a site thoroughly exploited in previous films and generally with more flavor.

Miss Carol is a pretty "Gidget," but lacks the charm or spirit brought to the character by Sandra Dee, its originator. Darren has his role down to mechanical perfection. At this stage, its more of a science than an art. His singing is good. He warbles the exuberant, Italo-flavored title ditty and another refrain called "Big Italian Moon," both by George Davis Weiss and Al Kasha. Others of prominence in the cast, in addition to Danova, are Jessie Royce Landis, Danielle de Metz, Joby Baker, Trudi Ames, Noreen Corcoran, Peter Brooks, Lisa Gastoni, Claudio Gora, Don Porter and Jeff Donnell. A degree of efficiency is about all that can be achieved by these players. It is Paul Wendkos third "Gidget" directorial task. If he is lucky, it may be his last.

Among those who contributed their skills to this losing cause, filmed in Rome and California, were cameramen Enzo Barboni and Robert J. Bronner, art directors Antonio Sarzi-Braga and Robert Peterson, editor William A. Lyon and composer Johnny Williams. *Tube.*

Ballad of a Hussar
(RUSSIAN-MUSIC-COLOR)

Artkino release of Mosfilm Studios production. Stars Larissa Golubkina. Directed by Edgar Ryazanov. Screenplay, Ryazanov and Alexander Gladkov; camera, Leonid Krainekov. At Cameo, N.Y., starting July 13, '63. Running time, 94 MINS.

Shura	Larissa Golubkina
Rzhevsky	Yuri Yakoviev
Kutuzov	Igor Iyinsky
Masha	Tatyana Shmyga

(In Russian; English Subtitles)

"The Ballad of a Hussar," also known originally as "The Hussar Ballad," is apparently the best operetta-type feature to come out of Russia. Also it is the strongest musical meller to be done by the Russians in many years. Booked into this West Side home of Russian films for a week or 10 days, it looks to run for several weeks. It's a sure bet for language houses and could thrive in some arty spots.

It's the deft direction of Edgar Ryazanov and sterling acting of Miss Larissa Golubkina that's responsible for 75% of the way this one jells. Perhaps an added plus factor is the well-picked cast which turns in many excellent character portrayals.

Basic plot is that Shura (Miss Golubkina), who's pledged to wed a pompous, professional Army lieutenant, sets out to deflate him. In doing so, she becomes the heroine and medal winner in actual battle skirmishes. It all takes place during the Napoleonic invasion of Russia. While the operetta motif is obvious from the outset, the director has never let the outlandish overtones interfere with his actionful story development. Result is at times reminiscent of some Hollywood western musicals, and it's all to the good.

Miss Shura emulates a Hussar (her identity as a femme is retained until the final reel) and get attached to headquarters with the Russian forces trying to stem Napoleon's advance. Her heroism finally wins her recognition and medals. Through all this fighting and bloodshed, per opera bouffe technique, there is little actual battle shooting or suffering. There is one priceless sequence when the marching Russian forces start out with their typical marching song on a spring day but before the tune is completed they are in snowbound territory around Moscow.

Miss Golubkina is quite effective with several ballads but scores best with her bright acting and cute looks. She is seen riding in several sequences like the Lone Ranger himself. Tatyana Shmyga, as the singer from Paris, also chips in with a coloratura tune that goes across nicely. Yuri Yakoviev is realistic as the blustering army officer who doesn't want to be bothered with marriage.

Besides Ryazanov's strong direction (he also helped with the script), Leonid Krainekov has contributed amazingly fine color (Sovcolor) photography, both on the colorful countryside and on the ornate interior scenes.

Wear.

Kiss of the Vampire
(COLOR)

From the Hammer Horror Mill, another well-made goblet of blood. Shreik trade will love it.

Universal release of a Hammer Films production. Produced by Anthony Hinds. Stars Clifford Evans and Noel Willjam. Directed by Don Sharp. Screenplay by John Elder; camera, Alan Hume; music, James Bernard; editor, James Needs; assistant directors, Douglas Hermes, Hugh Harlow. At Universal, July 22. Running time, 88 MINS.

Professor Zimmer	Clifford Evans
Ravna	Noel Willman
Gerald Harcourt	Edward De Souza
Marianne	Jennifer Daniel
Carl	Barry Warren
Sabena	Jacquie Wallis
Tania	Isobel Black
Bruno	Peter Madden
Anna	Vera Cook
Disciple	Brian Oulton
Father Xavier	Noel Howlett
Police Sergeant	John Harvey
Servant	Stan Simmons
Woman at Graveyard	Olga Dickie
Girl Disciple	Margaret Read
Girl Disciple	Elizabeth Valentine

Horror pic fans will dig this latest effort from the Hammer Film shop in Britain. It is a slickly-produced color story of evil doings in Bavaria, circa 1910, replete with suspense, demonism and mystery, tightly wrapped in a skillful package of effective performance and well-paced direction.

Director Don Sharp gets the film off to a solid start as a young honeymoon couple who have run out of gas on a lonely road are eyed mysteriously from a spired villa by a severe-looking figure and an equally-mysterious stranger warns of undefined danger in the area. This eerie mood is sustained as the couple stay the night at a strangely deserted inn and later dine at the home of the figure who, unknown to them, had been watching them on the road.

This menacing host turns out to have a whole family of wierdies and, as it develops, is the high priest of a cult of human vampires who eventually mesmerize the young bride over to their group during a bazaar masquerade party. With the help of the man who had first warned of danger, the husband manages to save wifie and kill off the blood lusters. This is all unraveled amid colorful settings which effectively evoke

(Continued on page 12)

Locarno Festival Reviews

I Basilischi
(The Lizards)
(ITALIAN)

Locarno, July 23.

Galatea release of 22 Dicembre production. With Toni Petruzzi, Stefano Sattaflores, Sergio Ferrannino, Luigi Barbieri, Flora Carabella, Mimmina Quirico. Written and directed by Lina Wertmuller. Camera, Gianni Di Venanzo; music, Ennio Morricone. At Locarno Film Fest. Running time, 80 MINS.

Antonio	Toni Petruzzi
Francesco	Stefano Sattaflores
Sergio	Sergio Ferrannino
Padre	Luigi Barbieri
Amico	Enze Di Vecchia
Luciana	Flora Carabella
Zia	Mimmina Quirico

Italian films have shown an extraordinary rise via talented new filmmakers in the last few years. They now unveil a promising femme director in Lina Wertmuller. Pic looks at sleepy southern, smalltown life but neither sentimentalizes, melodramatizes or jibes at it. It may have many angles peculiarly Italian. But this has enough general scope, observation and insight to slant it for specialized and arty spotting abroad but will need the hard sell.

There is no story here for not much happens in this hilltop town located in the heel of the boot country. It mainly follows three young men around in aimless walks and musings, which deal primarily with women and sex. Also noted is the insularity, class consciousness and the rigid surface propriety of the town.

One boy suddenly gets taken to Rome by an aunt and comes back sleek and full of tall tales about the marvelous life, gadgets and women. He is to go back but somehow never does and falls back into the routine or ogling girls, walks and talks, with a new angle in his probably faked stories of his Rome adventures.

Film's only point states that maybe there is something lacking in these people that keeps them drifting and seemingly oblivious of any true contact and stand on life, progress or even the past. Perhaps there is sometimes guile in showing mainly the dreary side of smalltown life, but there is sharp observation and tender if devastating points made about the townspeople and the so-called Italo economic miracle.

Miss Wertmuller allows little, sharp incidents to suddenly break the turgid life flow as an old woman commits suicide when she finds her authority absorbed by her daughter-in-law, a hapless man floats about to finally go to the one joy girl where he passes another customer shamefacedly, and a city woman leaves a husband in a big fracas and telling off of the ogling townspeople.

Direction keeps this atmospheric anecdotal affair from lapsing into tedium. It shrewdly points up the languid lack of human direction, if there is a clinging to old hierarchal values and a definite looking down on peasants by villagers.

Lensing is properly lush because of the sunbaked quality of this beautiful but listless town. Roguish music, bright editing and good ensemble playing keep this constantly amusing and incisive with the sudden dramatic shafts convincing rather than jarring.

Perhaps a little more of a point of view, less slyness and more forthrightness should have Miss Wertmuller emerging a solid asset to Italo film ranks. And the femme manner of looking at things as a whole, and being more prone to accept instead of dissect and accuse, jives with this theme.

Its colorful accents and characters may be more difficult for general audiences abroad, if it has the handles for more specialized spots. This looms a possible sleeper on its home grounds and could coin an expression in its title, "The Lizards," referring to these youths who seem to lie vegetating in the sun. *Mosk.*

Les Grands Chemins
(The Big Roads)
(FRENCH—FRANSCOPE—COLOR)

Locarno, July 23.

Comacico release of Saphrene-Copernic-Dear Film production. Stars Robert Hossein, Renato Salvatori, Anouk Aimee. Directed by Christian Marquand. Screenplay, Pierre De La Salle, Paul Gegauff, Marquand from novel by Jean Giono; camera (Eastmancolor), Andres Winding; editor, Nadine Trintignant. At Locarno Film Fest. Running time, 95 MINS.

Samuel	Robert Hossein
Francis	Renato Salvatori
Anna	Anouk Aimee

France now has its own rock-'n-roll stars and seems to want to make its own American films too, judging from this entry. Pic collects a flock of Yank Western themes and tries to transplant them to present day provincial France, with a dash of gangsterism. It emerges a naive if sincere emulation of its American counterparts. Pic looms mainly for local use on its star names and some exorbitant mayhem, sadism and sex. But it's mainly for grind or lower case dualer usage abroad.

Remember Paul Newman getting his thumbs broken in "The Hustler" for cheating at pool? Here anti-hero Robert Hossein gets his hands broken for cheating at cards. Oater heroes and anti-heroes, drawn together by some virile feeling, are also in evidence via psychotic Hossein, and the drifting but loyal Renato Salvatori who befriends him only to kill him later.

Salvatori also has a wordless love scene as he looks deep into Anouk Aimee's eyes, follows her to a hotel and makes deep love, quite unsparingly shown. When she says something he is morose because he feels their relationship should have gone on wordlessly.

Dialog might have been better off also if wordless also, for it is slick he-man stuff that is more parody than precise prose. The destructive psychotic seemingly lets himself be caught cheating and is horribly beaten and dumped on the doorstep of his friend. But the cheated-on characters are prototypes of brutish kind also seen in Yank pix of this ilk.

Actor Christian Marquand, for his first pic, shows a definite love and knowledge of American films of this sort. Some of the fights are well staged and the relationship between the men is adequate, if forced. But the true feel for the inventive is scrappy in this. Color is good, especially some of the landscapes. Violent sentimentality is not a French forte, and this is nothing more than a hybrid psycho adventure pic.

Hossein is hammy as the sick gambler. Salvatori has the earthy simpleton projection for the victimized friend. Miss Aimee, reduced to an object, cannot do much with her role as a sexy dame. This pic remains uneven for all its good intentions and workmanship.

Marquand also overdoes close-ups for making points. But this does display some fluidity, and Marquand could possibly develop into a solid commercial director if he went to things he knew instead of only reflecting film forms he likes. It remains to be seen if this will be as popular here as the better American outdoor and gangster pix are. *Mosk.*

Tiburoneros
(The Shark Hunters)
(MEXICAN)

Locarno, July 30.

Antonio Matouk production and release. Stars Julio Aldama, Dacia Gonzalez; features Tito Junco, Alfredo Varela, Amanda Del Llano, Noe Murayama. Written and directed by Luis Alcoriza. Camera, Raul Martinez Solares; music, Sergio Guerrero. At Locarno Film Fest. Running time, 95 MINS.

Aurelio	Julio Aldama
Manela	Dacia Gonzalez
Manuel	Tito Junco
Chilo	Alfredo Varela
Adela	Amanda Del Llano
Ramon	Noe Murayama

Film takes a familiar situation of a middle-aged man's choosing of adventure over family life but gets over any pitfalls of sentimentality, false moralizing or melodrama. By knowing, sharp delineation of two milieus, this makes its points refreshingly and entertainly, with enough depth to have it a possible general playoff pic or for specialized chances abroad if well handled. Its Latin lingo earmarks are tops.

For his second pic, Luis Alcoriza, who worked on scripts for noted director Luis Bunuel, shows he has learned how to tell a story economically and unveil character deftly. A man hunts sharks on a little island which gives him money to send to his wife and family in the big city. He has built up respect for himself, is loved by a hoydenish but appealing 18-year-old girl and feels he has earned his name and place on his own.

But one day his wife's supplications, and his feeling that his children need him, have him going home. He finds they do not truly need him and that he actually belongs in the more primitive, poor-

(Continued on page 12)

IATSE: NO NEGRO NEED APPLY

National Boxoffice Survey

Heat Hurts Biz; 'Cleo' No. 1 for 5th Week, 'Horn' 2d, 'West' 3d, 'Irma' 4th, 'Arabia' 5th

More heat waves in various sectors of country will cut into pix grosses this round. Dearth of new screen fare also is a crippling factor although many of the holdovers and extended-runs are showing marked strength.

For fifth week in a row, **"Cleopatra"** (20th) (6th wk) is finishing first. **"Come Blow Your Horn"** (Par) (8th wk) is taking second place, same as a week ago. **"How West Was Won"** (MGM) (23d wk) is winding up third as it did last round.

"Irma La Douce" (UA) (8th wk) again is capturing fourth place coin. It also was fourth last stanza. **"Lawrence of Arabia"** (Col) (29th wk) is pushing up to fifth position.

"Great Escape" (UA) (5th wk) is climbing to sixth place as compared with eighth last round. **"Bye Bye Birdie"** (Col) is capturing seventh spot. **"Summer Magic"** (BV) (3d wk) will wind up eighth.

"Donovan's Reef" (Par) (4th wk) is pushing up to ninth position from far back in the pack. **"PT 109"** (WB) (5th wk) will finish 10th.

"Gathering of Eagles" (U) (5th wk) is landing in 11th spot. **"L-Shaped Room"** (Col) rounds out the Top 12 films. "Women of World" (Embassy), "Spencer's Mountain" (WB) and "Mondo Cane" (Times) are the runner-up pix.

"Longest Day" (20th), with a number of playdates at lower-scale and on continuous-run, is almost like a newcomer this week. Greatest showing is on a giant multiple-run booking in the L.A. area. Fellini's "8½" (Embassy) is making such a solid showing in some three or four keys that it hints great future possibilities.

"Sporting Life" (Cont), which showed much promise on its first two playdates, is big in Boston, great in Philly and still socko in N.Y. "Thrill of It All" (U), which comes into the N. Y. Music Hall this week, is rated wow in Washington, big in Louisville, huge in Minneapolis and top newcomer in Cincy.

"Jason and Argonauts" (Col), which is due at N. Y. State soon, is big in Detroit. Same is true of "Flipper" (MGM) in Toronto. It's also stout in Chi and nice in Boston.

"King Kong Vs Godzilla" (U) shapes sturdy in Denver. "Hud" (Par), still fine in N. Y., is rated hotsy in L. A.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on Pages 8-9-10)

Rugoff's McGregor & Leo Dratfield Combined Pathe Contemporary Films

Duncan McGregor, veep of Rugoff Theatres as well as prez of Pathe Cinema, which imports features, and Leo Dratfield, head of Contemporary Films, which specializes in 16m distribution, have joined forces to organize Pathe Contemporary Films. The new company, which will specialize in the distribution of foreign features and shorts in the U.S. market, will not alter its founders' relations with their other firms. (In addition to his above-mentioned duties, McGregor is also prez of the Paris Theatre Corp., which owns the Paris Theatre in New York.)

Pathe Contemporary already has six pix—all originally acquired by Pathe Cinema—for release in this market. They include Robert Bresson's "The Trial of Joan of Arc," "Le Doulos" (The Stool Pigeon) with Jean Paul Belmondo; "Therese Desqueyroux" directed by Georges Franju; "Baje Des Anges" (Bay of Angels) starring Jeanne Moreau; "Il Desordine" (Disorder) starring Louis Jordan and Curt Jurgens; and L'Amore Difficile" (Wayward Love), a quartet of off-beat love stories starring Lilli Palmer, Vittorio Gassman, Nadja Tiller and Catherine Spaak.

In view of the fact that Rugoff Theatres' prez Don Rugoff recently formed (with Bob Lawrence) Cinema V for the import of foreign pix, and of the close relationship between Rugoff and McGregor, it's expected that the new Pathe Contemporary will handle the actual distribution of some of the further Cinema V acquisitions. (Cinema V's first acquisition, "Heavens Above," is currently in release via Janus Films.)

Pathe Cinema expects to set all the key dates on its pix from its New York headquarters, later turning the films over to sub-distribs covering those areas which cannot be easily sold out of New York. As yet, its subdistribs haven't yet been named.

KAPUT AFTER 55 YEARS

Portland, Me., July 30.

Civic Theatre, for 55 years a vaudeville, stock company and film house, will shutter Aug. 13.

The 1,355 seater, owned by the Zeitz chain of New Bedford, Mass., which ran first-run "just was doing no business," Mrs. Barbara Roderick, local manager explained.

ME GLADHANDER NOW

But Tarzan Weissmuller Still Thinks As Actor

Knoxville, Tenn., July 30.

Johnny Weissmuller, a former "Tarzan" in pictures and "Jungle Jim" an tv, is now director of public relations for Big Boy, the firm which operates Shoney Restaurants across the country. As goodwill man for the firm, he visits the restaurants, makes appearances and is an ambassador for the food cabin. One of his first assignments was a visit to Knoxville facilities of Shoney which consist of two restaurants.

Is he a businessman? "Don't let them kid you, I'm still an actor," he said here.

"I like this work because I enjoy meeting people and making new friends," he added.

Spain Frowns At Dunking Frolic

Madrid, July 30.

Cries of "dolce vita" were heard in Madrid last week after a poolside dunking display staged by host Alain Delon and guests at the actor's suburban palacio.

Spaniards raised their conservative eyebrows when locally-published photos identified Delon, film director Christian Jacques, Rome-based film star Dawn Addams and Italian actress Virna Lisi, enjoying the midsummer's night lark of tossing or getting tossed into Delon's swimming pool, fully dressed.

With the rapid expansion of foreign film production in Spain and its attendant convergence on Madrid of film stars from most of the other motion picture capitals, the feeling here is that while the "sweet life" may never become as "dolce" as it was on the Via Veneto in previous years, there could easily be as much of it, unless government and municipal authorities get into the act.

LOCALS STICK TO EXCLUSION

Hollywood July 30.

At least one Hollywood local has gone on record as flatly opposing demands of National Assn. for Advancement of Colored People that Negroes be permitted into unions and at least one added to crew of each vidpix series and motion picture. Other locals, while not officially on record, have indicated they share opposition expressed by board of Cameramen's Local 659 and endorsed by its membership. This belongs to the International Alliance of Theatrical Stage Employes.

Opposition by lensers was based on the belief such action was "contrary to State and Federal laws," and contrary to union's pacts with film and tv industries. Regarding that portion of NAACP demands calling for Negro to be given regular role in every telepic series, the board passed that on grounds this falls into province of producer.

Membership of IA Scenic Artists Local 816 and its board met Monday night regarding NAACP demands, and while their actions aren't yet known, D. Clayton Thomason, business rep, made it clear he did not think the union would accede to demands, relayed to the IA locals by International rep George Flaherty.

Thomason declared "we have set of qualifications that movie industries demand before they will put a new man on an apprenticeship program. Two to four years in art schools are required before there is even an interview. When there is an opening—and there isn't any, these days—one of the qualifications in 6-8 years of on-the-job training before man can become scenic artist.

"One of their demands is for additional man—a Negro—to be in each crew, above and beyond the number of men required. This is one agent who will fight this kind of featherbedding till hell freezes over. With unemployment the way it is, we would insist on man with 20 years in the business if there were an opening. Runaway production has hurt our union. We had 285 members five years ago, now have 185, and it's going to be even less. We explained this to NAACP and they said 'we don't care, we want part of whatever is left.' I told them to picket theatres where runaway pictures are showing, and they weren't interested. At producer-union meeting with NAACP, they laid down their demands in such an atmosphere, that Gordon Stulberg (of Columbia) said he didn't like the idea of having to negotiate in an atmosphere of coercion.

"In 10 years I've been agent with union, no Negro has come in and wanted to be scenic artist. NBC has a Negro shopman, who has a student card with our union. He has no desire to be scenic artist. We have no discrimination against anyone because of race, creed or color. A Chinese girl, one of our members, is head of art department at CBS. We have several Japanese members."

A number of union reps questioned legality of NAACP demands not only regarding its possible violation of featherbedding regulations but also of FEPC regulations. Some said preference given Negroes, as sought by NAACP, would be unfair to Spanish-American and others.

A spokesman for IA propmen's Local 44 said that while NAACP labeled all IA locals "lily white," 44 has never had any bars of discrimination, that local is completely integrated and has been for years.

IA Film Technicians Local 683 will discuss the NAACP demand at meeting Thurs. (1) night.

Some union reps said not only was there serious question as to legality of move such as that sought by NAACP but declared it would violate seniority provisions in their current pacts and thus possibly abrogate those pacts.

South African Film Production On Increase; Gold Mining Firm 'Diversifies' Into S. A. Studios

By EDDIE KALISH

South Africa, in and around Johannesburg, is upzooming in film production by both domestic and, perhaps more notably, foreign picture makers.

Quite recently, "Zulu," a co-production of Paramount and Embassy Pictures and Diamond Films, was lensed there with a cast of British stars, including its producer Stanley Baker, Jack Hawkins and Sweden's Ulla Jacobsson, under the direction of Cy Endfield. Working there now is "Sanders of the River," produced by London Films and starring Richard Todd. There's also the local Monarch Films which does considerable work in the Johannesburg area—and Metro's "Rhino" began in the area last week, produced and directed by Ivan Tors.

Recently, however, a new development has taken place in the country which has led to greater interest in filming in South Africa. Rand Mines, one of the largest gold digging concerns in the area, purchased a controlling interest in S. A. Films which operates a major studio in the area. This has prompted expansion of the studio facilities, with the latest of modern equipment, as well as the construction of a large modern motel, the biggest in the vicinity, primarily for the housing of visiting stars, directors et al.

It has also put S. A. Films in the position of having considerable capital on hand for the financing or coproduction of projects to be made in South Africa. The studio, although not participating financially, was used by the "Zulu" company, not for location work in that the company worked outdoors in nearby Natal, but for the supply of equipment, personnel and such. "Sanders" is also presently making use of the facilities.

One of the largest-scale projects for South Africa, however, is a three-pic production plan currently being mapped by F. Herrick Herrick, global filmmaker who began his career as an actor in Chicago in 1905 and has been a producer-director-writer in the industry since its inception, having spent the last 10 years in England. He has made a deal with S. A. Films for the financing of the three pictures and said that these projects will be distributed by a Yank major, although he wouldn't reveal which it was during a trip to Gotham last week.

He reported that S. A. Films

(Continued on page 22)

THREE FORM 33 CORP.

Fenimore, Sachs, Matz Set To Roll Business Films

A new film production outfit has been formed in Gotham by Jack Fenimore, Irving Sachs and Neil Matz. It's called 33 Productions.

Fenimore recently resigned as v.p. of Arco Film Productions to head the new firm. He has produced and directed in Chicago, New York and on the Coast as well as being a former ad agency man. Sachs and Matz are co-owners of Syncrofilm Services, local editorial service. They'll continue to operate Syncrofilm as well as providing the editorial personnel and equipment for 33 Prods., which will produce tv commercials, shows and industrials.

Dale Turnbull Succeeds Father

Ernest Turnbull, managing director of Hoyts Theatres, Australia's largest circuit, as well as chairman and managing director of 20th-Fox of Australia, is resigning as of Sept. 1.

Turnbull, who is 69, has been a major figure in Aussie show biz for many years, first becoming associated with the film industry in 1928 when he was named managing director of British Dominion Films. In 1936 he joined Gaumont British in the same capacity. He has been head of Hoyts since 1941 and chairman of 20th of Australia since 1953.

He will be succeeded by his son, Dale Turnbull, who will become Hoyts managing director as well as general manager of Fox operations in Australia.

'Bible' (Old Testament) Columbia–De Laurentiis Project on Big Budget

Columbia Pictures has inked a deal with Italo producer Dino De Laurentiis to film his "The Bible." This is one of the biggest deals Col has made and the company will distribute the pic worldwide, except for Italy, under its terms. A bruited figure runs to $20-mil.

Christopher Fry has been working for the past two years developing a screenplay for the project, which will be limited to the Old Testament. Plans call for a multi-director, multi-star arrangement and Italo director Luchino Visconti and Yank expatriot Orson Welles have been previously inked to direct portions.

"Bible" will be lensed in Italy, Egypt and Spain with interiors in De Laurentiis' new Rome studios, according to present thinking. When it will go into production and similar details aren't projected as yet.

SHOWMAN'S DAUGHTER NAMED 'MISS COLORADO'

Denver, July 30.

Cheryl Sweeten, 19, daughter of Denver theatre manager Robert G. Sweeten, was chosen "Miss Colorado" in the Miss America finals held in Denver at the Municipal Auditorium. She will represent the state in the Miss America Pageant in Atlantic City in September.

Now 35½-24-35½, showman's heiress was Miss Teenage Colorado in 1962 and was first runnerup for that national title in Dallas last year. As Miss Colorado, Miss Sweeten became the owner of a convertible, a complete wardrobe, $1,000 scholarship and an all expense trip to Atlantic City.

Conn.-Made 'Zombies'; It's a Teenage Horror Film With Tunes & Dances

Albany, July 30.

"Invasion of The Zombies" is described as first teenage musical horror film. Inclusion in the cast of The Del/Aires (Coral Records), who also composed the song, "Drag," for it, plus three dance production scenes and a beach party, quality the film for its "category." So states Alan V. Iselin, vice-president of Iselin-Tenney Productions, New York, and president of Iselin Drive-in Theatres Albany.

Del-Aires, comprising Ronny Linares, Bob Osborne, Garry Jones and John Becker, perform as well as warble in the screamie. Film will be distributed in September, with a co-feature, "Curse of the Living Corpse" (already "in the can").

Both pictures were shot at Stamford, Conn., under the direction of Tenney. He has a credit with Times Films and background of television and stage.

Iselin operates seven automobilers—three in the Albany area, one at Poughkeepsie, and a trio in Florida.

Multiple-Runs Lift L.A.; 'Day' Wow 300G for 25 Spots, 'Grimm' Great 165G in 21; 'Irma' Wham 28G Solo

Los Angeles, July 30.

In its first multiple booking in this area, "Longest Day" looks to hit a fantastic $300,000 for 17 hardtops and eight ozoners, marking the biggest gross in a single week for 20th-Fox in several years. Film is wow in two houses with $27,000 Similar top biz is expected by "Spencer's Mountain" with $28,000 looming for five theatres.

Multiple - run of "Brothers Grimm," is eyeing great $165,000 for 12 hardtops and nine drive-ins. Top holdover is "Irma La Douce" with big $28,000 in sight for fourth session at the Chinese. Same figure is going to "Lawrence of Arabia," in 32d week at Warner Beverly.

"Cleopatra" remains close to SRO with $67,500 in sixth session at Pantages.

Estimates for This Week

Warren's, Wiltern, Iris, Village, Loyola (Metropolitan - SW - FWC) (1,757; 2,344; 825; 1,535; 1,298; $1-$1.49)—"Spencer's Mountain" (WB) and various second feature pix. Boffo $27,000. Last week, Warren's, "Savage Sam" (BV), "Tammy and Doctor" (U) (2d wk), $3,200. Wiltern, Loyola with Orpheum, Pix, Baldwin, "Donovan's Reef" (Par), various second feature films, $27,700. Iris, Village with Los Angeles, "King Kong Vs. Godzilla" (U), "Terrified" (U), $18,200.

Los Angeles, Hollywood (Metropolitan-FWC) (2,049; 856; $1-$1.75)—"Longest Day" (20th) (1st general release) and "Police Nurse" (20th). Wow $27,000. Last week, Hollywood with State, "Pt 109" (WB), "Black Gold" (WB) (3d wk), $8,600.

State, Crest (Metropolitan-State) (2,404; 750; $1-$2) — "Brothers Grimm" (MGM) (1st general release) and "Cattle King" (MGM) (reissue). Handsome $14,000 or near. Last week, Crest with Hawaii, "Bye, Bye Birdie" (Col), "Dime With Halo" (MGM) (4th wk, Hawaii; 3d wk, Crest), $5,100.

Pix (Prin) (756; $1-$1.49) — "Donovan's Reef" (Par) (2d wk) and "Burning Hills" (WB) (reissue). Lean $4,400.

Orpheum (Metropolitan) (2,213; $1-$1.25)—"King Kong Vs. Godzilla" (U) (m.o.). Low $3,000.

Vogue (FWC) (810; $1.25-$1.49)—"Women of World" (Embassy) (2d wk). Slick $13,000. Last week, $18,500.

Fine Arts (FWC) (631; $2-$2.40)—"Fellini's 8½" (Emb) (3d wk). Lusty $10,000. Last week, $11,000.

Four Star (UATC) (868; $1.50-$2)—"Mouse on Moon" (Lope) (3d wk). Okay $5,500. Last week, $6,700.

Lido (FWC) (876; $2)—"David and Lisa" (Cont) (3d wk). Fine $4,560. Last week, $6,000.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"Great Escape" (UA) (4th wk). Big $18,000 or close. Last week, $20,000.

Chinese (FWC) (1,408; $2-$2.40)—"Irma La Douce" (UA) (4th wk). Sock $28,000. Last week, $31,000.

El Rey (FWC) (856; $1-$1.49)—"Hud" (Par) (4th wk). Hep $6,000. Last week, $7,000.

Pantages (RKO) (1,512; $2.50-$5.50)—"Cleopatra" (20th) (6th wk). Near capacity $67,500. Last week, $70,000.

Hollywood Paramount (State) (1,468; $1.55-$2.40)—"Come Blow Your Horn" (Par) (6th wk). Loud $18,000 or over. Last week, $20,000.

Music Hall (Ros) (720; $2-$2.40)—"L-Shaped Room" (Col) (6th wk). Nifty $7,700. Last week, $8,100.

Beverly (State) (1,150; $2-$2.40)—"55 Days at Peking" (AA) (9th wk). Okay $6,300. Last week, $7,300.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (23d wk). Rousing $35,000. Last week, $36,700.

Warner Beverly (SW) (1,316; $1.65-$3.50) — "Lawrence of Arabia" (Col) (32d wk). Lofty $28,000. Last week, same.

Egyptian (UATC) (1,392; $1.65-$3.50) — "Mutiny on Bounty" (MGM) (37th wk). Potent $10,000. Last week, $11,400.

Baldwin (State) (1,800; $1-$1.25)—"PT 109" (WB) (m.o.) and "Sergeants 3" (UA) (reissue). Dull $3,500.

Key City Grosses

Estimated Total Gross
This Week $3,850,000
(Based on 22 cities and 266 theatres.)
Last Year $2,559,900
(Based on 21 cities and 261 theatres, chiefly first runs including N. Y.

'PT 109' Fast 7G, Prov:; 'Irma' 6½G

Providence, July 30.

Second round of "PT 109" has Majestic leading the city which has been hit hard by a sweltering heat wave. The beaches are currently the big attraction. State's fourth of "Irma La Douce" is fairly steady. Third of "Bye, Bye Birdie" is big at Strand. "Gathering of Eagles" looks mild in second at Albee.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Gathering of Eagles" (U) and "Raiders" (U) (2d wk). Mild $4,000 after $7,000 opener.

Elmwood (Snider) (724; $2-$2.50)—"Lawrence of Arabia" (Col) (17th wk). Fair $3,000. Sixteenth was $3,800.

Majestic (SW) (2,200; 90-$1.25)—"PT 109" (WB) (2d wk). Good $7,000 after hot $10,000 opener.

State (Loew) (3,200; 90-$1.25)—"Irma La Douce" (UA) (4th wk). Okay $6,500. Third was $8,600.

Strand (National Realty) (2,200; 90-$1.25)—"Bye, Bye Birdie" (Col) (3d wk). Big $5,000. Last week was good $7,000.

'HORN' SOCKO $23,000, FRISCO; 'PT' BIG 14G

San Francisco, July 30.

Firstrun biz is fairly firm, if not exceptional, this week here. "Cleopatra" leads the pack with a smash take in fifth session at the Alexandria. "How West Was Won" looms wow in 21st stanza at Orpheum, not far behind in actual money. "Come Blow Your Horn" is sockeroo on opener at Paramount. "PT 109" is rated hot in first at the St. Francis. "Irma La Douce" is boffo in fourth at Coronet.

Estimates for This Week

Alexandria (United Calif.) (1,444; $5-$5.50) — "Cleopatra" (20th) (5th wk). Smash $40,000. Last week, $42,000.

Bridge (Schwartz) (500; $1.50-$1.75)—"The Swindle" (Indie) (2d wk). Last week $2,500.

Coronet (United Calif.) (1,250; $2-$2.50)—"Irma La Douce" (UA) (4th wk). Boffo $11,000. Last week $12,000.

El Rey (United Calif.) (1,200; $1.49) — "Donovan's Reef" (Par) (2d wk). Okay $5,000. Last week $8,000.

Embassy (Dibble-McLean) (1,400; $1.50) — "Donovan's Reef" (Par) (2d wk). Fair $7,000. Last week, $16,000.

Esquire (No. Coast) (846; $1.25-$1.50)—"Mutiny on Bounty" (20th) (3d wk). Fine $6,200. Last week, $9,000.

Golden Gate (RKO) (2,850; $1.50-$1.75)—"Summer Magic" (BV) (2d wk). Nice $10,000 or near. Last week, $15,000.

Metro (United Calif.) (1,000; $1.75-$2)—"Mondo Cane") (Times) (9th wk). Big $4,500. Last week, $5,000.

Music Hall (Ros) (365; $1.49)—"L-Shaped Room" (Col) (6th wk). Solid $5,000 or over. Last week, $6,000.

Orpheum (Cinedome) (1,439; $2.75-$3.95) — "How West Was Won" MGM) (21st wk). Wow $32,500 or near. Last week, $33,600.

Paramount (Par) (2,646; $1.50-$1.75)—"Come Blow Your Horn" (Par). Socko $23,000. Last week, "Spartacus" (U) (reissue), $7,000 in 5 days.

Presidio (Art Theatre Guild)

(Continued on page 10)

'Horn' Hefty $5,000 In Port.; 'Escape' 6G, 4th

Portland, July 30.

Not much excitement at first-runs here currently with the weather rated an adverse factor. Little is expected of newcomers although "Come Blow Your Horn" is fancy for the 640-seat Music Box. "Great Escape" looks hefty in fourth round at the Laurelhurst. "Bye, Bye Birdie" is snappy in second at Orpheum. "Cleopatra" still is in the chips for biggest biz in town but is starting to dwindle in current (fifth) week at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Tammy and Doctor" (U) and "Showdown" (U). So-so $5,000. Last week, "King Kong Vs. Godzilla" (U) and "Paranoic" (U), $2,800.

Fox (Evergreen) (1,600; $1-$1.49)—"PT 109" (WB) and "Black Gold" (WB) (3d wk). Modest $4,000. Last week, $5,100.

Hollywood (Evergreen) (1,890; $1.49-$2)—"How West Was Won" (MGM) (16th wk). Socko $6,000. Last week, $5,500.

Irvington (Smitn) 650; $1.50)—"Mutiny On Bounty" (MGM) (5th wk). First-run at pop scale. Solid $2,500. Last week, $3,100.

Laurelhurst (Cruikshank) (675; $1.25)—"Great Escape" (UA) and "Come Fly With Me" (UA) (4th wk). Hefty $6,000. Last week, $6,600.

Music Box (Hamrick) (640; $1-$1.50)—"Come Blow Your Horn" (Par). Fast $5,000. Last week, "Donovan's Reef" (Par) (2d wk), $3,300.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Bye, Bye Birdie" (Col) and "Jungle Fighters" (Col) (2d wk). Snappy $5,000. Last week, $9,300.

Paramount (Port-Par) (1,406; $2-$3.50) — "Cleopatra" (20th) (5th wk). Okay $18,000. Last week, $26,000.

'Life' Smasheroo $7,000, Philly; 'Irma' Boff 19G; 'Birdie' Big 13G, 5th

Philadelphia, July 30.

Strong holdovers are maintaining a steady pace at the wickets here this session. "Come Blow Your Horn" looms lusty in fifth stanza at the Fox while "Bye, Bye Birdie" is big in like week at the Goldman. "Sporting Life," one of few new entrants, shapes smash at the Lane.

"Irma La Douce" still is sockeroo in sixth round at Randolph. "Cleopatra" is rated wow in fifth stanza at Stanley while "How West Was Won" shapes sock in 21st session at the Boyd.

Estimates for This Week

Arcadia (S&S) (623; 95-$1.80)—"Gathering of Eagles" (U) (3d wk). Okay $6,000. Last week, $7,000.

Boyd (SW) (1,536; $2-$2.75) — "How West Was Won" (MGM) (21st wk). Sock $12,000. Last week, $12,400.

Bryn Mawr (Goldman) (680; $1.49) — "L-Shaped Room" (Col) (5th wk). Neat $4,500. Last week, $5,000.

Fox (Milgram) (2,200; 95-$1.80)—"Come Blow Your Horn" (Par) (5th wk). Lusty $20,000. Last week, $22,000.

Goldman (Goldman) (1,000; 95-$1.80) — "Bye, Bye Birdie" (Col) (5th wk). Big $13,000. Last week, $16,000.

Lane (SW) (1,000; $1.49)—"Sporting Life" (Cont). Smash $7,000. Last week, "Balcony" (Col) (7th wk), $2,500.

Midtown (Goldman) (1,200; $2.50-$3)—"Lawrence of Arabia" (Col) (31st wk). Big $8,500. Last week, $9,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Irma La Douce" (UA) (6th wk). Boffo $19,000. Last week, $18,000.

Stanley (SW) (1,450; $2.50-$3.50) — "Cleopatra" (20th) (5th wk). Wow $39,000. Last week, $40,000.

Stanton (SW) (1,483; 95-$1.80)—"PT 109" (WB) (3d wk). Neat $8,500. Last week, $10,000.

Studio (Goldberg) (400; 95-$1.80)—"Nudes and Variations" (Indie). Fine $4,500. Last week, "Naked Venus" (Indie) and "Flesh Is Hot" (Indie), $5,000.

Trans-Lux (T-L) (500; 95-$2)—"Women of World" (Embassy) (4th wk). Fair $2,800. Last week, $5,000.

Yorktown (SW) (1,000; $1.49)—"Sparrows Can't Sing" (Janus). So-so $3,200. Last week, "Great Chase" (Indie), $4,000.

'Escape' Hotsy $23,000, Hub; 'Life' Big 11G; 'Irma' Wow 20G; 'Horn' 22G, 2d

Broadway Grosses

Estimated Total Gross
This week $605,700
(Based on 34 theatres)
Last Year $561,900
(Based on 28 theatres)

'Irma' Giant 22G, St. L.; 'Horn' 14G, 3

St. Louis, July 30.

Big news here this stanza is the smash showing being registered by "Irma La Douce" on opener at the State. Initial week's take may come near that being racked up by "Cleopatra" which is playing its fifth session at Ambassador. "Great Escape" looks great in first at Esquire.

"Come Blow Your Horn" is rated neat in third at Fox while "How West Was Won" shapes big in 16th round at Martin Cinerama. "Summer Magic" shapes fine in third at Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.50-$3.50) — "Cleopatra" (20th) (5th wk). Fine $25,000. Last week, $28,000.

Apollo Art (Grace) (700; 90-$1.25)—"Heavens Above" (Janus). Good $2,000. Last week, "Sparrows Can't Sing" (Janus) (2d wk), $1,300.

Esquire (Jablonow-Komm) (1,800; 90-$1.25)—"Great Escape" (UA). Great $15,000 or over. Last week, "Spencer's Mountain" (WB) (4th wk), $7,000.

Fox (Arthur) (5,000; 90-$1.25)—"Come Blow Your Horn" (Par) (3d wk). Neat $14,000. Last week, $18,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Summer Magic" (BV) (3d wk). Fine $18,000. Last week, $12,000.

State (Loew) (3,600; 60-90)—"Irma La Douce" (UA). Smash $22,000. Last week, "55 Days at Peking" (AA) (3d wk), $8,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "How West Was Won" (MGM) (16th wk). Big $14,000. Last week, $14,500.

Pageant (Arthur) (1,000; $1.25-$1.50)—"Lawrence of Arabia" (Col) (subrun) (5th wk). Nice $2,500. Last week, $3,000.

St. Louis (Arthur) (3,800; 75-90)—"Bye, Bye Birdie" (Col) (3d wk). Good $9,000. Last week, $12,000.

Shady Oak (Arthur) (760; 90-$1.25)—"L-Shaped Room" (Col). (2d wk). Okay $2,500. Last week, $3,500.

'IRMA' BRISK $17,000, BUFF; 'CLEO' 16G, 5TH

Buffalo, July 30.

Only one newcomer this round but holdovers are keeping biz at high level here. "Duel of Titans" looks good at the Buffalo. "Irma La Douce" still is socko in fourth stanza daydating two houses. "Bye, Bye Birdie" looks nice at Century in third. "Cleopatra" is rated sturdy in fifth week at the Center.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25)—"Duel of Titans" (Par) and "Tarzan the Magnificent" (Par). Good $9,000. Last week, "Gathering of Eagles" (U) and "Fury of Pagans" (U) (2d wk), $5,000.

Center (AB-PT) (2,500; $1.40-$3)—"Cleopatra" (20th) (5th wk). Sturdy $16,000. Last week, $17,200.

Century (UATC) (2,700; 90-$1.50)—"Bye, Bye Birdie" (Col) (3d wk). Nice $8,000. Last week, $9,200.

Paramount (AB-PT) (3,000; 90-$1.25)—"Spencer's Mountain" (WB) and "Police Nurse" (Indie) (2d wk). Okay $6,500. Last week, $8,000.

Teck (Loew) (1,200; $1.75-$2.50)—"How West Was Won" (MGM) (16th-final wk). Nice $5,500 in 8 days.

Cinema (Martina) (450; 90-$1.49)—"Irma La Douce" (UA) (4th wk). Dandy $6,500. Last week, $7,000.

Amherst (Dipson) (1,000; 90-$1.49)—"Irma La Douce" (UA) (4th wk). Big $10,500 or near. Last week, $12,000.

Boston, July 30.

A record-breaking heatwave here will fail to diminish interest in big pix here currently. Long line for "Irma La Douce" at Saxon last Saturday night will spell another wow week. "Great Escape" is big news at Orpheum for an opener. "Fellini's 8½" is sock in two small theatres.

"Sporting Life" shapes big at Exeter. "Blow Your Horn" is socko at Paramount in second round. "Bye, Bye Birdie" is great in fifth at the Astor. "Irma La Douce," surprise hit of season here, is wow at the Saxon in fifth week.

Estimates for This Week

Astor (B&Q) (1,117; 80-$1.50)—"Bye, Bye Birdie" (Col) (5th wk). Fine $16,000. Last week, same.

Beacon Hill (Sack) (900; $1-$1.80)—"L-Shaped Room" (5th wk). Fourth week ended July 29 was slick $8,000. Last week, $9,500.

Boston (Beacon Ent.) (1,354; $1.20-$2.95) — "How West Was Won" (MGM) (18th wk). Boffo $15,000. Last week, ditto.

Capri (Sack) (850; 90-$1.80)—"Mouse on Moon" (UA) (5th wk). Fourth week ended July 29 was oke $4,500. Last week, $6,000.

Center (E. M. Loew) (1,250; 90-$1.25)—"Flipper" (MGM) and "The Slave" (MGM) (2d wk). Nice $8,500. Last week, $11,000.

Cinema, Kenmore Square (Indie) (320; $1.40-$1.90) — "Fellini's 8½" (Embassy). Sock $9,000 or near. Last week, "Long Day's Journey Into Night" (Embassy) (8th wk), $4,000.

Fenway (Indie) (1,300; 90-$1.49)—"La Dolce Vita" (Astor) (reissue). Okay $3,200. Last week, "Electra" (Lope) (2d wk), $2,800.

Exeter (Indie) (1,276; 90-$1.25)—"Sporting Life" (Cont). Big $11,000. Last week, "Sparrows Can't Sing" (Janus) (4th wk), $4,000.

Gary (Sack) (1,277; $1.50-$3)—"Lawrence of Arabia" (Col) (32d wk). Good $10,000. Last week, $12,000.

Mayflower (ATC) (689; 90-$1.50)—"Twinkle and Shine" (Indie) and "Walk on Wild Side" (Col) (reissue). Oke $4,000. Last week, "Spencer's Mountain" (WB) (subrun) and "Gay Puree" (WB) (reissue), $4,000.

Memorial (RKO) (3,000; 90-$1.50)—"Gathering of Eagles" (U) and "Beauty and Beast" (Indie) (3d wk). Nice $10,000. Last week, $12,000.

Music Hall (Sack) (2,200; $2-$3.90)—"Cleopatra" (20th) (6th wk). Fifth week ended Monday (29) was sizzling $46,000 or close. Last week, $48,000.

Orpheum (Loew) (2,900; 90-$1.65)—"Blow Your Horn" (Par) (2d wk). Socko $22,000. Last week, $25,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"House on Bare Mountain" (Indie) and "Rommel's Treasure" (Indie) (2d wk). Fast $8,000. Last week, $10,000.

Park Square (Indie) (300-$1.80)—"Fellini's 8½" (Embassy). Sock $4,500. Last week, "Love at Twenty" (Embassy) (3d wk), $3,000.

Saxon (Sack) (1,100; $1.50-$2.75)—"Irma La Douce" (UA) (5th wk). Wow $20,000, with lines around block Saturday (27) night. Last week, $23,000.

State (Trans-Lux) (730; 75-$1.25)—"Have Figure Will Travel" (Indie) and "Nature's Paradise" (Indie). Hot $10,000. Last week, "Palace of Shame" (Indie) and "Naked Island" (Indie), $7,500.

'Peking' Fine $10,000, Col.; 'West' Sturdy 11G

Columbus, O., July 30.

"55 Days at Peking," one of new pix, is lusty at Palace. "Donovan's Reef," also a fresh entrant, is disappointing at the Ohio. "How West Was Won" continues socko at Grand in 16th session.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75)—"How West Was Won" (MGM) (16th wk). Sturdy $11,000. Last week, $12,000.

Ohio (Loew) (3,079; 50-$1.50)—"Donovan's Reef" (Par) and "Strategic Air Command" (Par) (reissue). Fair $6,00. Last week, "Bye, Bye Birdie" (Col) (3d wk), big $8,200.

Palace (RKO) (2,845; 50-$1.50)—"55 Days at Peking" (AA). Hefty $10,000 or over. Last week, "Gathering of Eagles" (U) and "Payroll" (AA), $8,500.

Chi Busy; Fellini's '8½' Wow 12G, 'Women' Brisk $12,000; 'Horn' Hot 35G, 'Irma' Great 24G, 'Birdie' 21G

Chicago, July 30.

Preem of two entries from Joe Levine's Embassy stable is setting the pace for a generally busy Chi firstrun round. Fellini's "8½" is off to a wow $12,000 start at bandbox Carnegie while "Women of World" is bowing to a lusty $12,000 at the Todd. Monroe duo of "Sins of Lola" and "A Question of Adultery" shapes lusty.

"Come Blow Your Horn" is posting a torrid second Woods session. Second moveover lap of "Mondo Cane" is bright at Surf. "Great Escape" is nailing a great third Oriental frame.

"Summer Magic" is notching a trim third Roosevelt frame. "Mouse on Moon" is neat in Esquire third. "Flipper" continues stout in fourth Loop round. "Wrong Arm of the Law" is good for same Cinema stanza.

Fifth day-date session of "L-Shaped Room" is smart at World and Town. "Bye, Bye Birdie" continues fast in sixth Chicago frame. "Irma La Douce" looms great in its United Artists seventh.

On hardticket, "Cleopatra" is boffo in fifth State-Lake canto, but has moved out of the SRO column. "How West Was Won" is sizzling in its 22d McVickers session.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—Fellini's "8½" (Embassy). Wow $12,000. Last week, "Arturo's Island" (MGM) (2d wk), $2,500.

Chicago (B&K) (3,900; 90-$1.80) —"Bye, Bye Birdie" (Col) (6th wk). Splendid at $21,000. Last week, $24,000.

Cinema (Stern) (500; $1.80)— "Wrong Arm of Law" (Cont) (4th wk). Good $3,500. Last week, $4,000.

Cinestage (Todd) (1,038; $2.40-$3.80)—"Lawrence of Arabia" (Col) (29th wk). Tame $10,000. Last week, $12,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Mouse On Moon" (Lope) (3d wk). Fine $6,000. Last week, $9,500.

Loop (Brotman) (606; 90-$1.80) —"Flipper" (MGM) (4th wk). Stout $9,700. Last week, $11,500.

McVickers (Beacon) (1,100; $1.75-$3.50) — "How West Was Won" (MGM) (22d wk). Sparkling $26,000. Last week, $26,500.

Monroe (Jovan) (1,000; 65-90)— "Sins of Lola" (Indie) and "Question of Adultery" (Indie). Sharp

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Thrill' Wham 14G, Mpls.; 'Cane' 10G

Minneapolis, July 30.

Local firstrun biz is being aided by the presence of three newcomers this week. One of the important fresh entries, "Thrill of It All," at the Park, nabe house, shapes wow at this 1,000-seater. The other two, "Gathering of Eagles" and "Mondo Cane," also look to be very much in the money.

Long-staying "Cleopatra" and "How West Was Won" roadshow films continue to amaze by the manner in which they retain their boxoffice vitality, week after week. "West" is in its 20th session while "Cleo" is in sixth stanza. "Irma La Douce" is wow in third at World. At the week's outset, the local annual Aquatennial summer festival with its parades and other free and admission-charging features cut into theatre patronage some.

Estimates for This Week

Academy (Mann) (1,000; $1.55-$2.65) — "Lawrence of Arabia" (Col) (15th wk). Lavish $6,000. Last week, $6,200.

Avalon (Frank) (800; $1)— "Steam Heat" (Indie) and "Week-End With Lulu" (Col) (reissue) (2d wk). Okay $1,200. Last week, $1,400.

Century (Par) (1,300; $2.10-$3.50) — "Cleopatra" (20th) (5th wk). Wow $20,000. Last week, $22,000.

Cooper (CF) (805; $1.25-$1.50)— "How West Was Won" (MGM) (20th wk). Great $18,000. Last week, $19,000.

Gopher (Berger) (1,000; $1-$1.25) — "Mondo Cane" (Times). Smash $10,000. Last week, "Donovan's Reef" (Par) (4th wk), $4,000 at $1.25-$1.50 scale.

Lyric (Par) ($1.25 - $1.50)— "Spencer's Mountain" (WB) (4th wk). Dandy $5,000. Last week, $6,000.

Mann (Mann) (1,000; $1.25-$1.50) —"Come Blow Your Horn" (Par) (5th wk). Loud $7,000 or near. Last week, $8,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Summer Magic" (BV) (2d wk). Okay $7,000. Last week $11,000.

Park (Mann) (1,000; $1.50)— "Thrill of It All" (U). Immense $14,000. Last week, "L-Shaped Room" (Col) (4th wk), $2,500.

State (Par) (2,200; $1.25-$1.50)— "Gathering of Eagles" (U). Lofty $12,000 or close. Last week. "Captain Sindbad" (MGM) (2d wk), $3,500 in five days at $1.25 top.

Suburban World (Mann) (800; $1.25) — "Winter Light" (Janus) (2d wk). Okay $1,800. Last week, $2,500.

Uptown (Mann) (1,000; $1.50)— "Heavens Above" (Janus) (2d wk). Healthy $4,000. Last week, $5,000.

World (Mann) (400; $1.25-$1.50) —"Irma La Douce" (UA) (3d wk). Healthy $3,000. Last week, $5,000.

'Escape' Boff $12,000 in Pitt; 'Horn' Hot 10G, 3d; 'PT 109' Okay 9G

Pittsburgh, July 30.

"Great Escape" is the big excitement among the newcomers here this round. It shapes boff at Fulton. "Pt 109," another newie, looms okay at Stanley.

"Come Blow Your Horn" is still hitting the high notes in third at Gateway. "How West Was Won" remains wow in 19th at Warner.

"Mouse on Moon" continues hefty in second at Forum. "L-Shaped Room" looms socko in second at Squirrel Hill.

Estimates for This Week

Forum (Assoc.) (380; $1.75) — "Mouse on Moon" (Lope). Lofty $5,500 for this new artie. Last week, $6,200.

Fulton (Assoc.) (1,900; $1-$1.50) —"Great Escape" (UA). Boffo $12,000. Last week, "Bye, Bye Birdie" (Col) (5th wk), $5,500.

Gateway (Assoc.) (1,900; $1-$1.50)—"Come Blow Your Horn" (Par) (3d wk). Sizzling $10,000. Last week, $12,000.

Penn (UATC) (2,003; $2-$3.50)— "Cleopatra" (20th) (5th wk). Powerful $35,000. Last week, ditto.

Shadyside (MOTC) (623; $1.50) —"Kill or Cure" (MGM). Soft $2,500. Last week, "Get On With It" (Gov) (2d wk), $2,100.

Squirrel Hill (SW) (832; $1.75) —"L-Shaped Room" (Col) (2d wk). Tall $6,500. Last week, $8,000.

Stanley (SW) (3,700; $1-$1.50)— "PT 109" (WB). Okay $9,000. Last week, "Spencer's Mountain" (WB) (2d wk-4½ days), $5,500.

Warner (SW) (1,260; $1.50-$2.75) —"How West Was Won" (MGM) (19th wk). Wow $11,000. Last week, $12,000.

$1.50-$1.75)—"55 Days at Peking" (AA) (5th wk). Fair $3,500. Last week, $5,300.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "Donovan's Reef" (Par) and "Strategic Command" (Par). Fine $8,000. Last week, "King Kong Vs. Godzilla" (U) and "Incredible Shrinking Man" (U), $8,400.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50) — "Great Escape" (UA) (4th wk). Okay $6,000. Last week, $7,300.

Martin Cinerama (Martin Theatres) ($1.25-$2.25) — "How West Was Won" (MGM) (15th wk). Big $10,000. Last week, $10,400.

Music Box (Hamrick) (738; $1.25-$1.50) — "Irma La Douce" (UA) Smash $11,000 or close. Last week, "Flippers" (MGM) and "Cattle King" (MGM). (2d wk-5 days), $3,700.

Orpheum (Hamrick) (2,600; $1.25-$1.50) — "Summer Magic" (BV). (2d wk). Okay $7,000 or near. Last week, $11,800.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50) — "Bye, Bye Birdie" (Col) (4th wk). Mild $4,000. Last week, $6,300.

'Flipper' Fat 45G, T'ronto; 'Day' 13G

Toronto, July 30.

With all newcomers off to a good weekend start, biz looks brisk this week. "Main Attraction" at Loew's is okay. "Flipper" at 11 houses looks nice. "Duel of Titans" at seven Taylor hardtops is rated big. "Longest Day" at popscale looms lofty at Imperial.

Of holdovers, "Great Escape" is smash in fourth frame at Carlton. "Irma La Douce" shapes socko in second stanza at Uptown. With "Cleopatra" as leadoff, hardticket pix are whopping despite current heat wave.

Estimates for This Week

Alhambra, Beach, Birchcliff, Capitol, College, Palace, Parkdale, Runnymede, St. Clair, Westwood, Willow (FP) (994; 1,258; 895; 927; 1,499; 1,485; 1,397; 1,377; 1,430; 994; 992; 35-$1—"Flipper" (MGM). Nice $45,000. for 11 houses. Last Week, "Summer Magic" (BV) (2d wk), with five FP houses having a 5,648 capacity, $15,000.

Carlton (Rank) (2,318; $1.25-$2) —"Great Escape" (UA) (4th wk). Excellent $25,000. Last week, $28,000.

Downtown, Glendale, Kingsway, Metro, Prince of Wales, Scarboro, State (Taylor) (1,059; 995; 697; 696; 1,197; 682; 696; 50-$1)—"Duel of Titans" (Par). Big $34,000. Last week, "Young Racers" (Astral) and "Murder at 45 RPM" (Indie), $29,000.

Eglinton (FP) (918; $2-$3) — "How West Was Won" (MGM) (18th wk). Sturdy $8,000. Last week, same.

Fairlawn (Rank) (1,165; $2-$3)— "Lawrence of Arabia" (Col) (26th wk). Great $14,000. Last week, $15,000.

Hollywood (FP) (1,080; $1.25-$1.50)—"Bye, Bye Birdie" (Col) (5th wk). Tapering to okay $6,000. Last week, $8,000.

Hyland (Rank) (1,165; $1.25-$1.50)—"L-Shaped Room" (Col) (2d wk). Fast $8,500. Last week, $10,000.

Imperial (FP) (3,216; $1-$1.75)— "Longest Day" (20th). First time via cutdown version (about three hours) means three-a-day grind for first time at popscale. Solid $13,000. Last week, "Nutty Professor" (Par) (2d wk), yanked after five days for $7,000 at $1.50 top.

Loew's (Loew) (1,641; $1-$1.50)— "Main Attraction" (MGM). Okay $7,600 or close. Last week, "Dr. No" (UA) (4th wk), $7,500.

Nortown, Tivoli (FP) (986; 995; $1-$1.50) — "Come Blow Your Horn" (UA) (5th wk). Socko $12,000. Last week, $15,000.

Towne (Taylor) (693; $1-$1.50)— "Murder at Gallop" (MGM) (3d wk). Still breezy at $5,500. Last week, $6,000.

University (FP) (1,344; $2-$3.50), —"Cleopatra" (20th) (5th wk). More reported buying mat tickets which makes it look like great $40,000. Last week, $38,000.

Uptown (Loew) (2,250; $1-$1.50) —"Irma La Douce" (UA) (2d wk). Sock $22,000. Last week, $23,000.

'Irma' Mighty $11,000, Seattle; 'Reef' Nice 8G

Seattle, July 30.

Two new entries this session will help lift biz this round. "Irma La Douce" shapes smash on opener at Music Box while "Donovan's Reef" is fine for first at Coliseum. "How West Was Won" still is big in 15th round at Martin Cinerama. "Great Escape" looms okay in fourth at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (739;

Record Hot Weather Bops B'way But 'Reef' Rich $41,000; 'Horn' Big 147G; 'Irma' Smash 40G, 8th Stanza

Five days of sweltering heat, with the mercury soaring to 90 degress or higher, is taking a heavy toll at the Broadway first-run boxoffice this stanza despite a milder Monday and yesterday (Tues.). It only hit 89 degrees on Monday, but Friday hit an all-time high. Lack of many new pix also is hurting.

Lone important newcomer, "Donovan's Reef," was sturdy $41,000 for initial round daydating the Paramount and Trans-Lux 52d St. "Irma La Douce" held remarkably well with a smash $40,000 in eighth session, daydating the DeMille and Baronet.

Still money champion is "Come Blow Your Horn," with stageshow, which is heading for a big $147,000 or better in eighth-final week at the Music Hall. "The Thrill of It All" opens with a new stageshow tomorrow (Thurs.).

"Fellini's 8½" held with a great $33,000 in fifth round, daydating the Embassy and new Festival Theatre. "Women of World" continued strongly with $25,000 in fourth week, daydating the Forum and Guild.

"Marilyn" slipped to a mild $7,500 in second session at the Astor, with "Toys in Attic" replacing today (Wed.). "Greenwich Village Story" held with an okay $9,000 in third round at the Victoria, and goes a fourth.

"PT 109" dipped to lightweight $9,500 in fifth stanza at the Warner. "Gathering of Eagles" wound its third session at the Palace with a fair $15,000. "For Love or Money" is due to open on Aug. 7.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) —"Toys in Attic" (UA). Opens today (Wed.). Last week, "Marilyn" (20th) (2d wk). Fair $7,500 after $15,000 for opener. "Toys" is daydating with Cinema One.

Cinerama (Loew) (1,552; $1.50-$3.50)—"How West Was Won" (MGM) (19th wk). The 18th round ended Sunday (28) was sockeroo $38,000 after $38,500 for 17th week, both on 16 performances.

Criterion (Moss) (1,520; $1.80-$4.80)—"Lawrence of Arabia" (Col) (33d wk). The 32d session ended Sunday (28) was great $40,000 after $40,200 for 31st week.

DeMille (Reade) (1,463; 90-$2.50) —"Irma La Douce" (UA) (9th-final wk). Eighth week finished yesterday (Tues.) was wow $26,500 after $30,000 for seventh round. "Great Escape" (UA) opens on Aug. 7. "Irma" is daydating with Baronet.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—Fellini's "8½" (Embassy) (6th wk). Fifth stanza completed Monday (29) was smash $16,000 after $17,000 for fourth. Daydating with the Festival.

Palace (RKO) (1,642; $1.25-$2)— "Gathering of Eagles" (U) (4th-final wk). Third week was fair $15,000 after $18,000 for second. "For Love Or Money" (U) opens Aug. 7.

Forum (Norel) (813; $1.25-$2.50) —"Women of World" (Embassy) (5th wk). Fourth round ended Monday (29) was socko $15,500 after $18,500 for third. Also at Guild.

Paramount (AB-PT) (3,665; $1-$2)—"Donovan's Reef" (Par) (2d wk). Initial frame ended yesterday (Tues.) was sturdy $31,500 or near. Daydating with Trans-Lux 52d St.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Come Blow Your Horn" (Par) and stageshow (8th-final wk). This session ending today (Wed.) looks like big $147,000 or over after $161,300, over hopes, for seventh. "Thrill of It All" (U) with new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $2.50-$5.50) — "Cleopatra" (20th) (8th wk). Seventh round finished yesterday (Tues.) was wow $68,000 or near after $72,500 for sixth week. Matinees still are not selling out at these prices but current biz still is mighty.

State (Loew) (1,850; $1.50-$3.50) — "Mutiny on Bounty" (MGM) (37th wk). This week ending tomorrow (Thurs.) looks like mild $9,500 or close. "Jason & Argonauts" (Col) opens on popscale, continuous Aug. 7. House closes Sunday (4) to prep for new policy.

Victoria (City Inv.) (1,003; $1.25-$2) — "Green Village Story" (Shawn) (4th-final wk). Third round ended yesterday (Tues.) was okay $9,000 or near after $11,500 for second. "Irma La Douce" (UA) opens on moveover run Aug. 7.

Warner (SW) (1,813; 90-$2) — "PT 109" (WB) (6th-final wk). Fifth session ended yesterday (Tues.) slipped to fair $9,500 or close after $11,500 for fourth. Ends run here on Aug. 6, with house closing for remodeling and prep for preem of "Mad, Mad, Mad World" (UA) early in November.

First-Run Artles

Baronet (Reade) (430; $1.25-$2) —"Irma La Douce" (UA) (9th wk). Eighth week finished yesterday (Tues.) was sockeroo $13,500 after $14,500 for seventh. Stays.

Beekman (Rugoff Th.) (590; $1.50-$2) — "Murder at the Gallop" (MGM) (6th wk). Fifth session completed Sunday (28) was sturdy $9,500 after $12,000 for fourth.

Carnegie Hall Cinema (F&A) (330; $1.50-$2) — "Hand in Trap" (Angel) (5th wk). Fourth round ended Sunday (28) was brisk $5,500 after $6,700 for third week.

Festival (Embassy) (546; $2-$2.50) — "Fellini's 8½" (Embassy) (6th wk). Fifth week ended Monday (29) was sturdy $17,000 or near after $18,000 for fourth stanza.

Cinema One (Rugoff Th.) (700; $1.50-$2) — "Mouse on Moon" (Lope) (7th wk). Sixth stanza finished Sunday (28) was stout $9,000 after $10,000 for fifth week. House opens "Toys in Attic" (UA) on July 31, daydating with Astor.

Cinema Two (Rugoff Th.) (300; $1.50-$2) — "Mouse on Moon" (Lope) (m.o.). Opens here today (Wed.). Last week, "Sparrows Can't Sing" (Janus) (m.o.) (6th wk-9 days). Fair $6,000.

Coronet (Reade) (500; $1.50-$2) —"Hud" (Par) (10th wk). Ninth

(Continued on page 10)

'Irma' Smash 24G In Balto for 3d Session; 'Birdie' Lively 12G, 2d

Baltimore, July 30.

Business is slightly off compared to previous two weeks but exhibs should have this kind of trade all year long. "Cleopatra" is tall in fifth round at the Hipp. "Lawrence Of Arabia" is holding nicely in ninth frame at Mayfair while "How West Was Won" continues great in 16th week at the Town.

"Irma La Douce" is smash in third session daydating the downtown Little and suburban Senator. "Bye, Bye Birdie" is fancy in second at the New. "L-Shaped Room" is big in fourth week at Playhouse. "PT 109" is oke in second stanza at Stanton. "The Stripper" is warm in first at the Charles.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.50) — "Stripper" (20th). Warm $6,000. Last week, "Hud" (Par) (8th wk). $4,500.

Five West (Schwaber) (435; 90-$1.50)—"Heavens Above" (Janus) (3d wk), Oke $2,000. Last week $2,900.

Hippodrome (T-L) (2,200; $1.50-$3.50)—"Cleopatra" (20th) (5th wk). Sock $26,500. Last week, $28,000.

Little (T-L) (300; 50-$1.65)— "Irma La Douce" (UA) (3d wk). Big $7,000. Last week, $8,000.

New (Fruchtman) (1,600; 50-$1.50) — "Bye, Bye Birdie" (Col) (2d wk). Big $12,000. Last week, $13,000.

Mayfair (Fruchtman) (700; $1.50-$2.75) — "Lawrence of Arabia" (Col) (9th wk). Smash $10,000. Last week, $12,000.

Playhouse (Schwaber) (365; 90-$1.50) — "L-Shaped Room" (Col) (4th wk). Fine $4,500. Last week, $5,000.

Stanton (Fruchtman) (2,800; 50-$1.50)—"PT 109" (WB) (2d wk). Oke $7,000. Last week, $9,000.

Senator (Durkee) (960; 90-$1.65) —"Irma La Douce" (UA) (3d wk). Wow $17,000. Last week, $19,000.

Town (T-L) (1,125; $1.50-$2.50)— "How West Was Won" (MGM) (16th wk). Great $12,000. Last week, ditto.

Rex (Freedman) (500; $1.50) — "Naked Venus" (Indie) (2d wk). Oke $1,800. Last week, $3,000.

'Magic' Solid $12,000, Det. 2d Week; 'Irma' Huge 20G, 5th; 'West' 22G, 22d

Detroit, July 30.

First-run biz continues great this week. "Cleopatra" stays big in sixth week at United Artists. "How West Was Won" remains tremendous in 22d stanza at Music Hall. "Irma La Douce" is rated wow in fifth round at the Mercury. "Bye, Bye Birdie" looks good in third session at the Michigan.

"Mondo Cane" is dropping off in second at Fox. "Jason and Argonauts" is a sturdy in second at the Palms. "Summer Magic" looks solid in second round at the Grand Circus.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49)—"Mondo Cane" (Times) (2d wk). Down to $10,000. Last week, $14,000.

Michigan (Michigan Detroit) (4,926; $1.25-$1.49) — "Bye, Bye Birdie" (Col) (3d wk). Good $13,000. Last week, $15,000.

Palms (UD) (2,995; $1.25-$1.49) —"Jason and Argonauts" (Col) and "Day Mars Invaded Earth" (20th) (2d wk). Steady $9,000. Last week, same.

Madison (UD) (1,408; $1.50-$3.30) — "Lawrence of Arabia" (Col) (25th wk). Good $8,500. Last week, $9,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Summer Magic" (BV) (2d wk). Fancy $12,000. Last week, $15,000.

Adams (Community) (1,700; $1-$1.80)—"Come Blow Your Horn" (Par) (5th wk). Good $8,000. Last week, $8,500.

United Artists (UA) (1,667; $1.50-$3.50) — "Cleopatra" (20th) (5th wk). Big $32,000. Last week, $31,819.

Music Hall (Beacone Enterprises) (1,213; $1.25-$2.80)—"How West Was Won" (MGM) (22d wk). Hotsy $22,000 or over. Last week, $23,000.

Mercury (United Motion Theatre Co.) (1,468; $1-$1.80)—"Irma La Douce" (UA) (5th wk). Wham $20,000. Last week, $22,000.

Trans-Lux Krim (Trans-Lux) (980; $1.49)—"Women of World" (Embassy) (3d wk). Good $5,500. Last week, $7,000.

K.C. Hefty; 'PT 109' Big $11,000, 'Sword'-'Tammy' Hep 40G; 'West' 9½G, 18

Kansas City, July 30.

Hefty summer trade continues this span spurred by one strong new entry and a big multiple run. "PT 109" at Paramount looks big. Holds. Eight spots are hooked up day-and-date on "Sword of Lancelot" and "Tammy and Doctor" for a big dollar package.

"Summer Magic" in holdover is a boon to Uptown and Granada while "Bye, Bye Birdie" at Plaza in fourth is solid. "How West Was Won" at Empire still is socko in 18th week. "Come Blow Your Horn" is excellent in third week at Roxy. Hot spell tapered off a bit for weekend, being ideal for film biz.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; $1.25-$1.50) — "Gathering of Eagles" (U) (4th wk) with "40 Pounds of Trouble" (U) (sub-run) added. Okay $3,000. Last week, $3,200.

Capri (Durwood) (1,260; $1.50-$1.80)—"55 Days at Peking" (AA) (5th wk). Nice $3,500 on final week. Last week, $4,000.

Empire (Durwood) (886; $1.25-$2.50) — "How West Was Won" (MGM) (18th wk). Big $9,500. Last week, $10,000.

Fairyland, Kansas (Finklestein) (1,500 cars, 1,000 cars), Heart (Noah-Wiles) (1,500 cars), New 50, New Claco (Baker) (1,000 cars, 600 cars), Waldo (Commonwealth) (1,000 seats), Englewood (Dickinson) (1,000 seats), Fairway (FMW) (700 seats) ($1 each)—"Sword of Lancelot" (U) first-run, and "Tammy and Doctor" (U) (sub-run). Fancy $40,000. Last week, Fairyland, Kansas, Hillcrest (Heath) (600 cars), Dickinson (Dickinson) (700 seats), New 50, Granada (Becker-Independence) (1,000 seats ($1.25 each)—"Longest Day" (20th) (2d wk), $32,000.

Kimo (Dickinson) (504; $1.50-$2) "Lawrence of Arabia" (Col) (5th wk). Fine $3,000. Last week, same.

Paramount (Blank-UP) (1,900; $1.25-$1.50) — "PT 109" (WB). Shaped big $11,000 or better; holds. Last week, "Spencer's Mountain" (WB) (4th wk), $7,000.

Parkway One (Durwood) (400; 75-$1.25) — "Great Escape" (UA) (3d wk). Good $3,000; stays on. Last week, also in Parkway Two (300) and Fairway (FMW) (700) with "Valiant" (UA), $9,000.

Plaza (FMW) (1,630; $1.25-$1.50) —"Bye, Bye Birdie" (Col) (4th wk). Solid $7,000; holding. Last week, $8,000.

Riverside, Crest (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars) ($1 each) — "Werewolf in Girls Dormitory" (Indie) and "Corridors of Blood" (Indie) and sub-runs. Nervous $15,000. Last week, sub-runs.

Rockhill (Little Art Theatres) (750; $1-$1.25) — "Sparrows Can't Sing" (Janus). Okay $2,000; may hold. Last week, "Heavens Above" (Janus) (3d wk), $1,000.

Roxy (Durwood) (664; 75-$1.25) —"Come Blow Your Horn" (Par) (3d wk). Big $9,000; holds. Last week, $10,000.

Uptown, Granada (FMW) (2,043; 1,217; $1.25-$1.50) — "Summer Magic" (BV) (2d wk). Solid $13,000; holds. Last week, $22,000.

'GODZILLA' GREAT 16G, DENVER; 'IRMA' 12G, 5

Denver, July 30.

"King Kong Vs. Godzilla," one of few new entrants this session, looms socko at Orpheum. "Irma La Douce" is heading for a boffo fifth round at Paramount. "Bye, Bye Birdie" is big in third at the Centre. "How West Was Won" looks smash in 21st week at the Cooper, being credited with more money than "Cleopatra," which is rated sturdy in fifth session at Denham.

Estimates for This Week

Aladdin (Fox (900; $1.25-$2.75)—"Lawrence of Arabia" (Col) (17th wk). Fine $6,000. Last week, $6,500.

Centre (Fox) (1,270; $1.25-$1.45) —"Bye, Bye Birdie" (Col) (3d wk). Big $11,000. Last week, $13,500.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (21st wk). Smash $21,000. Last week, $21,500.

Denham (Indie) (800; $1.45-$3) —"Cleopatra" (20th) (5th wk). Sturdy $15,500. Last week, $16,000.

Denver (Fox) (2,432; $1.25)— "Summer Magic" (BV) (2d wk). Sharp $10,500. Last week, $14,000.

Esquire (Fox) (600; $1.25)—"The Balcony" (Cont). Potent $3,500. Last week, "Four Days of Naples" (MGM) (2d wk), $1,800.

Orpheum (RKO) (2,690; $1.25)— "King Kong Vs. Godzilla" (U) and "Young and Brave" (MGM). Socko $16,000. Last week, "Gathering of Eagles" (U) and "Information Received" (Indie), $3,500.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Irma La Douce" (UA) (5th wk). Boffo $12,000. Last week, $12,500.

Towne (Indie) (600; $1.25-$1.45) —"Great Escape" (UA) (2d wk). Good $4,500. Last week, $6,000.

Vogue (Art Theatre Guild) (450; $1.25)—"L-Shaped Room" (Col) (5th wk). Okay $1,000. Last week, $1,500.

BROADWAY

(Continued from page 9)

week ended Monday (29) was good $7,000 after $8,500 for eighth stanza. Stays.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Run With Devil" (Indie) (3d wk). Second week ended Sunday (28) was okay $2,500 after $4,000 opener. "List of Adrian Messenger" (U) (subrun) opens July 31.

Fine Arts (Davis) (468; $1.80-$2) — "L-Shaped Room" (Col) (10th wk). Ninth round finished Monday (29) was hot $9,200 after $10,100 in eighth week.

Guild (Guild) (450; $1-$1.75)— "Women of World" (Embassy) (5th wk). Fourth session ended Monday (29) was big $9,500 after $10,500 for third.

Little Carnegie (Landau) (520; $1.25-$2)—"Sporting Life" (Cont) (3d wk). First holdover stanza ended yesterday (Tues.) was great $12,000 after $13,000 opener.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "My Name Is Ivan" (Indie) (6th wk). Fifth week ended yesterday (Tues.) was hep $7,500 or near after $9,000 for fourth.

Normandie (Landau) (592; $1.25-$2)—"David and Lisa" (Cont) (subrun). First week ending tomorrow (Thurs.) looks like fancy $6,500.

Paris (Pathe Cinema) (568; $1.25-$2)—"Divorce, Italian Style" (Embassy) (46th wk). The 45th week ended Sunday (28) was big $8,000 after $9,000 in 44th round.

Sutton (Rugoff Th.) (561; $1.50-$2) — "Heavens Above" (Janus) (11th wk). The 10th round finished Sunday (28) was bright $7,500 after $8,500 in ninth.

34th Street East (Reade-Sterling) (450; $1.50-$2) — "This Sporting Life" (Cont) (3d wk). Second stanza ended yesterday (Tues.) held with great $12,500 after $13,800 for opener.

Toho Cinema (Toho) (299; $1.50-$2)—"My Hobo" (Toho) (2d wk). Initial session ended Monday (29) was only okay $5,500 despite excellent reviews.

Trans-Lux East (T-L) (600; $1.25-$2)—"Burning Court" (T-L). Opens today (Wed.). In ahead, "Gathering of Eagles" (U) (3d wk.) Mild $4,000.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Donovan's Reef" (Par) (2d wk). Initial round ended yesterday (Tues.) was hotsy $9,500.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Longest Day" (20th) (6th wk). Fifth week ended yesterday (Tues.) was fine $5,000 after $6,500 for fourth.

World (Perfecto) (390; 90-$1.50) —"Violated Paradise" (Vic) (8th wk). This week ending tomorrow (Thurs.) looks like solid $6,000 after $6,500 for seventh round.

'Thrill' Boffola $12,000 In D.C.; 'Escape' Fancy 13G, 4th; 'Magic' 14G, 2

Washington, July 30.

Business is brisk along mainstem this session, with solid holdovers responsible for bulk of trade. One opener, "Thrill of It All" at Dupont shapes sockeroo, and maybe a house record. "Cleopatra" looks wow in fifth at the Warner.

"How West Was Won" still is smash in 20th session at Uptown. "Lawrence of Arabia" looms fancy in 22d at the Ontario. "Summer Magic" shapes sturdy in second at Ambassador-Metropolitan. "Great Escape" is great in fourth at Keith's.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Summer Magic" (BV) (2d wk). Sturdy $14,000 after initialing at $19,000.

Capitol (Loew) (3,240; $1-$1.49)— "Gathering of Eagles" (U) (2d wk). Nice $10,500 after $13,600 opener.

Dupont (Mann) (400; 90-$1.65)— "Thrill of It All" (U). Wow $12,000, amazing for size of house. Last week, "Elusive Corporal" (Union), $2,500.

Keith's (RKO) (1,839; $1-$1.49)— "Great Escape" (UA) (4th wk). Big $13,000. Last week, $14,000.

MacArthur (KB) (900; $1.25-$1.40) — "Sparrows Can't Sing" (Janus) (3d wk). Hep $6,000. Last week, $7,200.

Ontario (KB) (1,240; $1.75-$3)— "Lawrence of Arabia" (Col) (22d wk). Fancy $10,000. Last week, $10,000.

Palace (Loew) (2,360; $1-$1.49)— "Donovan's Reef" (Par) (2d wk). Sturdy $9,500 after opening at $13,300.

Playhouse (TL) (459; $1.25-$1.80) —"L-Shaped Room" (Col) (5th wk). Slick $7,000. Last week, $6,500.

Plaza (TL) (278; $1.49-$1.80)— "Mondo Cane" (Times) (5th wk). Good $5,000. Last week, $5,500.

Town (King) (800; $1.25-$1.80)— "Irma La Douce" (UA) (6th wk). Boffo $10,000 or over. Last week, $11,000.

Trans-Lux (TL) (599; $1.25-$2)— "Bye, Bye Birdie" (Col) (5th wk). Nifty $8,000. Last week, $8,700.

Uptown (SW) (1,300; $1.65-$2.75) —"How West Was Won" (MGM) (20th wk). Smash $13,000. Last week, $13,500.

Warner (SW) (1,250; $2-$3.50)— "Cleopatra" (20th) (5th wk). Wow $30,000 or less. Last week, $32,000.

'Thrill' Giant $16,000 in Cincy; 'Sam' Good 9G; 'West' Sockeroo 12G, 20th

Cincinnati, July 30.

Buxom arrivals are hypoing Cincy film biz at this mid-summer stage. "Thrill Of It All," with native Doris Day as star, looms wow at Keith's. Twin ozoner bids for hot weather topper with "Wrong Rut" and "Life and Secrecies." "PT 109" shapes okay in launching at Albee. "Savage Sam" at Palace looks good on opener. "Cleopatra" retains brass ring in fifth whirl at Grand.

"How West Was Won" remains socko in 20th round at Capitol. "Lawrence of Arabia" is finishing successful 16-week hardticket run at Valley. "L-Shaped Room" rates nice in third at two artie houses.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)— "PT 109" (WB). Okay $10,000. Last week, "Blow Your Own Horn" (Par) (2d wk), $9,500.

Capitol (SW-Cinerama) (1,540; $1.25; $2.75) — "How West Was Won" (MGM) (20th wk). Socko $12,000. Last week, same.

Esquire Art (Cin-T-Co) (500; $1.25) — "L-Shaped Room" (Col) (3d wk). Nice $1,500 after $1,900 for second week. Daydating with Hyde Park Art.

Grand (RKO) (1,396; $1.80-$3.50) — "Cleopatra" (20th) (5th wk). Boff $20,000. Last week, $21,000.

Guild (Vance) (272; $1.25)— "Heavens Above" (Janus). Nice $2,000. Last week, "Sparrows Can't Sing" (Janus) (3d wk), $1,000.

Hyde Park Art (Cin-T-Co) (700; $1.25) — "L-Shaped Room" (Col) (3d wk). Oke $1,400. Last week, $1,700.

Keith's (Cin-T-Co) (1,500; $1-$1.50) — "Thrill Of It All" (U). Smash $16,000 or near, all the more startling for smaller house. Last week, "Bye, Bye Birdie" (Col) (4th wk), $9,000.

Palace (RKO) (2,600; $1-$1.50)— "Savage Sam" (BV). Good $9,000 or near. Last week, "A Gathering of Eagles" (U), $8,000.

Twin Drive-In (Cin-T-Co) (800 cars each side; $1)—West: "Wrong Rut" (Indie) and "Life of Secrecies" (Indie) Socko $18,000. Last week, "King Kong Vs. Godzilla" (U) and "Trojan Horse" (Indie), $12,000. East: "55 Days at Peking" (AA) and "7 Cities of Antarctica" (BV) (subruns). Fair $6,000 at 85c gate. Last week, "Nutty Professor" (Par) and "Island of Love" (WB) (subruns), $7,000.

Valley (Cin-T-Co) (1,275; $1.50-$2.50) — "Lawrence of Arabia" (Col) (16th wk). Final session shapes for okay $4,500 after $4,300 for 15th frame. "Irma La Douce" (UA) opens Aug. 1 at pop scale.

CHICAGO

(Continued from page 9)

$6,000. Last week, "Mr. Peters Pets" (Indie) and "Affairs of Model" (Indie) (2d wk) $4,500.

Oriental (Indie) (3,400; 90-$1.80) —"Great Escape" (UA) (3d wk). Great $24,000. Last week, $27,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Summer Magic" (BV) and "Yellowstone Cubs" (BV) (3d wk). Nice $14,200. Last week, $17,000.

State-Lake (B&K) (2,400; $2-$4) —"Cleopatra" (20th) (5th wk). Tall $65,000. Last week, $70,000.

Surf (H&E Balaban) (684; $1.50-$1.80) — "Mondo Cane" (Times) (m.o.) (2d wk). Lively $5,000. Last week, $6,000.

Todd (Todd) (1,089; 90-$1.80)— "Women of World" (Embassy). Sock $12,000. Last week, "55 Days At Peking" (AA) (8th wk), $6,000.

Town (Teitel) (640; $1.25-$1.80) —"L-Shaped Room" (Col) (5th wk). Nifty $5,000. Last week, $7,000.

United Artists (B&K) (1,700; 90-$1.80)—"Irma La Douce" (UA) (7th wk). Great $24,000 or close. Last week, $25,000.

Woods (Essaness) (1,200; 90-$1.80)—"Come Blow Your Horn" (Par) (2d wk). Loud $35,000. Last week, $40,000.

World (Teitel) (608; 90-$1.80)— "L-Shaped Room" (Col) (5th wk). Sharp $8,500. Last week, $9,000.

SAN FRANCISCO

(Continued from page 8)

(750; $1.25-$1.50) — "Mouse on Moon" (Lope). Good $5,000. Last week, "Sparrows Can't Sing" (Janus) (3d wk), $1,800.

Royal (Nasser) (850; $1-$1.50)— "Great Escape" (UA) (4th wk). Big $7,000. Last week, $8,700.

St. Francis (Par) (1,400; $1.50-$1.75) — "PT 109" (WB). Torrid $14,000. Last week, "Spencer's Mountain" (WB) (3d wk), $7,500.

United Artists (No. Coast) (1,148; $3-$3.75) — "Lawrence of Arabia" (Col) (27th wk). Big $13,000. Last week, $14,000.

Vogue (S.F.Theatres) (345; $1.50) —"Winter Light" (Janus) (2d wk). Good $2,300. Last week, $2,500.

Warfield (FWC) (2,656; $1.50-$1.50) — "Bye, Bye Birdie" (Col) (4th wk), Fair $6,500. Last week, $8,500. "Irma la Douce" also at El Rancho Drive-In: 4th wk. Last week $8,400, "Donovan's Reef" also at Geneva Drive-In: 2d wk. Last week $9,500.

'Mountain' Lofty 10½G, L'ville; 'Thrill' Brisk 8G, 'Birdie' Same, 2d

Louisville, July 30.

Holdovers are dominating the local screens this week. Only exception is "Spencer's Mountain" at the Mary Ann which is headed for a bumper week. Local situation has all firstruns concentrated in a one-block area on Fourth Street, with results that sellout weekend biz is the rule at most houses.

"Nutty Professor," at the Ohio in second, is big. "Cleopatra" at the Penthouse in the fifth week still is smash. "How West Was Won," in seventh at the Rialto shapes sockeroo. "Bye, Bye Birdie" at United Artists in second is lively. "Thrill of it All," in second at the Kentucky, will par first week's boff take.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25) —"Thrill Of It All" (U) (2d wk). Bright $8,000 after $8,500 opener.

Mary Anderson (People's) (1,100; 75-$1.25) — "Spencer's Mountain" (WB). Only new entry, likely to hit big $10,500 or close. Last week, "Come Blow Your Horn" (Par) (4th wk), $6,000.

Ohio (Settos) (900; 75-$1.25) — "Nutty Professor" (Par) (2d wk). Large $9,000, topping first week's $7,000.

Penthouse (Fourth Ave.) (900; $1.50-$3)—"Cleopatra" (20th) (5th wk). Smash $23,000 and ahead of $20,000 for fourth.

Rialto (Fourth Ave.) (1,100; $1.25-$2.50)—"How West Was Won" (MGM) (7th wk). Boffo $12,000 after $11,500 in sixth.

United Artists (Fourth Ave.) (1,800; 75-$1.25)—"Bye, Bye Birdie" (Col) (2d wk). Lively $8,000 after first week's $10,000.

'THE CONJUGAL BED' SET WITH EMBASSY

Continuing its wheeling and dealing on the foreign front, Embassy Pictures of Manhattan has set a deal in Germany for the distribution of "The Conjugal Bed" (formerly "Queen Bee") and is still negotiating there for the marketing of the four Joseph E. Levine-Carlo Ponti coproductions currently in various stages of work and "Landru."

The deal for "Conjugal" was made with Nora Films which will distribute the film, for which Maria Vlady won the Cannes Film Festival "best actress" award, in Germany and Austria.

Embassy and Nora are also talking arrangements for the other pix which include "Ghost at Noon," which was recently completed starring Brigitte Bardot and Jack Palance; "Yesterday, Today and Tomorrow," currently lensing starring Sophia Loren and Marcello Mastroianni; "Empty Canvas," also now shooting starring Bette Davis, Horst Buchholz and Catherine Spaak, and the soon-to-be-filmed "Casanova," to star Mastroianni, as well as the aforementioned French pic "Lndru."

SKOURAS CHAIN OPENER

Skouras Theatre circuit's latest addition, the Skouras Closter Theatre, located in the Closter Shopping Center, Closter, N.J., will have an invitational preem celebrating its opening tonight (Wed.). Various celebs and civic dignitaries are expected to be on hand.

If you are an adult in every sense of the word you will not judge Katherine's temptations until you know about Paul.

Adult! Provocative! from 20th in September

MERLE OBERON
STEVE COCHRAN
CURT JURGENS

OF LOVE and DESIRE

WITH JOHN AGAR STEVE BRODIE LASLO GOROG

WRITTEN BY and RICHARD RUSH

PRODUCED BY VICTOR STOLOFF

DIRECTED BY RICHARD RUSH

Hear SAMMY DAVIS, JR. sing "Katherine's Theme"

Color by De Luxe · A New World Film Corp. Production

Not recommended for persons under 18 years of age.

Locarno Festival Reviews

Continued from page 6

Tiburoneros

er but humanly satisfying shark hunting grounds. So back he goes.

What Alcoriza has done is paint the poor section without patronizing. Its rough, harsh aspects are outlined but not in a reformist way. This is how it is and the pic implies that man may or can change it. The camaraderic is neatly felt as is the hurt and even fury of these people when this man they have accepted and looked up to leaves.

Knowing character insights keep this from slipping into false heman aspects or escapism palaver. It is technically fine with a fine flair for depicting love and action sans the usual cliches or overindulged eroticism. In short, a Mexican film that may resemble others on the surface but is a great cut above them in depth, treatment and theme. It needs careful sell. It is technically fine with expert performances. *Mosk.*

Manlohua

(Manlo, The Flower)
(RED CHINESE-COLOR-DANCE)

Locarno, July 23.

Studios Haiyen production and release. With Luo Hsing-Fang, Luo Che-Long, Lieou King, Li Yu-Lin, Ahliue, Tchen Yi-Kouen. Directed by Fan Lui, Tchou Chou-Heua. Camera (Sovcolor), Hsiu Ki, Tchang Kouei-Fou; choreography, Wou Pao-An, Hsiao Lien-Ming; music, Ki Tcheou, Tchou Cheu-Houa. At Locarno Film Fest. Running time, 80 MINS.

Manlo ..... Luo Hsing-Fang
Adeyue ..... Luo Che-Long
Hunter ..... Lieou King
Heidayang ..... Li Yu-Lin
Ounces ..... Ahliue
Lackey ..... Tchen Yi-Kouen

All-ballet pic deals with an old legend of a despot who kidnaps a young bride from a little village but faces the wrath of the people and husband to have it all end in tragedy. Dancing is lithe and dramatic, mime expert, but it is repetitious, with garish color, and mainly for Cantonese circuits or specialized dance or school showings abroad.

Sets are acceptable since it is primarily canned ballet. But dancers manage to give some depth to their characters and and bring alive the feel of legend. Music is a composite of Chinese themes with Western sound arrangements.

Dancers use mainly low-level, clean fluttering but get into sharp elevation and darting energy in fight sequences. Folk, Russian dance influences and classic ballet mingle in the terps forms. It has a certain beguilling, eye-catching quality that makes it "seeable" in spite of its head-on lensing. No "East Side Story" this, but an okay packaging of dance on film. Production values and costumes are fine. *Mosk.*

Zloto

(POLISH) (C'SCOPE)

Locarno, July 23.

Polski Film release of Kamera production. With Wladyslaw Kowalski, Krzysztof Chamiec, Barbara Krafft, Adam Pawlikowski. Directed by Wojciech Has. Screenplay, Bohdan Czeszko; camera, Stefan Matyjaszkiewicz; music, Lucjan Kaszycki. At Locarno Film Fest. Running time, 90 MINS.

Boy ..... Wladyslaw Kowalski
Pierre ..... Krzystof Chamiec
Barmaid ..... Barbara Krafft
Engineer ..... Adam Pawlikowski
Edouard ..... Tadeuz Fijewski
Dorothee ..... Elzbieta Czyzewska

Polish pix seem still free in individual creative outlook, in spite of the Russian pull-back to more orthodox social realism. This is a pessimistic, revealing look at some aspects of Poland today. If this sometimes is too symbolic, literary and talky, this pic has depth in character and sustained visual flair, and might make a specialized arty bet abroad. Pic takes its own time, rhythm and pace to spin its heavily symbolic yarn, but it's still absorbing.

A youth is on the run because he thinks he killed a man in an auto accident. He ends up at a big power plant works near the Polski border. Here he gets involved with a group of types who seem to stand for certain aspects of the country today.

Director Wojciech Has displays a subtle feeling for revealing character associations which manages to give them depth. Here the boy seems a groping type who finds too much adult lying, evasion and pettiness about him.

A dying tubercular man who, befriends him for selfish and philosophical reasons, a group of brutish workers who use old war experiences as excuses for pettiness, some roaming girls (calling themselves dancers) who are really on the make for more heeled men and a wily barmaid, make up his initiation into life

This is technically expert, with the actors managing to make their highly literary figures acceptable and giving it a sweep and knowing insight into human aspirations. Pic is a definite offbeater from the Eastern bloc. *Mosk.*

Passaros De Asas Cartadas

(Birds With Clipped Wings)
(PORTUGUESE)

Locarno, July 23.

Cinedex production and release. With Paulo Renato, Leonia Mendes, Rui De Carvalho, Lucia Amram, Hugo Casais. Directed by Artur Ramos. Screenplay, Luis Rebelo, Ramos, Alexandre O'Neill, Sttau Monteiro; camera, Joao Moreira; editor, Artur Ramos. At Locarno Film Fest. Running time, 85 MINS.

Edouard ..... Paulo Renato
Rosa ..... Leonia Mendes
Francisco ..... Rui De Carvalho
Elsa ..... Lucia Amram
Frederico ..... Hugo Casais

Litle Portugal rarely has pix at fests. This one shows new trends have seeped in and, more importantly, films are beginning to look at their own country more severely. Social drama may have more value for its own markets. But this displays enough character and narrative flair for Latino lingo situations and specialized booking abroad.

It concerns a drifting young crowd who spend time in listless talk, liaisons without passion and finally bring on tragedy when an irresponsible youth inadvertently leads to the accidental death of the daughter of his father's chauffeur. But the chauffeur, to insure a better life for his son, helps hush up the affair. It does make a rich girl break away from a married man she thought was different.

Director Artur Ramos shows he has seen other pix depicting the aimlessness of rich life. He gets good work from his thesps, if most of the roles are stereotyped and the plot telegraphed.

This emerges a social tract on the lack of communication and vaporous outlooks of the world today. It is technically good. This just misses being an exceptional film. *Mosk.*

Tuulinen Paiva

(Day of Wind)
(FINNISH)

Locarno, July 22.

Ruutsalo release and production. With Raili Metsa, Yrjo Tahtela. Written and directed by Eino Ruusalo. Camera, Matti Xlinin; editor, M. Letinen; music, Otto Donner. At Locarno Film Fest. Running time, 70 MINS.

Girl ..... Raili Metsa
Boy ..... Yrjo Tahtela

Arty intention without invention leads to pretention. Except for an overdone love scene and nude shots, which could provide exploitation and grind use abroad, this one looms mainly for Finland.

A boy and a girl snuggle, breathe hard and finally take their clothes off on a beach. Then he tells her he must go to the city to make his way. They are on some outlying islands. Next she is seen roaming around the city looking for the boy.

What she runs into are some more quick adventures ending the pic in a sort of dream sequence of all the characters on the island beach. Acting is a series of poses and director Eino Ruutsalo uses too many aimless symbolic shots that mean nothing since no true atmosphere or mood are created.

A forced sound and music track is also of little use. In short, this seems to be a badly assimilated attempt to adopt some of the methods of Michelangelo Antonioni and Alain Resnais, but without the control, meaning and depth these men have been able to give their work. Result is aping rather than assimilation. *Mosk.*

Luciano

(ITALIAN)

Locarno, July 26.

Vorona release of Mario Lanfranchi production. With Luciano Morelli, Valentine Placente, Anna Bragaglia, Franco Ciuffi, Paolo Carlini. Written and directed by Luigi Baldi with script aid by M. Jemma; camera, Ennio Guarnieri; music, Luciano Chailly. At Locarno Film Fest. Running time, 80 MINS.

Luciano ..... Luciano Morelli
Wife ..... Valentina Piacente
Mother ..... Anna Bragaglia
Father ..... Franco Ciuffi
Rich Man ..... Paolo Carlini

For his first feature film documentary maker Luigi Baldi has stretched a short he made on the general life and background of a real delinquent into a feature entry. It lacks the taut insight of its predecessor and sometimes does not find the right blend between realism, social statement and characterization. So it seems a chancy item for the U.S. except for specialized bookings, with depth possibilities also flimsy.

Played by the same young man who essayed role in the short, Luciano comes home from prison to find his mother gone and his father feigning illness and carrying on with another woman. He rages against the poverty and runs off to get mixed up with a man married to a rich woman who takes him home.

Here the rich are painted neurotically, incapable of love and as miserable, in their way, as the poor. Luciano leaves and goes towards home. Director Baldi shows a mobile camera and a flair for atmosphere and sudden revealing insights into human troubles. But there is a tendency to touch on too many things which make its impact light and seemingly forced in its dramatics.

But Baldi looms a possible worthy addition to the high standards of Italo filmmaking newcomers when he finds the right way of channeling his documentary talents into the needed wider social and human frames for feature pix. It is technically good and the non-actors are acceptable and at times more effective than the few pro players in the cast. *Mosk.*

Im Pokoriaetsa Nebo

(Conquerors of the Sky)
(RUSSIAN)

Locarno, July 23.

Mosfilm release of Gorki Studio production. With Nicolas Rybnikov, Vladimir Sedov, Svetlana Svetlitchnaia, Evgueni Evstigniev, Oleg Jakov. Directed by Tatiana Liosnova. Screenplay, Anatole Agranovsky, Leonide Agranovitch; camera, Valery Guinsbourg; music, Andre Echpai. At Locarno Film Fest. Running time, 100 MINS.

Koltchine ..... Nicolas Rybnikov
Charov ..... Vladimir Sedov
Nina ..... Svetlana Svetlitchnaia
Chief ..... Evgueni Evstigniev
Bassarguine ..... Oleg Jakov

Pic shapes a competent, if conventional, tale of a test pilot who pioneered the first Soviet jet plane. It sometimes gets a bit too grandiloquent and starry-eyed in outlook and characters, but has the saving grace of subdued dramatics and tasteful pacing. Made by a woman, it could have been made by a man. Another aspect of the equality of the sexes in Russia.

This does not have the deeper personage insight and flair for much arty chances abroad. Film appears mainly a possible dualer on its okay tale and well-done flying scenes. The making of the plane is taken from drawing board to testing.

But then a pitch is made about how much he did and how he helped the cause of Russia. All this was already intrinsic in the pic and did not need the final aria. But director, Tatiana Liosnova, displays a puckish, tomboyish humor, an interest and ability to put technical data on screen without too much dullness. She has a firm hand in putting a tale together.

Perhaps a less didactic tale and more individual outlooks and characters could have her making worthy pix and taking her place in the Soviet scheme of picmaking. It is technically good. *Mosk.*

Film Reviews

Continued from page 6

Kiss of the Vampire

the eerie mood of John Elder's well-constructed screenplay.

Edward De Souza is properly dazzled and horrified at what takes place in the role of the newlywed husband and Jennifer Daniel makes a pretty victim of the sorcery. Noel William turns in a strong effort as the evil leader of the vampire cult and carries off the job in demonic effectiveness. Also turning in a competent job is Clifford Evans as the profit of doom who turns out to be the girl's saviour, he being an expert on the subject of vampires after their attempt to claim his daughter failed when he himself killed her with that ever-faithful spike in the heart. This sequence, incidentally, makes for an evocative prologue before the credits.

Also adding to the demonic flavor of the tale are performances by Barry Warren and Jacquie Wallis as Willman's disciple son and daughter. Peter Madden is effective as the retiring innkeeper of the hotel the couple stays at and Vera Cook is credible as his wife and the bereaved mother of their daughter who has been claimed by the vampires. Isobel Black is oke as the fang-toothed offspring, who eventually meets her end with the rest in a finale which resembles a Transylvannia version of "The Birds," with an attack by bats substituted for blackbirds.

Alan H me's camera has nicely captured the colorful and eerie quality of the proceedings and Bernard Robinson and Don Mingaye have artfully designed and dressed the production. James Bernard's music lends nice emphasis in underscoring the action and "Vampire" has been crisply edited under the supervision of James Needs.

The Universal release is a solid entry in the exploitation pic sweepstakes and is a good bet to capture some of the escapist late summer biz. It also again demonstrates that consistently effective touch of producer Anthony Hinds and the Hammer Film company in turning out these slick chillers. *Kali.*

Tom Jones

(BRITISH—COLOR)

Lusty, boisterous 18th Century frolic based on Henry Fielding classic; star-studded cast should steer this to big league boxoffice ratings, despite occasional arty touches.

London, July 23.

United Artists release of a (Tony Richardson) Woodfall production. Stars Albert Finney, Susannah York, Hugh Griffith, Edith Evans, Joan Greenwood; features George Devine, Wilfrid Lawson, Jack MacGowran, Freda Jackson, Joyce Redman, Rachael Kempson, Angela Baddeley. Directed by Tony Richardson. Screenplay, John Osborne, based on Henry Fielding's novel; narrator, Michael MacLiammoir; camera, Walter Lassally; editor, Antony Gibbs; music, John Addison. At London Pavilion. Running time, 128 MINS.

Tom Jones ..... Albert Finney
Sophie Western ..... Susannah York
Squire Western ..... Hugh Griffith
Miss Western ..... Edith Evans
Lady Bellaston ..... Joan Greenwood
Molly Seagrim ..... Diane Cilento
Squire Allworthy ..... George Devine
Lord Fellamar ..... David Tomlinson
Mrs. Miller ..... Rosalind Atkinson
Black George ..... Wilfrid Lawson
Mrs. Fitzpatrick ..... Rosalind Knight
Partridge ..... Jack MacGowran
Mrs. Seagrim ..... Freda Jackson
Blifil ..... David Warner
Mrs. Waters (Jenny Jones) ..... Joyce Redman
Parson Supple ..... James Cairnososs
Bridget Allworthy ..... Rachel Kempson
Thwackum ..... Peter Bull
Mrs. Wilkins ..... Angela Baddeley
Mrs. Fitzpatrick ..... George A. Cooper

It's been a long wait for Albert Finney's film follow-up to "Saturday Night and Sunday Morning." And though "Tom Jones" is a period piece and very different it has the same lustiness and boisterous content with which to project the star. It should breeze its way cheerfully through the boxoffice figures. It has sex, Eastmancolor, some prime performers and plenty of action. Tony Richardson has directed John Osborne's screenplay with verve, though, occasionally, he falls back on camera tricks and and editing which are disconcerting.

Based on Henry Fielding's enduring novel, story is set in Somerset, a West Country lush county, and in London during the 18th Century. Hero is Tom Jones (Albert Finney), born in suspicious circumstances, with a maidservant dismissed because she is suspected of being his unwed mother. He is brought up by Squire Allworthy (George Devine) and leads a rollicking life in which women play a prominent part before he finally escapes the gallows after a frame-up. He finds a presumably happy ending in the arms of a neighboring daughter, Sophie, played in rather over-genteel style by Susannah York.

Ramifications of the plot, which enables Finney to indulge in considerable sexual activity with a variety of delectable dames, are too complicated to need discussion. But the somewhat sprawling, bawdy and vivid screenplay of Osborne's provides some meaty acting opportunities and the thesps grasp their chances with vigorous zest.

Finney is big league. He slips through his adventures with an ebullient gusto that keeps the overlong film on its toes for most of the time. Hugh Griffith and Edith Evans as Squire Western and his sister ham disarmingly. Miss Evans has some of the choicer cameos in the film. Joan Greenwood, George Devine and Wilfrid Lawson are others who get top credits for their work. Angela Baddeley, Rosalind Knight, Rachel Kampson, Jack MacGowran, Freda Jackson and Joyce Redman are others and rate benevolent nods. David Tomlinson with a brief but effective comedy appearance in a guest role as an aristocratic heel, and Diana Cilanto have limited roles but nevertheless prove that it makes sense to bring stars with knowhow to do brief jobs.

Eastmancolor captures some good location and period stuff, lensed well by Walter Lassally, particularly in the Newgate Prison sequence as well as a fox hunting episode.

Director Richardson has occasionally pressed his luck with some over-deliberate arty camera bits. The music of John Addison is a trifle obtrusive and lacking in period style. However, "Tom Jones" measures up as a genial energetic comedy, with an added bonus of Michael MacLiammoir putting over occasional narration with his usual smooth wit and perception. *Rich.*

The Great Dream

Drab indie meller.

Hollywood, July 16.

Gary Graver production. Directed and written by Graver; cofeaturing Graver; camera, John Willhem; music, Les McCann Ltd. Reviewed at Lytton Center, July 16, '63. Running time, 67 MINS.

The Girl ..... Lois Adams
The Boy ..... Gary Graver
The Drunken Man ..... Billy Rhodes
The Strange Man ..... R. J. Gristak
Leader of the Toughs ..... Bert Byers
The Toughs ..... Robert Parr, Tony Tsavidis, Robert Ruard

It might help if the young writer-producer-director-star of this low-budget independent film abandoned the Orson Welles bit and delegated some authority to persons better equipped to handle certain creative phases of the work. Much of his writing, for example, is painfully pretentious mumbo-jumbo.

Most of Graver's skill appears to lie in the directorial and production area. It obviously took a good deal of resourcefulness and ingenuity to mount and execute this picture on a shoestring budget. And there is evidence of some cinematic flair in the new wavish manner in which Graver and his cameraman, John Willheim, have set up and photographed several sequences. On the other hand, what story there is transpires at a pace even a snail would deem lethargic. And the story itself, no doubt lofty in intent, emerges opaque and choppy and childish.

The David-and-Lisa-like yarn relates some of the hard knocks encountered by two young aspirants to Hollywood fame and fortune, a boy (Graver) and a girl (Lois Adams) who meet, sleep together and go their separate ways. In addition to those played by Miss Adams and Graver, other characters encountered along the primrose Hollywood path include a drunken midget (Billy Rhodes), a pervert (R. J. Gristak) and four youthful hoods (Bert Byers, Robert Parr, Tony Tsavidis and Robert Huard) who beat Graver up on the corner of Hollywood and Vine. There are plenty of witnesses, but nobody raises a finger in his defense. Hollywood may be a blase, callous burg, but such atrocities are not that readily acceptable to the inhabitants.

The 67-minute Yucca production sports a racy jazz score by Les McCann Ltd. Among the Graver's represented are associate producer Frances and production coordinator Jeff. *Tube.*

Chouchou and the Million

(LEBANESE)

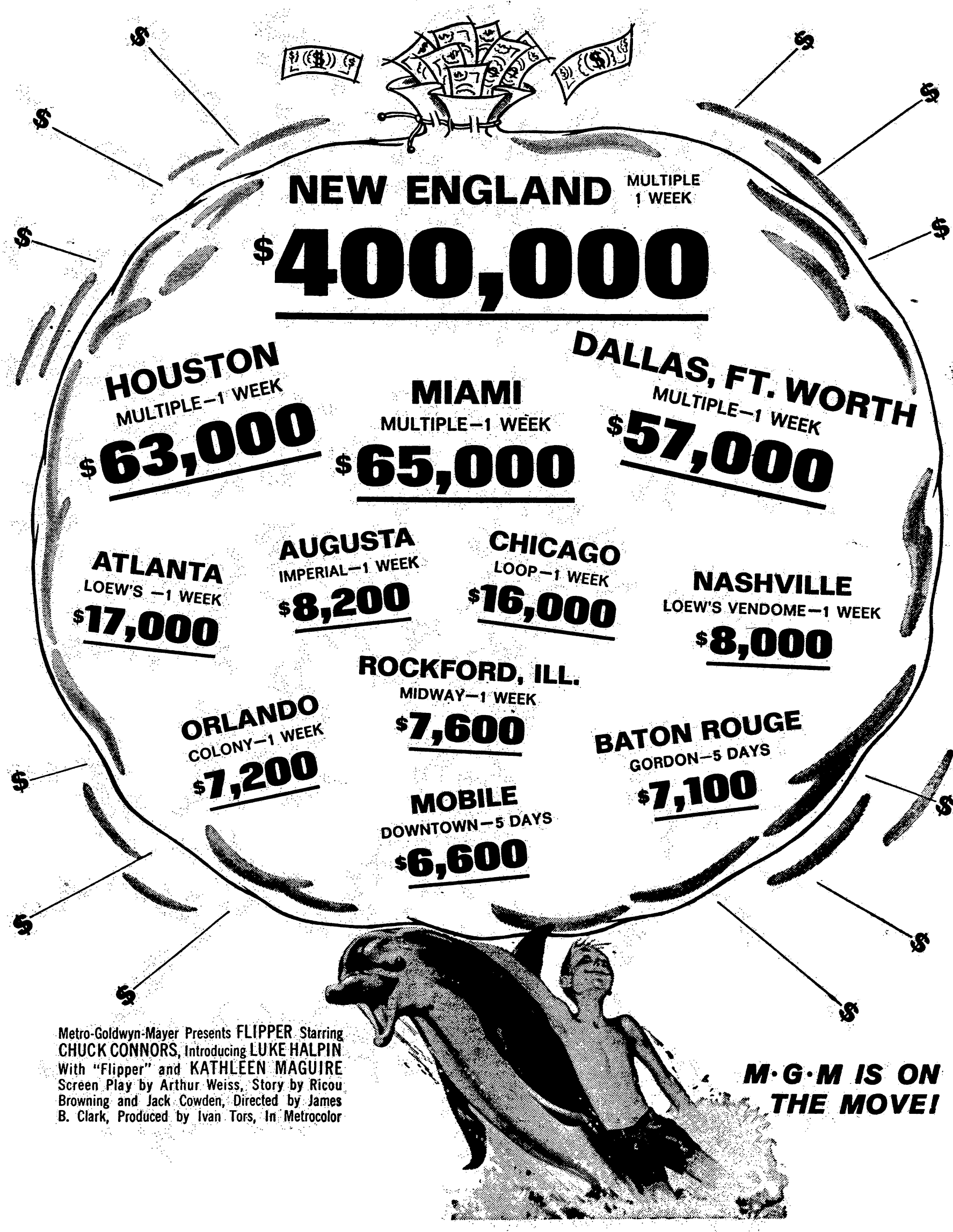
Moscow, July 23.

Les Fils de Georges Haddad (Bierut) release of an Issam Hamaoui and Antione S. Remy production. Stars Chouchou and Chamel. Directed by Antoine S. Remy. Screenplay, Mohamed Chamel; camera, Bruno Salvi. At Moscow Film Fest. Running time, 85 MINS.

Just for the record, this Lebanese film stars two local tele artists in a trite little comedy about an errand boy, who behaves like a congenital idiot and walks like an ape, until he inherits a million. Then he sets out to prove the old proverb about fools and their money.

The film, it is reported, is a fabulous success locally, and may possibly do well in other middle-east areas. But this can be readily discounted for most other markets. *Myro.*

M-G-M's FLIPPER WAS A SLEEPER!
NOW IT'S THE HIT OF THE SUMMER!



Metro-Goldwyn-Mayer Presents FLIPPER Starring CHUCK CONNORS, Introducing LUKE HALPIN With "Flipper" and KATHLEEN MAGUIRE Screen Play by Arthur Weiss, Story by Ricou Browning and Jack Cowden, Directed by James B. Clark, Produced by Ivan Tors, In Metrocolor

M·G·M IS ON THE MOVE!

New York Sound Track

Julian Derode, Seven Arts Continental production chief, in town. On temporary leave from 7A, he'll be producing "The Visit" abroad for 20th-Fox. (He was prez **Darryl F. Zanuck's** production associate on "The Longest Day") . . . NBC-TV will reprise "The World of DFZ" Aug. 8, which should make a number of publicists happy.

When, during a showing of "She Didn't Say No," a portion of the ceiling in Seven Arts' brand new screening room fell, narrowly missing Mirror critic **Justin Gilbert,** a 7A exec apologized: "Sorry, Justin, you're sitting in the seat we'd reserved for the Time Magazine man." At last Wednesday's (24) WNEW 30th anniversary gala at Madison Square Garden, 20th board chairman **Spyros Skouras** asked the assembled throng if they had seen "Cleopatra." The answer was a smattering of applause, to which Skouras retorted: "See it . . . It cost me my job!"

Col's foreign fitters next week: **Joe Rothman** on an European swing (he's the exec veep of Col Pictures Intl.) and during the same week **Lloyd Burns,** foreign sales veepee of Screen Gems (Col's tv arm) treks to Hungary, among other new Continental markets, as tv opens up abroad. .

Rock Hudson will be honorary grand marshall tomorrow (1) through Saturday (3) at the 1963 All-American Soap Box Derby, being held in Akron, Ohio . . . **Sophia Loren** has won the Cine-Revue France-Belgium star popularity poll for the second straight year . . . U running a "Miss Premiere Queen" contest in 14 cities, including Gotham, in connection with its "For Love or Money," which preems in New York Aug. 7.

Dr. Leon J. Warshaw, Paramount-UA medical director, has penned an article called "Machines and Medicine" in the current Journal of the American Medical Assn. . . . **Jean Lenauer** is producer's rep for **Joseph Brun's** new feature "Elodia," Brun's first as a director, he previously having been cinematographer on many Hollywood pix . . . Tower Books publishing a paperback novelization of **Cole Fischer Rogow's** pic about Nazi mating camps starring **Maria Perschy** called "Ordered to Love."

Joshua Logan beginning Acapulco lensing of his "Ensign Pulver" tomorrow (Thurs.) and resuming at Warner's Burbank Studios Sept. 1. **Millie Perkins** has been inked for a role in the film sequel to Logan's "Mr. Roberts" . . . **James Gregory** into Warner's "A Distant Trumpet."

Nancy Carroll, former film player who's lived in Mexico for the past eight years, is rehearsing for a road tour of the Broadway comedy, "Never Too Late," in which **William Bendix** will be costarred.

Catholic Block Party (112th at Second) was staged July 19-21, by **Machito** to collect funds for orphans and children of broken Puerto Rican homes. **Cantinflas,** the Mexican film actor, reported giving $8,000. Talent and publicity handled by **William Portella.**

Jeffrey Alan Moross, NYU Law student, son of Schwartz & Frohlich partner **Irving Moross** (resident counsel for Columbia Pictures Corp.), engaged to **Jane Elizabeth Mandell** (J. Walter Thompson agency). Spring wedding planned.

David Dierner and **Herbert Hauser,** longtime veeps of the **Monroe Greenthal** Co., continunig to run the ad agency which is dominantly owned by the late adman's widow, **Ruth.** Greenthal died suddenly, at 57, of a heart attack while playing golf last month.

Sid Blumenstock doing well as grandfather, his daughter Mrs. **Don Wroble** having had a daughter, **Dawn,** July 26 at Long Beach Hospital . . . TransLux raised admission to 85c for the Liston-Patterson quickie, and cancelled the pass list.

Otto Preminger returns to Gotham from England where he's been completing "The Cardinal" on Aug. 25. Aide **Nat Rudick** heads in Aug. 6 . . . Producer **Cubby Broccoli,** back in England to wind "From Russia With Love," after a visit to Gotham . . Par's "Donovan Reef" was rated good-excellent by the N. Y. Times and Mirror; good by the Herald Trib and News; fair by the Journal American and Post and poor by the Telegram & Sun . . . **Jeanne Moreau** inked to appear with **Burt Lancaster** in "The Train" for UA.

Inside stuff on foibles while filming may become a new literati vogue. First, **Walter Wanger** (in collaboration with **Joe Hyams**) wrote a paperback on "My Life With Cleopatra," and next came the **Jack Brodsky-Nat Weiss** magnun opus on "The Cleopatra Papers" (Simon & Schuster). Now **James Goode,** ex-Life, who has been a Hollywood freelance and publicist, and who worked on "The Misfits," has written "The Story of The Misfits" which Bobbs-Merrill will publish in September. It's an inside story on **Marilyn Monroe's** and **Clark Gable's last film**—as it developed—with **Arthur Miller,** playwright-and-then-husband of the blonde star, supplying the original screenplay. Goode's book gives accent to his contention that probably at no time in Hollywood history was there ever assembled a group—writer, director, stars—who seemingly personified the title of the picture they were making, "The Misfits." Same publisher is also bringing out **Robert** ("The Magic Lantern") **Carson's** "An End To Comedy," Hollywood scripter this time takes his film colony from the Coast to Spain—"the new Hollywood."

Stanley Kramer arrives back in the States this week after several weeks abroad, including participation in the Moscow Film Fest as a juror . . . **Peter Sellers** rented a house at Sands Point, L. I., for the duration of filming of "World of Henry Orient," his first Yank pic, which will lense mainly at the new Long Island Studios . . . **Susan Oliver back** on the Coast after returnng via New York from Moscow . . . **Gabe Sumner** hits the vacation trail this week.

Ely Landau in Knoxville, Tenn., looking in on his "Fool Killer" which is lensing there, having returned last week from a Rome-Paris-Munich trek . . . **Martin Ritt** acquired the **John Le Carre** novel "The Spy Who Came In From the Cold" for filming by his indie Salem Productions, in which he's partnered with **Paul Newman.** Ritt will produce & direct for Paramount release as per a three-pic deal he has with Par . . . **Jerry Fielding** will score "For Those Who Think Young" for Sinatra Enterprises which also inked **Mack David & Jerry Livingston** to write some songs for the pic. **Sinatra's** Reprise Records will issue the soundtrack LP.

Warner veep **Morey (Razz) Goldstein** to the coast for studio talks . . . Scripter **Ray Russell** preparing a piece for the British magazine, New Worlds, on his sci-fi screenplay, AIP's "X," which took a prize at the recent Trieste sci-fi fest . . . More actors from the off-Broadway "The Premise," are moving on to film jobs. In addition to **Ted Flicker** and **Buck Henry,** who are doing the indie "The Troublemaker" here in New York (see separate story), **Al Freeman Jr.** and **Diana Sands** have been signed for key roles in Josh Logan's upcoming Warner production, "Ensign Pulver." Pic was originally called "Mr. Pulver and The Captain."

Ira Teller, formerly with Embassy Pictures, has joined Columbia's ad department . . . On the cards which indie publicist **Bob Perilla** sent out announcing his new offices, he added: "For those who care, our zip code no. is . . ."

Seven Arts' first release as a distrib, "The Small World of Sammy Lee," opens at the Sutton Aug. 13 . . . The so-called underground cinema's Filmmakers' Cooperative, sponsored an evening of 8m pix at the Gramercy Arts Theatre Monday (29) "to establish the feasibility of creative work in the 8m medium."

Grooms, Bob Branaman, The **Brothers Kuchar** and **Linda Talbot** . . . And, speaking of 8m, Columbia's 8m division is releasing a black-and-white film on the coronation of Pope Paul VI for the home viewers.

Century Thatres prez **Leslie B. Schwartz** is chairman of the National Conference of Christians and Jews' brotherhood campaign, now seeking funds to support the human relations program . . . Producer **Charles Schneer** here for a two-week tour on behalf of his (and Columbia's) "Jason and The Argonauts" . . . **Bob Rossen** closed the set of "Lilith" here last week when **Jean Seberg** did a nude (to the waist) love scene with **Warren Beatty.** Reports the picture's fearless press agent: "Rossen has no intention of preparing a special censored version of the scene for American showings."

Early one day last week the local Rogers & Cowan office sent over a handout re the signing of **Serge Bourguignon** to direct "Cassandra at The Wedding." A little while later they sent over another story, killing the first. Later, still another release, saying the first announcement could go ahead as scheduled. There was only one slight oversight in all three: misspelled Bourguignon's name in each of the communiques.

Walter Reade Jr., chairman of Walter Reade-Sterling, back in New York after attending the Moscow fest . . . Spotted at Brentano's Thursday (26) noon, **Nat Weiss,** veep of **Stanley Kubrick's** Polaris Productions, buying a copy of "The Cleopatra Papers," coauthored by **Jack Brodsky** and **Nathan Weiss** . . . Reade-Sterling's publicist **Marion Billings** going to the Montreal fest, where R-S' "This Sporting Life" is being shown. "Life" director **Lindsay Anderson** also will be there.

Luchino Visconti, director of "The Leopard," which took the Golden Palm at this year's Cannes fest, and star **Claudie Cardinale,** due here Aug. 6 in connection with 20th's opening of the pic at the Plaza Aug. 12 . . . **Euan Lloyd,** Highroad Productions veep, back in New York after coast visit in connection with **Carl Foreman's** "The Victors" . . . Documentary filmmaker **Gordon Hitchens,** whose "Sunday on The River" was shown at the Melbourne film fest, is currently on an eight-country African safari making a half-hour color film for the U. S. Information Service.

To step up the outflow of merchandising material for theatres, National Screen Service is expanding its Special Services Department, prez **Burton E. Robbins** told the final session of the NSS three-day sales meeting here Thursday (2) . . . Add three more feature titles to the upcoming Lincoln Center film fest: **Giuseppe Patroni Griffi's** "The Sea" (Italy), **Leopoldo Torre Nilsson's** "The Terrace" (Argentina) and the Franco-Italian omnibus pic, "RoGoPaG" . . . **Lionel** ("Oliver") **Bart** will do the score for 20th's "The Winstone Affair" . . . **Phil Fried,** formerly with the Blowitz, Thomas and Canton office here, has switched to another tout-master, John Roney Associates.

Tony Richardson, Albert Finney and **John Osborn** due in Gotham around Aug. 15 for talks about their upcoming legit project, "Luther" . . . **Ian Fleming,** author of the James Bond mystery books which UA is making into a film series, has penned his first non-fiction tome called "Cities," dealing with the places he's visited in his life . . . **Paul Ring** has made it at UA; he's now officially N. Y. press contact.

Charles Boasberg and **George Weltner** back at their Paramount homeoffice desks after visits with **Samuel Bronston** in Madrid re "Circus" and **Hal Wallis** in London re "Becket" . . . more "Carpetbaggers": **Don Barry, Peter Duryea, Tom Lowell** (replacing **Tony Bill** who had to withdraw because of a conflict with another pic assignment) and **Victoria Jean** . . . **Elmer Bernstein** will score the **Joseph E. Levine** picture and will also write the music for **Alan J. Pakula & Robert Mulligan's** "Love With the Proper Stranger," both for Paramount . . . **Maria Perschy, Harry Andrews** and **Donald Houston** into "633 Squadron" for Mirisch Films and UA release.

Edward L. Hyman, with assistants **Al Sicignano** and **Morris Sher,** in Rochester, N. Y., today (Wed.) pushing AB-PT's fourth quarter drive . . . Par's "Hud" made its Loew's circuit debut last Wednesday (24) with a sock $59,187. The film company is also running a special promo contest for the **Paul Newman** starrer via Gotham radio station WHN . . . **Paula Prentiss** and **Phyllis Thaxter** set in "World of Henry Orient" . . . **Ned Wever** into Metro's "The Prize."

Stanley Baker, producer-star of **Joe Levine's** "Zulu," in Gotham for promotional work on behalf of the Paramount release . **Sharon Garrett** and **Jeannie Dawson** into **Blake Edwards'** "Soldier in the Rain" for Allied Artists . . . **Nehemiah Persoff** and **Lilo Pulver** reporting to Metro for "Global Affair," for which **Irene Tsu, Phyllis Douglas, Francoise Ruggerio, Sharon Wiler** and **Joy Monroe** have also been signed . . . **Guy Trosper** will script "Spy Who Came in From the Cold" for **Martin Ritt** . . . **Ralph Kreig** into Metro's "Seven Faces of Dr. Lao" . . . Par's special "Tv Topics" featurettes on "Donovan's Reef," spotlighting the long-time association between **John Wayne** and **John Ford,** programmed in 31 national markets.

Margaret Leighton set to star opposite **Henry Fonda** in "Best Man" for UA . . **Sophia Loren** and **Marcello Mastroianni** awarded the French writers' "Victoires" as best foreign actress and actor for their respective work in "Five Miles to Midnight" and "Divorce—Italian Style." They are both working together currently in **Joseph E. Levine & Carlo Ponti's** "Yesterday, Today and Tomorrow" in Italy . . . **Marie Windsor** to cameo in Metro's "Mail Order Bride" . . . **Paul Jones** set as producer for **Jerry Lewis'** next, "The Disorderly Orderly," having functioned in that capacity for the comedian's recently-completed "Who's Minding the Store?" which, incidentally, will be spotlighted by Wembley Ties in its national mag ads via a tieup with Paramount.

Kirk Douglas and **Edmond O'Brien** in Washington filming scenes for **John Frankenheimer's** "Seven Days in May" for which Mexican character actor **Rodolfo Hoyos** has also been inked . . . Universal has set a five-day promotion with Furness-Bermuda Lines, awarding expense-paid trips to Bermuda, being in its "Thrill of It All" which is currently playing Radio City Music Hall and which has garnered the respective film awards of Parents' and Photoplay mags . . . **John Wayne** another building a little film dynasty of his own. In his current starrer "Donovan's Reef" he's joined by featured appearances of son **Pat** and daughter **Aissa.**

Eugene Tunick, UA eastern and Canadian division manager, back in Gotham after meetings with Detroit exhibs on upcoming product . . . magico **George Boston** inked to teach **Tony Randall** some trick technique for Metro's "Seven Faces of Dr. Lao" . . . **Hal Wallis'** "Wives and Lovers" and "Becket" spotlighted in the August issues of McCall's and Esquire, respectively, and "Wives" will have a special screening tied to a promotion with Gotham radio station WHN deejay Jim Ameche, Aug. 14 . . . the American Bar Assn. has awarded one of its 1963 Gavel Awards to Universal for "contributing to public understanding of the American system of law and justice" with "To Kill a Mockingbird."

Ernest Gold will complete scoring of **Stanley Kramer's** "Mad World" Aug. 5 . . . **Reed Hadley** doing some narration for AA's **Audie Murphy** starrer, "Gun Fight at Comanche Creek" . . . **Ralph Nelson's** "Lilies of the field" selected as Seventeen mag's September pic of the month . . . Wallfilme Ltda. of Sao Paulo, Brazil, will distribute **Mickey Spillane's** "Girl Hunters" in Brazil . . . **Martin H. Poll's** "Love Is a Ball" continuing to rack up hefty biz in Hong Kong, setting a UA record in daydate release with a take of 263,632 Hong Kong Dollars after 19 days of exposure . . . **Sig Shore** back in Gotham after a biz trip to Russia and a pleasure jaunt to Monte Carlo.

Indie producer **Walter Seltzer** changed tag of "The Winston Affair," currently lensing in London for 20th-Fox release, to "The Winstone Affair," to avoid confusion with the **Winston Churchill** biog now prepping . . . King Bros. have skedded "Guns of the Khyber Pass" for production in India, carrying $2,000,000 budget, shot in 70m Technicolor and directed by **Steve Sekely** . . . **Roger Corman** added "Plant of Storms" to his indie sked . . . **Hank Saperstein** and **Reuben Bercovitch** bought **Nathaniel Benchley's** espionage spoof novel, "To Catch a Falling Spy," latter to produce and author to script . . . **James S. Elliott** set coproduction deal with Spanish actor-producer **Espartaco Santoni** for "Johnny Tenorio" by **John Haggart,** saga of the legendary **Don Juan Tenorio who was basis for Mozart's opera, "Don Giovanni."**

"**Doris Day** is a great gal. The things they (presumably the critics and others) forget is that she is a great actress and a fine comedienne, one of the best in the business. I think they overlook it." So commented **James Garner,** co-starring with Miss Day in "The Thrill of It All," during an interview (24) over NBC-TV. How about "the girl next

(Continued on page 22)

Spain & Columbia

Continued from page 3

outright purchase or percentage distrib terms for fear the government's undeclared ban might be prolonged indefinitely.

U. S. film circles here are taking a dim, but cautious, view of the Columbia situation. It raises a fundamental question of foreign government control over Hollywood filmmaking, using economic sanctions in a given market as a pressure mechanism. It is pointed out that U. S. authorities withheld comment, criticism or threats when a Spanish film, "Welcome Mr. Marshall," lampooned a major American political and economic enterprise which indirectly aided Franco's Spain.

On the other hand, Emeric Pressburger's Highland Productions and Gregory Peck's Productions underestimated local sensitivity on any subject dealing with what the Franco regime identifies as the "Spanish Crusade for Liberation" in originally planning to set part of location filming in Pamplona and the Spanish Pyrenees.

Among the pros and cons, it is felt that the Minister of Information Fraga Iribarne would hesitate before permitting the Columbia situation to negate a year of effort in creating a new image of Spain as more modern, more liberal in outlook with respect to the past.

In a show of good faith, Columbia went the limit at the recent San Sebastian Film Festival to demonstrate its cooperative spirit. While it is true that Columbia picked up three licenses in the process, the documents are not worth the parchment they are printed on without final government release clearance.

Columbia's situation will become acute by the time Spanish government ministers return from the summer capital to their desks in Madrid. It is then, observers predict, that developments might take a dramatic turn.

'8½' Not on Line

Continued from page 4

juryman, Sergio Amidei, who had taken little part in the discussion, walked out of the jury room, to be followed a few minutes later by Stanley Kramer, ostensibly to attend a press conference.

According to gossip in the Moscow hotel, (which was the festival hq) Kramer, Jean Marais of France and Satyajit Ray of India, were most insistant that the Grand Prix should go to the Italian film. There was deadlock the whole of Sunday morning, but while Kramer was attending his press conference and a screening of "The Defiant Ones" at the Sports Palace, an interpreter was sent to him and he was requested to return to the jury room.

By mid-Sunday afternoon the resistance of the Eastern bloc had been worn down and at 3:30 p.m. there was a unanimous decision to give the Grand Prix to the Fellini film. The fight, apparently, was only over the main award. There was a minimum of discussion about the other prizes, and although there was a plethora of awards, these were all decided in a matter of minutes.

At the prize giving ceremony in the Palace of Congress in the Kremlin on Sunday night, Madam Ekaterina Furtseva, the Soviet Minister of Culture took Kramer on one side and said to him: "I hear you were a naughty boy today."

Kramer retorted: "I thought the proceedings in the jury room were meant to be secret!"

The award of the Grand Prix to "8½" has special significance in view of the custom of the Soviet authorities to buy all films which collect festival prizes. As one of the Russians commented to a VARIETY reporter: "We are now stuck with the Fellini film, and I just cannot imagine what the Russian people will make of it."

With this award the Italians have maintained their sensational run at this season's European festivals, having collected the Grand Prix at Cannes, for "The Leopard," the Grand Prix at San Sebastian for "Mafioso" and shared the Grand Prix with Japan at Berlin for "Il Diavolo."

International Sound Track

Paris

French film fest selection committee has picked **Louis Malle's** new pic "Le Feu Follet" (The Maddening Flame) to be the official entry at the Venice Film Fest, Aug. 24-Sept. 7. Committee also chose four others for the fest to choose from for invites, to wit, **Jean-Pierre Melville's** "L'Aine Des Ferchaud" (The Eldest Ferchaud), **Robert Enrico's** "La Belle Vie" (The Good Life), **Francois Letterier's** "Un Roi Sans Divertissement" (A King Without Diversions) and **Alain Resnais'** "Murille." The new **Jean-Luc Godard** pic "Ghost at Noon," starring **Brigitte Bardot,** was reportedly withdrawn from the list but it is rumored a fave with the Venice authorities.

Le Prix De La Fraternite, given for the French pic that has best served to exalt the idea of equality and fraternity among men without any distinction of race, color or creed, went to **Jean Schmidt** for his tale on gypsy life "Kriss Romani" (Gypsy Law) . . . Governmental Centre Du Cinema denying Danish producer **Bent Christensen's** allegation that it refused a press showing of his "Weekend." Pic was allowed a press screening just before the Cannes Fest and no release visa has been asked for as yet, says the CDC. They suspect Christensen is using this point as a publicity pitch. If pic was turned down by Cannes it has nothing to do with them. They consider the affair closed . . . Andre Hakim, in charge of production of the 20th-Fox-backed French pic "La Bonne Soupe," reportedly against his wife, Suzy, wanting to play the small part of a joy girl in the pic. Director **Robert Thomas** seems inclined to give it and Hakim may call on help from his father-in-law to stop it. Latter is **Darryl F. Zanuck.** It seems that **Irina Demich,** who appeared in "The Longest Day," and **Jack Warner's** daughter, Barbara, would also like to do cameo street-walker bits in the pic.

Popular youth resort, famed by **Brigitte Bardot,** who spends every summer there, Saint-Tropez, will be used in a new French comedy "Le Gendarme De Saint-Tropez" in which comic **Louis De Funes** plays a harassed country cop assigned to the resort. He has to cope with the abduction of eight wives of an Arab sheik by Paris blades, his daughter getting a rush from young swains and general nudity. De Funes is in great demand and has five other pix lined up besides starring in the hit legit musical by **Robert Dhery,** "La Grosse Valse."

Comedians **Bourvil** and **Fernandel** to co-star in Gilles Grangier's next pic. It is the first time the two leading French screen comics will play in the same pic . . . Actress **Dany Carrel** narrowly escaped being killed by husbands in her last two pix but turns criminal in her presently shooting opus "The Widows," in which she heads a gang. . . . **John Huston** was in for the re-release of his "The Red Badge of Courage" and his new one "The List of Adrian Messenger." One pressman asked him if he was worried about losing his talent as he went on and, talk about forthrightness, whether he thinks it could have happened already. Huston laughed it off and said he hoped not since he had a spate of pic projects among which were "The Night of the Iguana" and "The Man Who Would Be King."

London

Additional coin being allocated to newsreels by the statutory Eady fund is to be ploughed back into production by Pathe News, which is planning to increase the footage of each edition by 200 to an average of 800 ft. The topical is issued twice-weekly and released via Warner-Pathe . . . Anglo-Amalgamated have started production of "This is My Street," described as a realistic contemporary drama, with **Ian Hendry** and **June Ritchie** in the leads. It is being filmed at Pinewood studios and on location in the Battersea area of London . . . Associated British Cinemas are converting theatres in North Harrow and Aberdeen into Tenpin bowling centres . . . **George Skinner** is leaving Metro, where he is exploitation chief, to join United Artists, while **Bob Baker** is quitting Metro's press department for BLC . . . "Lawrence of Arabia" set for its Edinburgh lauching on Aug. 12, two days ahead of the opening of the local festival, and in Belfast on Sept. 9. Both will be hardticket engagements . . . **Mirisch Bros'.** first British film, "633 Squadron," is now in production at the Metro-British studios, with **Cliff Robertson, George Chakiris** and **Maria Perschy** starring . . . Unique tie-up between BLC Films and the distributors of the hard-cover and paper-back editions of "Heavens Above." Winners in a display contest will be given seats for next year's Royal Command Film gala, will be housed at the Hilton hotel, and will be lunched at Shepperton studios.

Negro Actors Win Roles in German Films and TV; Orphan to Star at 17

Frankfurt, July 23.

While some Negroes are complaining about scarcity of film and tele roles in America, several have made the grade in West Germany. Seventeen-year-old Elfie Fiegert, who was the dark-skinned "Shirley Temple" of several German films 10 years ago, is returning to the screen as one of the leads in the Hans Domnick remake of the Curt Goetz play, "House in Montevideo." She will play the role of a Spanish teenager.

Miss Feigert, daughter of a Negro soldier and a German girl, was found in a German orphanage and adopted by a German couple who raised her in a village. She had her first screen role 10 years ago in the R. A. Stemmle film, "Toxi." "Toxi" became her screen name, and she also appeared in two other films, "The Dark Star" and "Two Bavarians in a Harem."

In the last couple of years, she has had several roles as a dancer and singer on German tele.

Another Negro star, Billy Mo from Trinidad, has scored such a success in German films and tv that he has recently taken German citizenship. And American singer Kenneth Spencer, making his home in Wuppertal, does excellent work with German concert dates, tele and screen appearances.

And in Frankfurt, Philadelphia-born Joe Bunch, a former GI stationed here, is technical advisor at the local tv outlet, Hessischer Rundfunk, for programs concerning the American way of life. He also works weekends as greeter at one of the town's jazz cellars, and does an occasional stage stint. One of the latter was his performance in a production of "The Little Hut" at the Little Theatre.

Show Biz Integrated

While in theory the entire entertainment field is "integrated" in West Germany and there are of course no color limits in restaurants, hotels or nightclubs, the sole "segregation" that does exist is due to the American servicemen stationed here.

In areas where troops are stationed, the American white soldiers have insisted that the bars be kept segregated, with certain of them for the whites only, and others for the Negroes only. In Frankfurt, for instance, one large area of nightspots and bars near the main railroad section is the exclusive area of the Negro troops.

When a Negro soldier tries to enter a "white" bar, although there are no signs on the door, he is likely to be thrown out or beaten up. And serious events have occurred when Negro students from the African countries, attending German universities, have inadvertently tried to buy a drink or attend a floor show at one of the spots that are more or less reserved for the white American soldiers — and been beaten by GIs.

DE BIASE NEW ITALO SHOW BIZ DIRECTOR

Rome, July 30.

Franz de Biase has been officially designated Director General of Entertainment by Italian Minister Alberto Folchi. He succeeds Nicola de Pirro, who recently left the important post, having reached retirement age. De Biase entered the field from journalism and has held several posts in the Italo entertainment office over the last 15 years.

He was temporarily named to DePirro's post after latter's retirement, designation becoming full-time and official with the current decree. The new Entertainment boss is 50 years old.

Danish Pix Prod. In Sharp Upbeat

Copenhagen, July 23.

Of about 25 films annually produced in Denmark at least 10 are being made this summer, with a view to early fall preems. The bulk of these will be run-of-mill Danish film fare but a new trend is spotted in production here. In various ways, films are being made with an eye on the foreign market.

At the Flamingo Studios, Annelise Hovmand is directing "Sextet," which is said to contain a new twist on the eternal triangle. The way such a twist is obtained is expected to bring forth many diverse opinions among censors here and abroad. Film is being shot in both Danish and English versions.

After opening the season with a romantic pot-boiler, "April," filmed partially in Greece, Palladium will follow up with an ambitious version of a somber Danish classic short story "Tine," which has a war background. Also from Palladium come "The Bus" and "The Castle."

"Three Girls in Paris" has French actor Daniel Gelin as its male and main attraction. He likes working with the Danes so well that he has signed on for one more Saga-produced Danish film this year.

Greatest expectations of the year are attached to Bent Christensen Productions' so far unnamed film. This will be directed by Henning Carlsen, maker of "Dilemma," the semi-documentary film about South Africa's racial strife. Erno Muller will play the lead as a freedom fighter who returns to Denmark after 18 years abroad and finds things drastically changed in his absence. Helping him to acknowledge the new conditions of life is a young girl, played by Maud Berthelsen. Miss Berthelsen for the last few years has been one of the highest paid fashion models in Paris.

Irish Govt. Advanced $900,000 For Studios At Bray, Now Closed

Dublin, July 23.

The Irish government has advanced nearly $900,000 to Ardmore Studios at Bray since the studios were established. Of this, $699,700 was advanced as a debenture loan, and a grant of $126,000 was provided by the Industrial Development Authority. Financial details were made public when the Minister of Finance was questioned in the Dail (Congress) on the amount of public funds invested in the studios.

Another question was asked about the closure of the studios. The Minister for Industry and and Commerce replied that the present situation resulted from difficulties in obtaining business and that efforts were being made to obtain further work.

Ardmore Studios is also in the news with an application to the Dublin High Court for a permanent injunction restraining seven members of the Electrical Trade Union (Ireland) from picketing the studios. It also seeks a declaration that no trade dispute exists between the parties. An interim injunction was granted last February when a picket was put on the studio during the shooting of "Of Human Bondage" for Seven Arts.

Yank Entries Win 6 Awards Plus Two Sideline Prizes at 14th Venice Documentary Fest, Children's Festival

Venice, July 23.

Yank entries walked off with six major and two sideline awards at the 14th International Venice Documentary Film Festival and the 15th Children's Fest, for one of the strongest showings in years here. First prizes went to James Blue's "A Letter from Colombia," produced Progress Plus for USIA; to "Team, Team, Team," directed by James Slater and Lane Slate; to "The Hole," John Hubley's animated item (recent Oscar winner) in the documentary field, where Tom Priestley's "Polaris, Story of an Undersea Voyage" won a second prize. (No first prize was awarded).

In moppett sector, George Gordon's "Music, the Expressive Language" won a first prize for the U.S. in its class while Sy Wexler's "Human Growth" won a second.

Curtain entries walked off with top kudos, with Poland's "Romantic Return," directed by Halina Bielinska, copping the Lion of St. Mark for best moppet entry, and Czechoslovakia's "City of Mud," directed by Vaclav Taborski voted the best short subject. Czechs also won the best children's selections while France topped the selection roster in documentary events.

James Blue's "School at Rincon Santo" (Progress-USIA) won a sideline kudo for the States, the "Human Relations" prize, awarded for the first time this year. "El Camino Real," entered by Spain but produced by Samuel Bronston won the "Primi Piani" award. It was largely shot in the U.S.

Donald Baruch, the U.S. Government rep to the events who accepted the awards, expressed his full satisfaction with the results. He especially singled out the success this year of USIS entries, progress in this sector being exemplified by the twin success of James Blue's entries, sponsored by USIS in the Alliance for Progress South American movement.

Yank rep, however, regretted the absence this year of Yank-made films, especially in the children's sector. Most companies queried on entries appeared to be afraid of a "moppet" slotting on pix exhibited in this Venice sector.

Says U.S. Must Participate

"There is no doubt," Baruch stated, "that the U.S. must participate to the fullest in Venice." He noted that apart from intrinsic importance of event, and growing Yank impact, the U.S. presence at Venice was imperative due to all-out participation of curtain nations.

These he said originally had participated half-heartedly, but had since grown to realize importance of "doc" and children's events. Ever since, they have scored strongly in both events.

More important generally, the U.S. emissary felt, was that films shown at Venice—especially prize-winners—be seen everywhere so that true values could emerge also for future training and reference of a previously backward people.

"Letter" is more general in scope, showing hope rising via education in agricultural schools in which the pupils of today become the teachers of tomorrow. "School" is more specific, showing how people of a village worked together to build the first school ever erected in a remote area. Both are black and white one-reelers.

PAT BOONE SCORES IN DUBLIN VIA SPRINT

Dublin, July 23.

Pat Boone, here to star in Seven Arts' "Never Put It In Writing," helped an American track team to victory at the John F. Kennedy Stadium here during an International Athletic Meeting. He was anchor man for the U.S. team in the half-mile relay and beat a fancied Irish runner, Noel Carroll, on this last leg of the race.

Afterwards Boone said he has no intention of taking up running, but will stick to basketball and cycling for keeping fit. He later acted as host to the American team at a steak supper.

New British Prod. Company Formed

London, July 30.

Formation of a new British production company, with a base at Twickenham Studios, was announced today (Tues.) at a press confab at the May Fair Hotel by Kenneth Shipman. The new outfit has three projects in the works, the first of which is skedded to start rolling Aug. 19.

The new company is known as Kenneth Shipman Productions, and its initial venture will be "The System," which is to be filmed entirely on location in the Torbay area for release through Bryanston. It will be produced by Shipman and Michael Winner, with the latter directing from an original screenplay by Peter Draper. Principal roles will be filled by Oliver Reed, Jane Morrow and Julia Foster.

This will be followed in November by "Another Day Tomorrow," a story by Michael Cahill with the London dockland area as its background. Shipman will produce with Michael Forlong. John Hale has been named to direct.

The third Shipman project is a Rider Haggard story, "People of the Mist," which is to be made in association with David Henley. It will be lensed on location in Latin America, and Elsa Martinelli has already been signed for a lead.

Cinerama-UA Setting Deal for 3d House In London to Open 'World'

London, July 30.

London is to have a third Cinerama theatre by the end of this year. A deal is on the point of being closed between Cinerama and United Artists on one side, with 20th-Fox, for a lease of the Carlton in the Haymarket for presentation of "It's a Mad, Mad, Mad, Mad World."

The Stanley Kramer production for UA is being scheduled to open at the Carlton next Dec. 3, with a Royal premiere to be attended by the Queen.

The Carlton, long a 20th-Fox showcase, will be the first theatre in Britain to be equipped with Cinerama's single-projection system. The house has a capacity of about 1,200, but may have to forego some of the front seats to accommodate the widescreen process. The two other Cinerama theatres in the West End, the Casino and the Coliseum, are using the triple-screen, triple-projection system.

It has been no secret during recent months that 20th has been strained to find suitable product for the Carlton, and has had to fill the void with frequent reissues. Ironically, it's two blockbusters are in Rank theatres. "Longest Day" has been at the Leicester Square Theatre since last October while "Cleopatra" opens tomorrow (Wed.) at the Dominion.

W. Germany Loses Over 300 Cinemas in 2 Yrs.

Frankfurt, July 23.

Number of cinemas in West Germany, including West Berlin, has dropped down from the 1961 count of 6,666 to just 6,331 houses in business now.

Last year, 361 cinemas closed and 26 new ones were opened or re-built. Total number of seats is 2,619,345.

In addition, there are 376 wandering film organizations which set up shows in 3,287 villages, but on an occasional basis.

Of the houses that closed during 1962, there were 157 in large cities with 100,000 inhabitants or more. About a quarter of the houses play only on weekends or part-time during the week.

THE MIGHTIEST MOTION PICTURE OF THEM ALL!
LT DISNEY presents
20,000 Leagues
UNDER THE Sea
KIRK DOUGLAS
JAMES MASON
PAUL LUKAS
PETER LORRE
Based on Jules the famous Verne novel
BACKED BY THE MIGHTIEST CAMPAIGN OF THEM ALL
FOR A VAST NEW AUDIENCE OF 30 MILLION!
FOR OCTOBER!

TINY FESTS & BIG NATION SNUBS

Yodelling at Locarno

Locarno, July 30.

Not too much time was devoted at the 12-day Locarno Film Fest to parties. Some cocktails mixed with mimeograph ink at press conferences, notably the Poles poured vodka and champagne (Polish) . . . Another was financed by the combined hypo orgs of Italy, France and Germany one afternoon. This is one of the first times that Unitalia, Unifrance and German export have joined to save expenses." Yanks did little for non-competing **Danny Kaye** film "The Man From the Diner's Club" (Col) . . . A skedded non-competing screening of the Cannes prizewinning Japanese pic "Hara Kari" was called off when the print did not come in from France where it is due to open. It was replaced by a showing of **John Ford's** 1939 "Stagecoach" which scored big. This was part of a Ford retrospective of 13 features back to his silent days.

Outdoor screening arrangements, as before, comfortable, big and cool but unfortunately were rained out three days out of 12. Screenings then transferred to a local theatre . . . Jury member **Michel Simon**, the French oldtime star of Swiss origin, was elected prexy and also spent time studying English for his role as **Burt Lancaster's** father in "The Train" which rolls in Paris this summer. Simon saw Lancaster for the first time in "The Leopard" which screened (out of competition) to wind the fest. He was impressed by his dignity but suggested that no Sicilian prince ever had that strength and moral drive . . . Czech juryman **Jiri Weiss** still waxing sentimental over his American stay when he jurored at the San Francisco Fest last year. He talked of Hollywood hospitality and said he was invited out all during his stay. Noted for his dramas of wartime days, he is now prepping a fairy tale pic . . . **Robert Siodmak** stayed at his home in nearby Ascona while serving on the jury. This hospitality-saving led to conjecture that Ascona regulars **Erich Maria Remarque, Paulette Goddard** and **George Marton**, U.S. play and literary agent, would also eventually grace the jury at future fests.

With no American film distribs or major brass here, not one gin rummy game was reported and the casino got precious little play . . . **Wojciech Has** came in for the showing of his Polski pic "Golden Dreams" which drew good critical, if mixed, audience acceptance. Has previously won awards at Locarno with his "Goodbyes" and "The Common Room" . . . Yank, French and Italo pix chalked up solid attendance at the fest.

Italo femme filmmaker **Lina Wertmuller**, who scored with her first pic "I Basalischi" (The Lizards), points out she is Italian in spite of her name. There was a German great grandfather in the family. She was assistant to **Federico Fellini** for "8½" . . . Locarno documentation and press handling was efficient this year due to the fine organization brought in by **Gastone Schiavotto** on loan from the Venice Fest where he handles the press under **Mario Natale** . . . Italo jury member **Valerio Zurlini** felt too many of the "first films" showed too much self-absorption on the part of the directors . . . Film to him has to comment on the world today, if from a personal viewpoint, but not sacrifice all to personal whims and ticks . . . **Joe Given**, Swiss foreign film distrib, says he would like to get as many of the first pix shown at the fest as he can. He seemed bullish on them all and especially the Yank indie of **Adolfus Mekas** "Hallelujah the Hills."

Locarno Hotel Turns Critic

Locarno, July 30.

Italian film, "The Four Days of Naples," which raised German press hackles and led to a Teutonic scribes ankling the Foreign Press Club in Italy when club gave film its award of the year, also was attacked by some neutral Swiss when it led off the Locarno Film Festival July 17-28.

This time it was not any of the few German press people present but the management of the Grande Albergo Hotel that got miffed at the showing of the pic. The hotel directors posted an open letter disassociating themselves from this film. Disapproval was on basis of spreading hate 18 years after the war, "that it was time to bury differences," etc.

Note went on to say that Europe was integrating itself on all planes and it was time to stop harping on the past and look to the present and future. It seems the hotel got into the criticism act since the outdoor Locarno Fest theatre is located in its yard with seats on the hotel porch and down below.

Nanni Loy's "Naples" deals with the four day Neapolitan insurrection against the Germans when the Italo high command capitulated during the last war. If it shows the harsh German reprisals against their ex-ally, it is still a telling warning against the type of organized brutality that was displayed by the Germans during the last war as well as a look at people in crisis and detailing the good and shabby it can bring out in them.

LOCARNO HAS TO SELL SWISS, TOO

By GENE MOSKOWITZ

Locarno, July 30.

"Too many festivals" is a continuing cry of the Federation of International Film Producers Associations. Plainly it aims its disapproval at latecomers, small festivals and marginal promotions generally. Without Federation endorsement certain festivals cannot secure product, notably not American features. The solution for the lesser festivals lies in "specialization," as per the brand-new Festival of Science Fiction Films, reported last issue from Trieste, Italy.

Vinico Beretta who heads the Locarno Film Festival, the Switzerland annual, points out that Cannes itself, the seasonal lead-off event, experienced trouble lining up features of commercial and artistic resonance. Berlin, too, was showing the strain of too many festivals and too few pictures to spread around among them. Moscow tended to specialize in its own way—with emergent nations, party-line themes and the propaganda of "peace." Equally, Beretta feels, there was thinness apparent in the fare at Spain's San Sebastian Festival, which has no reason to like the Federation.

Here at Locarno the specialization emphasis is upon "first" pictures, whether judged by direction, author, composer. The spotlighting of fresh talent is thus a modified slant for a smaller film festival.

Beretta is aware that Cannes has a Critic's Section that specializes in unusual "first films." Indeed some of the Locarno items were from that source. Venice, too, has new talent under an Information Section and gives an award to the best. But Locarno is the first to give Keynote firsts as the main pix.

Beretta pioneered with a special first-try film prize two years ago and now has found this is the way to go. His fest is begrudgingly sanctioned by the Federation, though it has tried to have him cut out prizes. New York's Motion Picture Export Assn. has promised support and attendance but never come through on either.

Specialized fests seem to be the answer. The French Annecy Fest, with its animated items only is in point.

This was Locarno's 16th year as if a "tolerated" event consistently snubbed by the Yanks. This year Locarno finally secured acceptance and financial aid from the Swiss central governmental film office after being run by the Locarno Canton all these years. If national handout is small, $5,000, it bodes the end of hostility from the bigger German-speaking part of the country towards the Romano, French and Italo lingoed, fest and gives it a definite place and niche in spite of its inferior Federation and MPEA status.

A star is a great rarity at Locarno but many filmmakers of Europe turn up. Main aspect is thawing out the conservative Swiss film distribs who are now eyeing the fest and buying many offbeaters. Swiss rarely participate since they make few pix, hardly half a dozen annually, and not many of fest calibre. Swiss producers dread pre-release press comment that may be downbeat.

Move to Unionize Small Town Staff

Eight of 13 Vote for Hospital, Restaurant & Tavern Union as Bargaining Agent

Minneapolis, July 30.

Last week occured what exhibitor circles interpret as a first step to unionize all of the state's film theatre employes, other than projectionists who already, of course, have American Federation of Labor Charter. It was the making of Local 21, Hospital, Restaurant and Tavern Employees union the bargaining agent for the 12 cashiers, ushers, concession stand workers and janitorial help employed by the only two theatres, one a hardtop and the other an ozoner, at nearby Albert Lea, Minn., which has a population of 13,500.

A state labor department referendum in St. Paul resulted in eight of the effected employes favoring the move, four opposing it and one not voting, according to Richard Wanek, state labor conciliator, whose assistant supervised the election from which management representatives were excluded.

Lyle Carisch circuit owning family, residing in a local suburb, recently bought the two theatres and shortly after the acquisition was made defendant in a suit brought by a former house manager who alleges $14,025 is due him in severance pay, unpaid bonuses and vacation allowances.

The union hasn't made public yet what its demands will be for the 12 employes. A contract now is being drawn up. The state labor office states that after this is presented to the theatres' owner it may be called upon to conciliate.

Minnesota exhib leaders are pointing out that the majority of theatres employ mostly teen-ager part-time help. Some believe the threatened unionizing "could be the straw to break the camel's back."

CATHERALL'S NEW POST

Los Angeles, July 30.

Phil Catherall will manage National General's new Fox Peninsula Theatre, in nearby Rolling Hills Estates, set to open Aug. 7. He swings over from similar post at Loyola Theatre.

In another NG appointment, William P. Mauck takes over the Fox Redondo.

Robert Velaise

Continued from page 3

actor changed his mind about making that one, too, and was "almost sued" before he finally made it.

Velaise's plans for that "big comedy" are to make a real "zany," as he calls it, picture—a kind of combination of "Hellzapoppin" and the British "Running, Jumping, Standing Still Film," which, incidentally, Sellers also made but not for him. It would be a spoof of British aristocracy, title hunters and such, he said, and noted that the Duke of Bedford had granted him permission to use his Woburn Abbey for some of the filming. This too will have a host of writers, with Bod Godfrey directing and Mankowitz supervising the production.

Other Projects

As far as the "Jane Eyre" remake project, Velaise said that he has been talking to James Mason and Susannah York about appearing in such a film. He pointed out that Darryl F. Zanuck owns the property but commented that he might sell it in return for distribution rights on the new version. All this is yet to be settled, however.

Velaise also owns a novel by Fitzroy Maclean, a British member of Parliament, called "A Person From England," which is a story of Russia in the time of Queen Victoria. Scripter John Mortimer has written a treatment and Velaise has been dickering with Alec Guinnes about appearing in it. No director has yet been set. There's also a deal brewing which would involve Velaise and Italian-born British producer Joseph Janni, who recently did "A Kind of Loving," in an Italy-France-England coproduction, with Janni covering Italy, Velaise covering France (where he also lives and works) and the two going 50-50 on England.

What is an investment banker doing in the film biz so far immersed in production? "It amuses me," Velaise said. He also gave more serious reasons such as the fact that, in his estimation, the climate for foreign films is vastly improved around the world, particularly in the U.S. He noted that, among his financial dabblings through the years, he once owned a theatre in Louisville, Ky. He has made several trips to look over the import scene in the States, he said, and finds conditions very good right now, although he mentioned that "Wrong Arm" had performed unevenly, though successfully, while playing around the U.S.

His deals aren't just limited to theatrical features either. His French company makes tv films and he just last week set a deal with Screen Gems, buying 57 French-dubbed Columbia films which he'll make into vidseries for French and Canadian tv primarily.

Judge Checks Area In Which Circuit Wants to Build

Los Angeles, July 30.

So he might be closer to the area on which he was to rule in National General Corp.'s application for permission to build a 900-seat hardtop in Orange County, about 45 miles from Los Angeles, Federal Judge Edmund L. Palmieri of District Court for the Southern District of N.Y., convened his court here last week for hearing, when NGC general counsel Harold Lesser presented the circuit's position to court.

Following one-day hearing (24) Judge Palmieri next day made a tour of the proposed site with a view to finding a basis for any ruling. During tour, he made a survey of proximity of other houses in the area. Court clerk has sent a certified copy of his minutes taken during the hearing to Judge Palmieri's clerk in N.Y. Judge Palmieri has taken matter under submission and is expected to write an opinion or memo when he returns to N.Y.

Judge Palmieri, in explaining why he was hearing NGC's application in L.A. rather than in his own N.Y. court, stated the object was to better view the proposed site of the theatre in question and to view other theatres which have been acquired by various Consent Decree defendants in previous applications.

Prior to his return east, Judge Palmieri was guest of Lew Wasserman at Universal City.

James B. Harris bought "The Bedford Incident," Mark Rascovith story, for $100,000 for his indie program and will discuss cooperation with Defense Dept.

Hal Wallis has Janet Leigh on five-pix pact following her performance in "Wives and Lovers."

British Frown As Film Fests Over-Multiply

London, July 30.

Once again the Federation of British Film Makers hits out at the number of film festivals. In its annual report, it frankly declares "there are too many festivals and the currency has been debased."

Federation, however, notes some encouraging signs. The International Federation of Film Producers Assns. seems likely to follow a policy of greater firmness, and it is also probable that festivals which have no real value will wither from lack of support.

Many festivals, the Federation comments, are realizing that if they wish to survive, they must create their own special personalities and have some definite and different purpose in view.

330 on Contract

Continued from page 5

production. Quite a few players are under pact for specific series, and if the series involved were to end, many would be pink-slipped.

At Revue-U, for example, one studio exec estimated the number of actors under contract for tv was about 8-1 over those ticketed for pix exclusively. A number have two-way tickets, for both tv and pix. There are many kinds of pact deals, exclusives, non-exclusives, option deals.

Much the same is true at Columbia-SG and MGM. Metro has 25 players under pact exclusively for tv; eight exclusively for pix and tv; 12 for pix non-exclusively; 14 for pix on option deals; four, non-exclusive for tv.

Col has 28 thesps under pact, nine exclusive. SG has 54, 34 exclusive for tv, 30 on option deals in tv. Of these, four work for Col also.

Paramount has 21 pactees, only one exclusive. The 26 20th players include two on exclusives. Warner Bros.' 21 pactees break down to 16 on exclusive in tv and pix, five non-exclusives in pix.

PRIZES AT SWISS FILM FEST

Locarno, July 30.

The recent 16th annual Locarno Film Festival made the following awards at its conclusion:

Golden Sail—"Transport to Paradise" (Czechoslovakia).
Silver Sail—"Hallelujah The Hills" (U.S.).
Golden Sail-For Short—"Bull Run" (France).
Silver Sail-For Short—"Lumberjacks" (Canada).
International Critics' Award—"Shark Hunters" (Mexico).
Best Direction—"The Lizards" (Italy) and "Hitler—Never Heard of Him" (France).

INTERNATIONAL FILM TV-FILM AND DOCUMENTARY MARKET

14-24 OCTOBER 1963

A WORLD-RESOUNDING SUCCESS

MIFED - the International Film, TVfilm and Documentary Market - meets twice a year in Milan. In APRIL at the time of the Milan Trade Fair, the world's largest display of sample goods and products. Then again in OCTOBER.
Last April 179 film men from 54 countries showed 1526 titles for cinema and TV display to 419 circuit managers and buyers. Representatives and other interested persons are cordially invited to MIFED's Eighth Cine-Meeting. It will run from 14 to 24 October 1963.

MIFED

Information from: MIFED - Largo Domodossola 1 - Milano (Italy)
Telegrams: MIFED - Milano

Britain's Probable Toll Licenses

London, July 30.

Within the next six to eight weeks the Post-Master General is expected to name the companies which have been allocated franchises to operate tollvision trials in Britain. It can be confidently predicted that the awards will go to:

Choiceview Ltd., owned 50-50 by the Rank Organization and Rediffusion. Will be allocated either the north or west area of London, and either Leicester or Nottingham in the Midlands;

British Telemeter Home Viewing, which holds the British franchise of the American "Telemeter" process, and in which British Lion and Granada, among others have a financial stake, will be allocated the Wimbledon area in southwest London, and the Manchester territory; and

British Relay Wireless, a consortium which includes Associated British Pictures, Associated Television and British Home Entertainment, will have the Victoria area in south-west London, and a yet-to-be-determined provincial territory.

There are other companies still in the running, among them Tollvision, which is headed by Rudy Steinberg, and another operated by the Sagall brothers, who launched the Scophony tv system in the 1930s. Neither of these outfits has its own landline facilities, but it is understood that the other companies have given an assurance to the PMG that their cables will be made available, if necessary, to other pay tv companies.

The three major relay outfits control more than 90 per cent of the piped facilities in Britain. Rediffusion and Rank between control about 50 per cent of the relay business, British Relay Wireless, some 30 per cent, and Telefusion upwards of 10 per cent. The lines of the latter company will be used by Telmeter in its Wimbledon trial.

With the trials scheduled to start by October, 1964, the pay-tv companies are already getting down to basics, and are in the process of forming their own trade association. But until contracts with the PMG are finally agreed and inked, there is a cautious attitude towards programming although all are agreed in principle that interchange of programs between all companies in all areas is an essential prerequisite to economic operation.

Kramer Re Films As 'Weapon'

Continued from page 2

in session and some hours before the awards were decided, Kramer hinted obliquely at dissension in the jury, but frankly admitted that many of the competitive entries were very bad, and at a rough guess estimated that at least 20 fell in that category. He had discerned a good deal of anti-Americanism in many of the films, but the Red treatment of anti-American themes had not been nearly as honest as their own.

Cubans, Who Else?

Among the features with anti-American content, Kramer particularly singled out the Cuban film, "12 Chairs," and when he made an adverse comment on it to a fellow member of the jury, he was asked whether he reacted in that way because it was anti-American. "Not at all," he replied. "I think it is anti-Cuban, because it is so bad."

Kramer opined that he had spent an important two weeks in Moscow, and that the United States had adopted a new tack by coming in numbers and bringing in the right people. "The important thing," he noted, "was that they liked us and responded to us." The entire festival had been a tremendous studied effort to gain knowledge, and from that standpoint had been most exciting.

Commenting on the festival theme of peace, understanding and humanism, Kramer reckoned that the last word was an important one to the Soviets, who suffered from operating under an established policy. They were operating under the limitation of "humanism," but creative people were straining within the bounds of loyalty, and there was an inevitable loosening up because "creative people will create."

In the battle of ideas which were frequently and freely exchanged, the Americans had been provocative, argumentative and challenging, and had substantiated their arguments with an "unheard of package" including such titles as "West Side Story," "Judgment at Nuremberg" and "The Defiant Ones." These had clearly demonstrated the freedom to comment in the United States, and this led Kramer into the explanation of his tussle with "Izvestia" over the omission of the translated lyrics of "America" from the first "West Side" showings. He forced a climb down from that official organ, which subsequently published a retraction in a box. Kramer believed that the reception to the U.S. pix had given credence to the belief that the Russians were hungry for good films.

Kramer also referred to the facilities offered to Abe Polsky, the student of cinematography who had accompanied him on the trip. He had been allowed to have the services of a Soviet camera crew, and they had filmed items of interest creatively, such as the Moscow film school, the Kremlin Palace of Congress (the venue of all competitive screenings), the film workers' union, as well as sound interviews with creative people including actors and actresses.

The press confab, held at the Sports Palace immediately prior to the screening of "The Defiant Ones," was opened by Stevens who, speaking on behalf of the U.S. Info Agency, said how grateful he was to have been supported by such an excellent group of people and he specially named Kramer, who had an excellent reputation, and whose films were highly regarded in the Soviet Union.

The films that had been shown during the fest, both in and out of competition, "had whetted the appetite of the people of this city," Stevens added, and he revealed that the Russians wanted to but "The Great Escape" under the Cultural Exchange plan.

Also attending the press conference (and subsequently taking a bow at the 'Defiant' screening), were Sidney Poitier, who had arrived for his 48-hour stay only the night before, Susan Strasberg and Susan Oliver. Owing to the severe tight programming, they had no chance to participate, and could only add star glamor to the proceedings.

'Mutiny' & 'Grimm' Multiple-Playdate Tactics Promising

Metro has put its big-budget "Mutiny on the Bounty" and "Wonderful World of the Brothers Grimm" into multiple release in some areas throughout the country this summer and is posting some solid results in areas with the plan.

Opening in a 24-theatre spread in the Pittsburgh area last week, "Mutiny" hit a sock $12,000 in its first day of play. The pic has been playing this type of policy in several locations since the beginning of the summer with nice effectiveness in both hardtops and drive-ins.

"World," in which Metro is partnered with Cinerama, opened last Wednesday (25) in a 25-theatre break in the Los Angeles area, rolling up a substantial $25,000 tally its first day. The pic had previously played to strong biz last year in its firstrun engagement at the Hollywood Cinerama Theatre. This current break is the first multiple run in L.A. for the film and additional openings are skedded later this summer in various cities around the country.

Opus Productions Inc. has been chartered to conduct a business as motion picture producer, with office in NYC. Capital stock is 200 shares, no par value. Resnick, Barr & Resnick are the attorneys.

'GONE ARE THE DAYS' SET FOR TRANS-LUX, N.Y.

"Gone Are the Days," the film adaptation of "Purlie Victorious," Ossie Davis' Broadway comedy dealing with the racial situation in the South, has been set to have its world preem at the Trans Lux East Theatre, N.Y., toward the end of September.

Hammer Films presentation, produced and directed by Nick Webster who also adapted the Main Stem original with Davis, stars Davis and his actress-wife Ruby Dee, both of whom essayed the same roles on Broadway. Likewise, several of the original legit cast members are also repeating in the pic.

Moscow Fest

Continued from page 4

Stanley Kramer succeeded in getting Sidney Poitier over for the final weekend for the showing of "The Defiant Ones" at the Sports Palace. "Judgment at Nuremburg" had the additional distinction of being screened at the Palace of Congress on the Monday after the close of the festival.

"West Side Story" was also given a Palace of Congress showing after its earlier presentation, and Stanley Kramer took the opportunity of rebutting allegations made in Izvestia that the lyrics of one of the numbers had been deliberately withheld. To prove his point he recited the words to the 5,000-plus audience.

'Sporting Life'

"This Sporting Life," the Rank prize winner at Cannes, which Walter Reade's Continental is distributing in the US, was also presented at the Rossiya on several occasions and subsequently given the big gala treatment with a Palace of Congress showing on Saturday night (20) when the final festival attraction was the celebration of the Soviet Cinema Day in Gorki Park.

Allied Artists "Billy Budd" was also enthusiastically acclaimed, and its director and star, Peter Ustinov, had powerful ovations when making personal appearances before each presentation. Among other out - of - competition films were "The Leopard," which won the Grand Prix at Cannes, "To Die in Madrid," "Man and the Brute," and "Germinal" from France, the Greek-made "Hand," and the Peter Sellers starrer, "Heavens Above."

One of the highlights of an over-crowded agenda was the appearance of all the Soviet cosmonauts on the stage for the final prize giving ceremony, which was followed by a full three-act version of Swan Lake, by the Siberian Ballet. Another was the Soviet Cinema Day celebrations at the open air stadium in the Gorki Park, which seats upwards of 12,000 people. Additional chairs had to be placed in the aisles to accommodate the crowds. This was the sixth national celebration of the event, which has as its slogan the quote by Lenin that the cinema art is the most important of all the arts. The proceedings began with familiar-type speeches by Russian film personalities, followed by a star studded concert in which the participants included many of the festival guests, among them Yves Montand, Peter Ustinov, Georgia Moll and artists from many other countries.

Like all international events, the Moscow festival was an active deal-making session or many of the participants. But Western nations found it tough trying to come to terms with the Russians on prices for the films in which Sovexport displayed interest, but negotiations are continuing in many cases, and there is a confident belief that talks started during the fest will come to fruition in the coming months. The Russians also indicated that they would like to take the official US entry "The Great Escape," under the Cultural Exchange agreement. Dave Lewis, Metro's Paris-based continental manager, was also negotiating on several d.als.

As a tail piece to the Moscow story, festival secretary Vladimir Pozner is dickering with the thought of holding the 1965 event in February so as not to subject the guests to the trying heatwave conditions experienced this year and in 1961. But February is one of the coldest months of the year in Moscow, so he could anticipate grouses of the opposite kind.

Embassy Distribution System Spreads Into Cleveland, Kaycee

Embassy Pictures' plans to increase its domestic distribution setup from 10 to 12 branches have now been widened to the consideration of 15 offices around the country by the year's end. The company has already brought its total to 12 and it now looks like an additional three will be added to help strengthen the web.

The two latest additions are in Cleveland and Kansas City. In the former city, Lester Zuker is heading the office, handling Cleveland, Cincinatti and Indianapolis. In K.C., John Long has set up shop, handling that city and Des Moines and St. Louis. The addition of these branches was projected at Embassy's first national sales meeting in New York last winter.

Increased product and other factors are cited as reasons for the revised blueprinting of yet another three offices. The company has quit a few deals going, the product from which is either ready for release, completed, in final stages, in work or about to begin. Execs at the company feel that, in order to handle this flow, it is best to broaden the sales staff, especially considering the special selling job that some of the pix require because of their particular natures.

LESLIE CARON RUES SCARCITY OF ROLES

San Sebastian, July 30.

"Even though diminished American film production has created tangible problems for Hollywood stars who love their profession, the self-respecting actor or actress has only the choice of sitting it out in anguish until the right script comes along or finding a niche in the theatre.

This is the stand French-born Leslie Caron takes at a time when film assignments generally are shrinking. Her San Sebastian appearance was timed to screening of the British entry, "L-Shaped Room," at the Basque film fest. The film also marked her last appearance before cameras, some eight months ago.

She rejected the current film trend toward independent production as a means of acquiring more frequent assignments. "The actor who takes on the role of producer gets so involved in the commercial end of film-making, he almost inevitably achieves nothing but low-brow, low-grade commercial films," Miss Caron said, citing her own experience in "Guns of Darkness" produced by her now disolved Concorde banner.

"Television is tempting but does not provide a solution to the film actor's problem of steady work. The opportunities," she said, "are practically negligible. TV is mainly concerned with producing the insignificant average movie that Hollywood has abandoned years ago."

She mentioned the British Oscar she won in "L-Shaped Room" in support of her attitude that the actress today can still accumulate rich rewards, even in a time of restricted professional employment, by patiently sifting through scripts offered until the right part turns up. At the moment, she is interested in Italian stage director Franco Zeffarelli's plans to recreate the life of Camille, completely divorced from the Dumas story and screen it as a realistic treatment of a harlot in the true climate that brought Alphonsine du Plessy to quick fame and an early death.

Pasadena Big For Those Operettas; Helps Tuesdays

Los Angeles, July 30.

Colorado Theatre in nearby Pasadena, a sentimental community, has been reaping a tidy take from Tuesday night showings of MGM Golden Operettas series, distributed by Seymour Borde & Associates. Theatre manager Carl Meeker, as a result of his promotion campaign, has been named winner of contest staged by Borde.

Meeker's campaign is attributed by distrib as being responsible for up to 1,500% increase over normal biz. House on a Tuesday night usually takes in about $80.

Colorado grosses for the 12 films in the series, screened on Tuesday nights, were: "Rose Marie," $798; "Merry Widow," $1,095; "Great Waltz," $1,209; "Sweethearts," $1,121; "Chocolate Soldier," $934; "Girl of the Golden West," $1,072; "New Moon," $802; "Student Prince," $1,014; "Maytime," $1,128; "Brigadoon," $998; "Firefly," $783, and "Bittersweet," $1,018.

MGM, acording to Borde, is prepping another series of musicals and operettas for Fall and Spring release.

Colorado is one of Fred Stein's Statewide Theatres.

John Hatcher has purchased the Rietta Drive-In Theatre at Henrietta, Tex., from Claude Thorp. Hatcher recently came to Texas from California.

IATSE CARD-HOLDERS TRAVEL ONLY DELUXE

Hollywood, July 30.

Six locals have won an arbitration against Daystar Productions, in a case involving the issue of first class transportation for 21 crew men of the International Alliance of Theatre & Stage Employees.

Locals complained that the men, working on a Daystar pilot last Oct. 27, had been flown to Seattle and return in a jet tourist plane, and that their pacts called for first class transportation. Arbiter Benjamin Aaron, ruling for the unions, held that their pacts have provisions requiring first class transportation, disallowing "substitution of a lower class of service, however excellent the quality of the latter may be." The union men involved each were awarded $36.19 in damages.

Locals were IATSE's local 80, grips; 659, cameramen; 695, sound; 705, make up; 706, costumers; 728, electricians. Leon Choolock and Lindsley Parsons Jr. were production managers on the pilot involved, "Mr. Kingston," which starred Walter Pidgeon and Peter Graves.

Israel Fest

Continued from page 2

the Israel Philharmonic, the New York "Pro Musica" group, famed Indian dancer Shanta Rao and American actress Agnes Moorehead.

The trouble is, that this is sandwiched in between appearances of pianist Artur Rubinstein and singer Richard Tucker, who ended performances just before the Festival began and appearance of dancers Dame Margot Fontayne and Rudolf Nureev, who will start performing right after the Festival ends. Part of the Festival's potential audience apparently preferred to spend money on these performances.

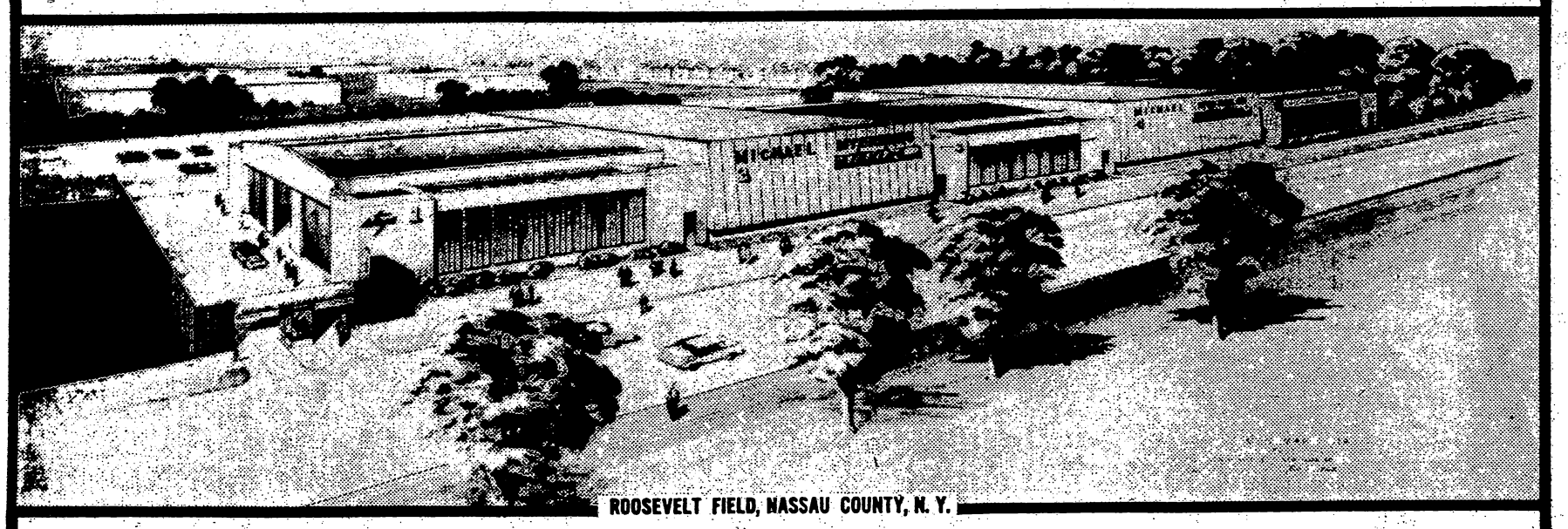
This is cause for quarrel between organizers of Festival and management of Israel Philharmonic, which played host to Rubinstein and Tucker. Festival accuses Orchestra of throwing the monkey wrench into Festivals's wheels.

While the Orchestra management denies this accusation, it airs grievance against the Festival, which is overpaying guest musicians, thus wrecking the Israeli cultural market. Many of the great Jewish musicians, Rubinstein among them, play for the Orchestra free and in any case, the Orchestra doesn't pay more than $500 for an evening's performance. The Festival payed last year $6,000 to Igor Stravinsky for appearing as conductor on three half-evenings. Since the Festival's losses are subsidized by the Government, while Orchestra is 90 percent selfsustaining, this is unfair competition—the Orchestra claims.

MM STUDIOS

ALL THOSE RUMORS YOU HAVE BEEN HEARING ABOUT THE MICHAEL MYERBERG STUDIOS

ARE ABSOLUTELY TRUE!



ROOSEVELT FIELD, NASSAU COUNTY, N. Y.

It is absolutely true!

1 3 OF THE LARGEST STAGES (120' x 100' x 38' CEILING) EVER BUILT IN THE EAST ARE OCCUPIED BEFORE THEY ARE FINISHED.

2 GEORGE ROY HILL AND JEROME HELLMAN'S PRODUCTION OF "THE WORLD OF HENRY ORIENT" (COLOR-PANAVISION), STARRING PETER SELLERS, IS BUILDING ON STAGE 2 AND 3. EMMET EMERSON, PRODUCTION MANAGER, 35 YEARS EXPERIENCE (BRONSTON, SPAIN, 3 YEARS; "AROUND THE WORLD IN 80 DAYS" — "HAWAII", "TOYS IN THE ATTIC"), SAID: "THESE STUDIOS WILL COMPARE FAVORABLY WITH THE WORLD'S BEST."

3 ROBERT ROSSEN'S "LILITH," STARRING JEAN SEBERG AND WARREN BEATTY, IS SHOOTING ON STAGE 1. ROSSEN SAID: "I AM GRATIFIED TO BE THE FIRST TO USE THIS FINE NEW FACILITY."

4 EUGEN SHUFTAN, DIRECTOR OF PHOTOGRAPHY, "LILITH," (ACADEMY AWARD, BLACK-AND-WHITE CINEMATOGRAPHY, "THE HUSTLER"), SAID: "I WAS HAPPY TO WORK IN A STUDIO WHICH OFFERS SUCH GREAT POSSIBILITIES FOR INCREASED GROWTH IN OUR BUSINESS."

5 "OUR AIR CONDITIONING IS SO SILENT YOU DON'T HAVE TO TURN IT OFF WHEN YOU MAKE A TAKE, ON THE TWO 100° DAYS IN JUNE, THE STAGE TEMPERATURE WAS 65°."

6 WE HAVE OVER 1,200,000 WATTS AVAILABLE FOR EACH STAGE, WITH PLENTY OF RESERVE POWER.

7 OUR DRESSING ROOMS, MAKE-UP ROOMS, HAIR DRESSING ROOMS, COSTUME ROOMS AND OFFICES ARE SPACIOUS, COMFORTABLE AND FULLY AIR-CONDITIONED.

8 EVEN THE JETS COOPERATE (WE ARE OFF THE FLIGHT PATTERN).

9 ALL LIGHTING EQUIPMENT IS NEW MOLE-RICHARDSON. ALL SHOP EQUIPMENT IS NEW DEWALT. ALL PROP EQUIPMENT IS NEW.

10 WE ARE ONLY 40 MINUTES FROM TIMES SQUARE BY ROAD OR LONG ISLAND RAILROAD.

11 WE ARE READY FOR ALL KINDS OF PRODUCTION, INCLUDING VIDEOTAPE.

12 NASSAU COUNTY HAS FABULOUS LOCATIONS SECOND TO NONE: ROLLING HILLS, CITY STREETS, LAKE FRONTS, OCEAN FRONT, GREAT ESTATES, SMALL HOUSES.

13 WITHIN MINUTES THERE ARE ABUNDANT FACILITIES FOR PERSONNEL, INCLUDING THE FAMOUS ISLAND INN AT ROOSEVELT RACEWAY.

14 3 MORE STAGES ARE PROJECTED BY THE END OF YEAR—10 MORE TO FOLLOW, INCLUDING A SPECIAL EFFECTS STAGE.

15 AFTER THE FIRST DAY'S SHOOTING, JAMES DIGANGI, PRODUCTION MANAGER "LILITH" ("EDGE OF THE CITY" — "MARTY" — "THE CONNECTION" — "PATTERNS"), SAID: "IT IS A GREAT PLACE TO WORK. THESE ARE THE FINEST STUDIOS I HAVE EVER WORKED IN."

16 THE GREAT CARPENTERS AND GRIPS WHO MADE ALL THE ORIGINAL CINERAMA FILMS ARE AVAILABLE TO US. THEY ARE NOW BUILDING THE SETS FOR "THE WORLD OF HENRY ORIENT".

17 JAMES SULLIVAN, ART DIRECTOR "THE WORLD OF HENRY ORIENT," ("THE HAIRY APE" — "STORY OF G.I. JOE" — "SANDS OF IWO JIMA" — "AROUND THE WORLD IN 80 DAYS") SAID: "THE MOST PRACTICAL APPROACH TO A MOTION PICTURE STUDIO THAT I HAVE SEEN IN THE EAST."

18 PRODUCTIONS BASED HERE HAVE NO TRAVEL TIME CHARGES ON LOCATIONS IN THE METROPOLITAN AREA. ALL CRAFT UNIONS—N.Y.C. BASED—CHARGE NO TRAVEL TIME TO THESE STUDIOS.

ASSISTANT DIRECTORS AND SCRIPT CLERKS, LOCAL 161, I.A.T.S.E.

STAGE EMPLOYES, LOCAL 340 OF NASSAU COUNTY, I.A.T.S.E.

MOTION PICTURE OPERATORS UNION, LOCAL 640 OF NASSAU COUNTY, I.A.T.S.E.

INTERNATIONAL PHOTOGRAPHERS OF THE MOTION PICTURE INDUSTRIES, LOCAL 644, I.A.T.S.E.

THEATRICAL WARDROBE ATTENDANTS UNION, LOCAL 764, I.A.T.S.E.

MOTION PICTURE FILM EDITORS, LOCAL 771, I.A.T.S.E.

MAKE-UP ARTISTS AND HAIR-STYLISTS, LOCAL 798, I.A.T.S.E.

FOR INFORMATION CONTACT / ANTHONY MYERBERG / 234 W. 44th St. N.Y.C. CH. 4-4846

Amusement Stock Quotations

Week Ended Tues. (30)

N. Y. Stock Exchange

1963 High	1963 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	12¼	ABC Vending	67	14	13½	13¾	+ ¼
38¼	27⅞	Am Br-Par Th	104	29½	28⅜	28¾	— ¼
21⅜	14½	Ampex	375	19⅝	18⅝	19	+ ⅜
63⅜	42½	CBS	218	64⅜	60⅛	60¾	+ ¾
18¾	12⅛	Chris Craft	115	13½	12⅛	13¼	+1
29½	22¼	Col Pix	105	25¼	23¾	23⅞	— ⅞
46	45⅛	Decca	10	45⅝	45½	45½	..
413⅜	273¾	Disney	114	40⅛	38⅛	39½	+1½
122⅜	106⅛	Eastman Kdk	201	109⅜	106⅛	109¼	+2¼
6⅜	5¼	EMI	83	5⅞	5½	5⅞	+ ⅜
16½	9⅝	Glen Alden	301	15⅜	14¼	14⅞	— ⅜
23¾	17⅛	Loew's Thea.	108	18½	18⅛	18¼	— ¼
59⅜	48	MCA Inc.	58	55½	54½	55⅛	+ ⅝
30½	15	Metromedia	185	30⅛	27⅝	29¾	+2
34⅜	28	MGM	103	29	28⅛	28½	— ⅛
12¾	7⅞	Nat. G'l Corp.	106	11¼	11	11⅛	+ ⅛
25⅞	21⅛	Outlet	†1030	22½	22	22½	+ ½
48¼	35¼	Paramount	100	43	41¼	42⅞	+1⅝
174½	120½	Polaroid	416	172⅞	157½	172½	+12½
74⅜	56	RCA	574	69	66¾	69	+1½
10¼	6¾	Republic	14	9¾	9⅝	9⅝	— ⅛
16⅝	14	Rep. pfd.	4	16¼	16	16	— ⅛
24⅝	20½	Stanley War.	32	22	21⅜	22	+ ¾
42½	31	Storer	37	38½	37¾	38⅜	— ¼
28¼	17⅞	Taft Bdcst.	41	25	23	24½	+ ½
37	20	20th-Fox	114	29½	28⅛	28½	— ⅜
32	23⅞	United Artists	127	25	24	24⅜	..
16¼	12⅞	Warner Bros.	66	13⅞	13⅝	13⅞	..
68	51	Zenith	356	62¾	58¾	62¾	+3½

American Stock Exchange

4	2⅛	Allied Artists	49	3⅛	2¾	2¾	— ¼
8⅜	5	BalM'nt GAC	25	7⅝	7⅜	7⅜	— ⅜
12¼	7⅞	Cam-P'kway	20	7⅞	7¼	7⅜	..
24⅞	16⅞	Cap. Cit. Bdc.	93	22	20⅜	22	+2
17⅜	13½	Cinerama Inc.	107	14⅜	13¾	14⅛	+ ⅛
8¼	6⅞	Desilu Prods.	43	6¾	6½	6½	— ⅜
7⅜	4¾	Filmways	26	7	6⅝	6⅞	..
11⅞	9	Movielab	15	11	10⅝	10⅝	— ⅜
13	5¾	MPO Vid.	38	11⅞	7½	7½	—3¼
4¼	2⅞	Reeves Ind.	1097	4½	3	4¼	+1¼
17¾	13¼	Rollins Bdcst.	13	17	16½	17	+ ⅝
25⅜	16¾	Screen Gems	16	21⅜	20¾	21	..
18⅝	8⅝	Technicolor	416	16⅞	15⅝	16⅞	+1
6¾	4⅛	Teleprompter	24	5	4⅝	4⅝	— ⅜
2¾	⅞	Tele-Indus	82	1¼	1⅛	1¼	+ ⅛
13⅜	11⅛	Trans-Lux	25	12½	11	12½	+1⅜

*Week Ended Mon. (29).
†Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	6¼	7⅛	— ⅛
Four Star Television	7¼	8⅜	
Gen. Aniline & Film	285	312	—15
General Drive-in	10	11	— ⅛
Magna Pictures	2¼	2⅝	..
Medallion Pictures	9	9⅞	+ ⅛
Pickwick International	5¼	5¾	+ ⅛
Premier Albums	6⅝	7⅜	+ ⅛
Rust Craft Greeting Cards	12¼	13⅜	— ¾
Seven Arts Productions	7¼	8⅛	
Transcontinent Television	18⅛	19½	— ⅛
U. A. Theatres	12¾	13⅞	— ¼
Universal Pictures, Pfd.	63	70½	
Walter Reade-Sterling Inc.	2¾	3¼	— ⅛
Wometco Enterprises	24	25⅝	— ¾
Wrather Corp.	6¼	7	

(Source: National Assn. of Securities Dealers Inc.)

Vanguard's Detroit Preem For 'Girl In Trouble'

Detroit, July 30.

"Girl in Trouble," Vanguard International's new film, will have its world preem at the 5,041-seat Fox as result of a deal consumated between Stanton H. Davies, of Davis Film Distributors, Boston, and the Fox's Herman Cohen and William Brown.

Davis said the engagement will be backed by an extensive promotional campaign which, also, will be used throughout the country in subsequent engagements.

Bette Davis

Continued from page 2

the Jew "as a man with a big cigar yelling at his mother-in-law." In any case, she argued that "the essence of good drama is that which is larger than life." And that "depicting reality too perfectly" is one of the things that has been hurting Hollywood.

On industry responsibility, she commented, "is it our responsibility that thousands of girls got sick dieting to look like Lana Turner? Or that thousands of idiot women became suspicious of their husbands because of all the movies in which secretaries stole the husband from his wife?

"When the Parent - Teachers Assn. complains about what's on television for children to see why don't they mention that parents are quite free to say, 'Shut off the tv, Johnny, and go out and play.'

"We always get it in the neck. We're treated like criminals no matter what. Nobody seems to realize we're not a philanthropic industry. Nobody ever thinks of us as people who have to earn a living. They asked me, 'Why do you do that junk?' when I did a 'Virginian.' I'll tell you why I did it—it was earning money for my family for six weeks. Not that I have anything against the 'Virginian.' It's fine in its own area—but not for me."

D.C. Cultural Center

Continued from page 1

trouble was the governors, split by Gov. Nelson Rockefeller's proposal for a civil rights resolution, had abolished their Resolutions Committee. Thus, they couldn't have any resolutions.

The upshot was that Stevens buttonholed individual governors to urge they take leadership positions in their states for the Center's money drive.

Proof Not Necessary To Free Will Baptists

Detroit, July 30.

A resolution urging the censorship of films, tv and magazines to "protect the morale of our society," was approved by Free Will Baptist Women attending the annual meeting of the National Assn. of Free Will Baptists.

The resolution asked the women to write letters to supervisory officials in the various media "protesting the tolerance of obscene magazines and pocket editions and lewd Hollywood movies that are having an adverse effect upon the morals of our society." No titles, facts, evidence or proof of charges were given.

The women were told to write to "major television networks commending the work of censorship in the past and requesting that for the sake of morals in our country that an endeavor be made to keep television programs wholesome for family viewing."

'B' Market Today

Continued from page 5

getting berthed by the RKO, Loew's and Stanley Warner circuits, among others. He describes it as a good, salable action picture, sans names, but professionally done, and available to exhibs a nice, uncomplicated flat terms.

In addition to the production cost advantage enjoyed by working in the Philippines, Lynn pointed to the benefits to be earned by a Philippine-made picture in the Philippines. Though the Philippine market is not an especially easy one (it is a ready market for the best pix from the U. S. and Europe), and thus highly competitive), "Lost Battalion" earned $25,000 in the Islands, thus putting it well on the way towards recovering its negative cost even before its U. S. release. This also insures a continuing cash flow which allows him to continue picture-making with some semblance of regularity.

Cash-Flowback

It was the cash-flow situation which prompted him, Romero and Pizor, eventually, to set up their own State-side distribbery. Lynn has nothing but praise for the kind of "economic, cost-conscious, realistic" distribution organization operated by AIP's Jim Nicholson and Sam Arkoff, but he says when you go through an outside distributor, the producer must be the last person to see any money. "After they deduct the distribution fee, print and ad costs, etc., it takes at least a year before you get a dollar."

It was for this reason they organized Hemisphere which they admit to be something of a gamble, as is everything in the film business. It's their estimate that they can set 60% of their top dates—that is, circuit bookings—from New York, before turning the film over to states righters. To keep the overhead as low as possible, Hemisphere also will handle pix other than those turned out by Lynn and Romero in the Phillipines, and, at the moment, have two reissues, the spectacles "Queen of Sheba" and "Rape of Rome" (formerly "The Pagans"), on the agenda.

Their future production schedule, with no picture skedded to go over $100,000, may include pix slightly more ambitious in the way of U. S. "names," though not necessarily stars. According to Lynn, the U. S. "names" may not seem to mean much in themselves, but they "help cover your bet" if your B pic doesn't turn out to be quite as entertaining as you'd expected. A circuit booker will more readily be inclined to risk his flat rental on dull B with a "name," more so than on a dull one without a "name."

Hemisphere is leery of color pix, even though it might enhance the booking lure, for the simple reason that a color pic means tripling of the print cost, and that's a comparatively sizeable consideration in relation to the original B budget, and in terms of the limited market.

Hemisphere's next skedded pic is to be "Amok," which is to be shot principally in the southern Philippines at Zamboanga. Pic, which deals with murderous religious fanatics indigenous to the area, will start in either late October or November.

Other Producing Nations Got Grief, Too: Word From the Wise

Hollywood, July 30.

"The whole world has its runaway problems," producer-director Robert Wise observed last week upon his return from 13 months abroad. Noting production is down in Japan, Rome and other film centers, Wise revealed he was approached for coproduction deals in nearly every foreign area he visited. Additionally, he said, filmakers throughout Europe are making deals outside of their areas in far greater number than have been done before.

Slack in production is most notable in Rome. Japanese two years ago produced 550 films, last year made 450, expect only 350 this year, Wise reported. Major problem lies in subject material and style of film which makes it generally marketable only in a limited area. Significantly, more American pix are taking up this market and have become far and away the major product exhibited throughout the world, Wise observed.

Producer said he experienced marked interest in the reports coming to foreign filmakers "that Hollywood is dead" and noted, paradoxically, "There is such interest abroad in Hollywood films that we certainly aren't dead in their eyes." Producer also asserted, "The Academy Awards have more significance than do any other film festivals" and said he saw adyertising constantly pointing to award winners and Oscar pictures.

Producer said he met with film organization reps in Madras, India, world's largest producer of pix, where he observed an organization made up of producers, film personnel, distributors and exhibitors. Wise said his observations indicated success of such an organization, which, he asserted, would be of value for the U. S. industry.

Producer spent 10 months in England filming "The Haunting" for Metro-Goldwyn-Mayer, remaining three on world travels. Tour was partly on behalf of worldwide release of "West Side Story," which, he revealed, has been cut in Eastern distribution for violence in the rumble knife fight sequences. Wise said he "gave permission to do whatever is necessary in any area to get the picture played."

Producer also revealed "Two For the Seesaw" will not be shown in Japan because "they like action pictures and 'Seesaw' is almost entirely dialog." Wise said he became conscious of action requirements abroad, stressing "That doesn't mean I will change the kind of pictures I will make, but I will be aware of the visual importance."

Producer is now prepping "The Sand Pebbles," from Robert Anderson script, on approximately $4,000,000 budget for 20th-Fox. Picture originally had been on the Mirisch Co. slate, but moved to Fox.

FIVE-STORY SCREEN

800-Car Ozoner Also To Buck Canadian Winters

Ottawa, July 30.

Bob Maynard, operator of the now-shuttered Francais filmer, is building an 800-car ozoner to cost $400,000. Drive-in will be operated by Odeon of Canada and will have expansion area for 400 cars, transistor speakers and 300 in-car heaters to permit winter operation.

Maynard said the screen will be the height of a five-story building. Site is close to Ottawa's new Queensway, a through-city limited access highway.

Columbus Review Board Snappish

Columbus, O., July 30.

Battle is shaping up between Victor Goodman, chairman of the Columbus film review board, and two City Council members, Mrs. Golda May Edmonston and William R. Fornof. Goodman impugned the motives of the two in voting against an amendment he proposed which would reduce the number of board members required to review films from five to three. The proposal was defeated 5-2.

Fornof told Goodman that is he can't get present board members to review films, he should get "more conscientious" members. "No one has shirked his duty," said Goodman. "It is very difficult to get five board members to review a movie because each of the members has his own work, family and civic obligations."

Goodman said he would recommend that the next vacancy on the board go to Fornof. "Then we will see how quickly he will accept an assignment when it inconveniences either him or his family," said Goodman. "He will receive no salary for this, as he does on council."

The board chairman accused Mrs. Edmonston of being inconsistent. "She says that the local laws are not powerful enough and she insists on a censorship bill, but censorship is illegal and I have pointed this out to her numerous times."

"If she is so appalled at obscene movies she should not vote against something that should make our board more effective. Either she doesn't understand the situation or she doesn't believe what she says. She sounds off on a moral plane but doesn't do anything about it."

Goodman said it was "absurd" of council not to go along with the amendment. Answering a criticism by Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, that exhibitors face "harassment" by the board, Goodman said "we are not trying to harass the industry. If that was our intention we could do that at the present time."

Goodman said City Council should take stock of board operations and said that "either we operate effectively or we should stop operating." He said the board has been helped "immeasurably by co-operation from Mayor Westlake and Safety Director Giles." He said "we feel we have been judicious and have moved wisely. We have kept a number of bad movies out of Columbus by our constant surveillance."

Theatreman Builds Links

Albuquerque, July 30.

The former president of Albuquerque Theatres Inc., Louis C. Higdon of Dallas, has entered a new field of entertainment. He is building a $150,000 nir hole golf course in Albuquerque on which construction has already started. He expects to have it open for business in mid-November.

Higdon was president of the local chain (a subsidiary of Frontier Theatres of Dallas) from 1956 to 1962, operating the setup from Dallas. He has been inactive in the theatre business for the past year.

Higdon says he plans to move to Albuquerque next month, to supervise the operation.

Atlanta Burns for 'Cleo'

Atlanta, July 30.

Wilby-Kincey officials, operators of Roxy Theatre, where "Cleopatra" is racking up big business, are smiling over the discovery that they've got the prize engagements of any city in the country outside of the blue ribbon showings in New York City and Los Angeles, where they're getting $5.50 top as compared to $3.30 in Atlanta.

Yardstick used for comparison purposes are grosses garnered by Metro's "Ben Hur." Nationwide take for "Cleo" after four weeks topped "Ben Hur" (or any other road show engagement) grosses by 51.5 per cent, it was revealed.

But, in Atlanta this average pales when the figures show that the increase here tops 100 per cent despite that fact that admission averages $1 per ticket less ("Ben-Hur" played the Roxy for 10 months as a hard ticket outing.)

And Honolulu Bubblys

Honolulu, July 30.

State of Hawaii premiere of "Cleopatra" (20th) will be held Wednesday (7) in Consolidated circuit's Kuhie Theatre with the American Cancer Society set to benefit from the $10 a ticket showing.

Champagne will be served during the intermission.

Next Phase at Universal-Revue Plant Now With MCA Thinkers

Hollywood, July 30.

Decisions on implementing the next major phase of MCA's expansion plans for its Universal-Revue studio will be made before the end of this year. They are contingent on traffic studies now being made, and on a general study of the problems involved.

While MCA hasn't yet decided how many new film stages will be built, tentative plans call for construction of additional motion picture and vidpix stages. Construction has already begun on a new looping and dubbing stage, and is under way on the Universal City complex and the Technicolor lab.

Meanwhile, 250,000,000 pounds of dirt are being removed in a leveling program aimed at making operation of the studio more efficient. MCA may raze some of the older shop buildings to make way for new stages.

Company has already allocated $22,000,000 on expansion plans previously reported.

Diversified, Techni Inc. Presents Bettered Sales And Profit Half-Year

Technicolor Inc. with its diversified subsidiaries earned $1,703,199 for the sixmonth period ending June 29. This contrasts with $828,607 for the like period a year ago. In terms of share equivilency the contrast is 64c a share to 31c a share. Around 2,650,000 shares are out.

Consolidated sales were revealed by chairman Pat Frawley as $38,288,423 for the first half as against last year's first half of $27,609,554. Translated increase in sales volume: 38%. Marshall Burns Division is chiefly responsible for sales zoom.

Directors Guild Picks

Hollywood, July 30.

Directors Guild of America's second quarter nominations include entries by 20th-Fox, Allied Artists, Paramount and Columbia Pictures. Quartet include:

"Cleopatra" (20th), directed by Joseph L. Mankiewicz, assistant, Fred R. Simpson; "55 Days at Peking" (AA), Nicholas Ray, Jose Rodero; "Hud" (Par), Martin Ritt, C. C. Coleman Jr. 1 "The L-Shaped Room" (Col), Bryan Forbes, assts. Gerald O'Hara, John Quested.

NEW JERSEY HARDTOP

Architectural Pinned To Tilted Walls and 'Dome'

Reade-Sterling has plans for construction of a new type of hardtop theatre at Eatontown, N.J. The 800-seat house, which is expected to be a prototype for other houses to be built by the circuit, will consist of an elliptical parabolic shell, with reinforced concrete "tilt-up" walls, capped by a geodesic dome.

House will be adjacent to—but separate from — circuit's Eatontown drivein. Completion scheduled for early 1964.

'Premiere Showcase's' 22, Largest Number to Date, For 'Toys in the Attic'

Eight new theatres have joined United Artists' "Premiere Showcase" plan for the presentation of the Mirisch Company's "Toys In the Attic," which makes its Gotham bow today (Wed.) in 22 theatres, including the Astor and Cinema I.

This is the largest number of houses coralled by the plan since its inception and also marks the first time that Skouras Theatres, one of the larger local circuits, will be participating. Heretofore, "premiere showcase" lacked circuit participation and therein has been the basis for some of the criticism of the plan by industryites. In fact, five of the eight new theatres are Skouras houses.

Italo Auspices for N.Y. Premiere of 'Leopard'

U. S. preem of 20th-Fox's "The Leopard" will be sponsored by Vittorio C. de Montezemolo, Italian consul general, at New York's Plaza Theatre Aug. 12.

Prof. Giuseppe Cardillo, director of the Instituto Italiano di Cultura, will cosponsor the event. Pic stars Burt Lancaster, Alain Delon and Claudia Cardinale and was directed by Luchino Visconti. Miss Cardinale and Visconti are expected to be in Gotham for the preem.

Seven Arts and John Huston have set Rudyard Kipling's "The Man Who Would Be King" as last of director's three-pix deal with company.

Choice of Authors Given; N.Y. Quotes 'Variety' Critic Vs. Mayer, of Same Sheet

Albany, July 30.

VARIETY continues to be mentioned in legal papers filed on checkerboard moves and countermoves made by appellant and respondent in "A Stranger Knocks." This is the Danish picture which the State Education Dept.'s Motion Picture division ruled, last May, cannot be licensed unless two "obscene" scenes are deleted.

The ruling was unanimously upheld by the Board of Regents on June 27. Trans-Lux Distributing Corp., holder of the American rights, seeks to have Appellate Division, Third Department, issue orders annulling the Regents' decision and directing the issuance of a seal.

Louis M. Pesce, director of MPD, cited *Stef's* critique, in VARIETY, Nov. 2, 1960, as one of the reasons for denying a license, without cuts—in his "answer" to Trans-Lux's first petition, to the Regents.

Both Weisman, Celler, Allen, Spett & Sheinberg, attorneys for appellant, and Charles A. Brind, Regents' counsel, list the VARIETY review among the exhibits to be included "for the record" before Appellate Division.

And Harry W. Rand, who is handling the case for the New York firm, cites in appeal papers filed Friday (26) former exhibitor and constant essayist Arthur Mayer's affidavit, among several by "names," approving the film's artistic and dramatic merits, and denying that "in the context" two sexual scenes are obscene." Paradoxically specified in the affidavit, is the fact that Mayer is "a frequent contributor to magazines, such as Saturday Review and VARIETY."

Mayer writes: "I have seen the motion picture and in my opinion it is a serious work, which was written, directed and acted with professional competence. The appeal of the work is not to prurient interest. Moreover, two scenes to which I understand objection has been made, viewed in the context of the scene, do not appeal to prurient interest. While the film explores the close intimacy between a man and a woman, in sexual terms, I do not believe that the subject is handled in such fashion as to offend any reasonable and mature man or woman. It is my opinion this film, rather than appealing to prurient interest, is a work of professional competence which explores a moral problem of genuine significance."

COLUMBIA DISPLAYS ITS 14-PICTURE FUTURE

Columbia Pictures will release 14 pictures in the next eight months, according to plans detailed by veep Rube Jackter at the company's three-day sales meeting in New York last week. In addition to Jackter, the homeoffice and field executives heard talks by prez A. Schneider and ad-pub veep Bob Ferguson.

Col's release schedule calls for the August release of Jerry Bresler's "Gidget Goes to Rome," to be followed in September by Irwin Shaw's "In The French Style," starring Jean Seberg, and "The Three Stooges Go Around The World in A Daze."

The remainder of the sked includes: October, Carol Reed's "The Running Man," with Laurence Harvey and Lee Remick; William Castle's "The Old Dark House," and Hammer Films' "Maniac." In November, "Under The Yum-Yum Tree," starring Jack Lemmon and Carol Lynley; December, Otto Preminger's "The Cardinal," which will be a hardticketer. Also in December, Carl Foreman's "The Victors," will have prerelease engagements in New York and Los Angeles going into national release in February.

Going out in January are Stanley Kubrick's "Dr. Strangelove, or: How I Learned to Stop Worrying and Love The Bomb," and William Castle's "Straight-Jacket," starring Joan Crawford. Also going into release early in 1964 are Fred Zinnemann's "Behold A Pale Horse," starring Gregory Peck and Anthony Quinn; Robert Rossen's "Lilith" and "The Long Ships," with Richard Widmark and Sidney Poitier.

New York Soundtrack

Continued from page 14

door" appellation or comparison, asked Patricia Fontaine. "I don't know any girl next door with that much money," quipped Garner. Previously questioned about the "always smiling" quotation, Garner said, "I don't know. If I had $15 million, I would do nothing but smile." Did Miss Day drink only milk? Garner thought this possible, but added, "I am allergic to it (milk)." He had never "heard her (Miss Day) say anything mean."

Kirk Douglas and **John Frankenheimer** bought **David Ely's** new novel, "Seconds," for $17,000 for coproduction starting next March . . . **Steve Parker** prepping program of five pix, including "Madeleine" and World War II story tagged "The Heroes" . . . **Melina Mercouri** to star in "The Sarah Bernhardt Story," **Walter Grauman's** first under his new indie banner, to roll in Paris next January . . . **John Wayne** cast by **Samuel Bronston** in "The Blue and Grey Nile," skedded for early 1964 production under direction of **John Ford** . . . George **J. W. Goodman** formed Hanover Co., to produce program of films, initialer to be "The Venus Package," comedy satire on space age . . . **Natalie Wood** to star in "Cassandra at the Wedding," joint effort of her Rona Inc., with Four Star and Martin Manulis Productions.

Jack L. Warner signed **Milly Perkins** for femme star role in WB's "Mr. Pulver and the Captain". . . **Jeremy Slate** will costar with **Dolores Del Rio** in "She," re-make of **H. Rider Haggard's** classic which **Jacques Charpin** will launch in December under his Quinto Co. banner in Mexico . . . **J P Miller**, who scripted "Days of Wine and Roses," will coproduce and write film version of **George Garrett's** novel, "Which Ones Are the Enemy?" for **Robert Parrish**, who will produce-direct . . . **Anne Bancroft's** next film starrer to be "The Pumpkin Eater," **James Woolf** production for Columbia Pictures release . . . **Tina Louise** set for role of a burley queen with high I. Q. in Sinatra Enterprises' "For Those Who Think Young" . . . **Daniel Mann** and **Charlton Heston** are partnered in production deal to make "War Lord," filming to start next February or March in Ireland and **Walter Seltzer**, handling producer reins.

Richard Brooks, director of "Lord Jim" for Columbia, has concluded negotiations with the Cambodian government to film principal location scenes of the pic in Cambodia. Film will star **Peter O'Toole** in the title role and begin filming in Hong Kong for two months in November . . . **Hy Hollinger** back at Paramount homeoffice after meetings in Washington with producer **Edward Lewis** during location filming of "Seven Days in May" . . . **Lee Tracy** returning to the screen after a 15-year absence repeating his role as the ex-president in UA's filmization of "Best Man."

Helen Hovey, star of Fairway-International's "The Sadist," making personals in Dallas at the Arcadia, Vogue, Jefferson, Lone Star, Big D, Casa View, Arapaho, 183 Drive-In at Irving and the Plaza at Garland.

So. Africa Filming

Continued from page 7

recently bought a 500-acre tract of land on which it put up a studio and that another stage is currently under construction. The operation is now set up to produce as well as service other companies as it did with "Zulu" and also it is actively interested in luring foreign productions to its doors, which is among the reasons the studio is backing his projects.

Herrick Trio

Titles of the Herrick pix are "Ingue," "Kalahai" and "Pretorius." Basil Keys will produce the films and Herrick will be exec producer. Terrence Young, British director who recently did "Dr. No" and has made several pix, is also a possible director for the first of the upcoming films which will either be "Ingue" or "Pretorius," the latter a war pic. It is still a good four months before the pix are due to roll, Herrick pointed out, and no casting has yet been set.

His deal with the Yank company is a package deal for worldwide distribution of the trio. The plan is to use actors of international reputation and the budgets are such as can stand that strain, he said, "Ingue" being figured for $3,000,000 and the other two for $1,250,000 each.

Herrick also noted that there are several other studios that are working there, including a 20th Century-Fox studio. They are all relatively busy he said, doing commercial films as well as features. Several ad agencies have offices in South Africa, he noted. Several local films are made there every year, with local stars et al performing and there are crews of solid knowhow, he mentioned.

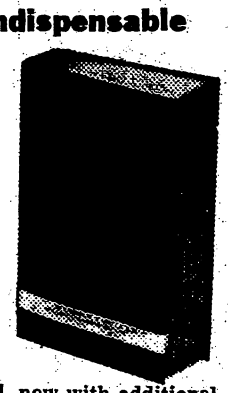
These pix play well locally, as does Yank product and that of Britain and other countries. There is no television to offer visual competition, which is a help. Most of the local films don't see exhibition in other world marts, however, although there have been a few which have been shown in United Kingdom.

It's all part of an ever-broadening vista in which the film biz has been spreading in recent years. As countries like South Africa develop, they begin to seek outside investments in a variety of industries, the picture business seemingly one of the most popular. South Africa happens to be a wealthy country, too, with all its mineral resources, and so it may prove a lure for filmmakers who are seeking capital and cheaper facilities, Herrick offered.

Coming in 3 Weeks—
back in stock at last, the indispensable

VARIETY MUSIC CAVALCADE

Musical-Historical Review 1620-1961
NEW AND ENLARGED EDITION
By Julius Mattfield
with an Introduction by
ABEL GREEN, Editor, *Variety*



EXAMINE FREE— the only book of its kind, now with additional new material covering 10 latest years. So popular that the previous edition completely sold out! New, revised edition gives a complete and up-to-date chronology of music—whether foreign or American—published in the United States, giving title, composer, librettist, publisher and date of copyright, with references to contemporaneous events. Each title is listed both alphabtically under year of publication and by date. Special section lists music publishing companies that are out of business, and the publishers which have taken over their titles.

An indispensable reference work for newspapers, magazines, music publishers, radio and TV stations, writers, critics, program arrangers, musical directors, and virtually everyone who is ever called upon to develop a musical program.

USE 10 DAYS FREE Just send the coupon below to get this unique 708-page book for 10 days' Free Examination. If you decide you want to keep it, remit $15.00 plus postage; otherwise return book, owe nothing. Mail the coupon today!

Mail Coupon to Publisher

PRENTICE-HALL, INC., Dept. 5946-JT
Englewood Cliffs, New Jersey

Please send me a copy of VARIETY MUSIC CAVALCADE for 10 days' FREE EXAMINATION. Within 10 days I will either remit $15.00 plus postage, or return the book and owe nothing.

Name .....
Address .....
City ..... Zone ..... State .....

SAVE! Send $15 with coupon and we'll pay the postage. Same return and refund privilege guaranteed.
Dept. 3.

cast insurance
Possible Rate Reduction Notice
Producers of 3 or more motion pictures within 1 year's time, may have earned substantial cast insurance rate reductions. For details: N.Y.'s largest specialist in motion picture insurance—
WINKLER ASSOCIATES, LTD.
120 W. 57 St., New York 19, Circle 7-3366

"INSTANT SYNC saved us a tremendous amount of time and gave almost perfect results."
Depicto Films Corp.
INSTANT SYNC
The Revolutionary Post Synchronization and Dubbing Process
723 Seventh Ave., New York
CI 5-1773

Sardi's East
123 East 54th St. New York
PLaza 1-6655
Sardi's
234 W. 44th ST. NEW YORK
LA 4-0707

CINERAMA INC.
ANNOUNCES
FILM LIBRARY
World Wide Footage 35mm EK Color
4650 W. Pico Blvd., Los Angeles 19, Calif.
REpublic 5-1212, Editorial

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center • PL 7-3100
DORIS DAY • JAMES GARNER
"THE THRILL OF IT ALL!"
Co-starring ARLENE FRANCIS
A Universal Release in Eastman COLOR
ON THE GREAT STAGE—"EUROPA"

BILL HENRY: FCC'S 'MR. CLEAN'

ATAS: A Credo for Employment

A statement of policy on fair employment practices to the 1,500 members has been issued by the New York Chapter, National Academy of Television Arts & Sciences.

Issued by the organization's board of governors, the statement reads: "As a medium which has a tremendous impact on the lives of most Americans, television should be in the vanguard in giving proper representation to **all groups** that make up our country. The New York Chapter of the National Academy of Television Arts & Sciences, representing a cross-section of the industry, deems it its duty to remind the television industry of its responsibility to reflect the realities of the Amercan scene by employing and truthfully representing **all** facets of our population. The advancement of the arts and sciences of television, a stated purpose of the Academy, requires no less.

"This applies especially to the Negro. There are in America Negro ambassadors, Negro judges, Negro doctors and Negro lawyers as well as Negro housewives and workers. There is no reason why television should not take pride in this fact and reflect this pride in the casting of its programs.

"All Americans must be afforded the opportunity to make their contribution in front of and behind the cameras, as well as in other areas of television, solely upon the basis of ability.

"We call upon our members and everyone else in the television industry to take all possible action in support of the spirit of this statement."

Statement is signed by Chapter president Royal E. Blakeman.

CBS Putting up 2/3 of Coin In British Pay-TV Partnership Deal

London, July 30.

Under the deal in which British Home Entertainment Inc., which is gearing to supply programming fare for toll television in this country when and if the Government gives the greenlight, is involved in a partnership arrangement with the American CBS network, BHE and CBS will jointly buy and produce theatrical properties with CBS putting up two-thirds of the money.

These properties will be available for sale to toll television in England and for free tv in the U. S. over the CBS network. If BHE picks up a property in which CBS is not interested, the U. S. network has the right to pass on that product without making any investment.

The partnership has teed off with the production of the "Royal Ballet" with Margot Fonteyn and Rudolf Nureyev. Other productions under consideration are "The Velvet Knife," the Peter Ustinov play, and "The Hollow Crown."

David Susskind, president of Talent Associates-Paramount Ltd., has been named exclusive representative for British Home Entertainment in the U. S. He'll scout properties for BHE for production either in Britain or the U. S.

British Home Entertainment is headed by Lord John Brabourne and has on its board such names as Sir Lawrence Olivier and Anthony Havelock-Allen. It's expected that the British government will give the greenlight to toll-tv sometime in 1964. Under the suggested setup, the companies controlling the wiring will be completely separate from the companies offering the programming fare.

Trick of the Week

Those Sudsville scripters may be getting too subtle. Anyhow, some folks can't tell the victims from the killers on CBS-TV's "Secret Storm."

Character Harry Crawford is due to be throttled Friday (2). He's been portrayed for the last 14 months by actor James Dimitri. An agent called Dimitri last week to tell him he had submitted him for the part of the murderer.

M-G Again Nixes Brit. Equity Plan On 'Harry's Girls'

London, July 30.

Hopes that Metro's vidseries "Harry's Girls" would return to production in this country after completing initial shooting in south of France have been dashed by Metro. Producer, it seems, is not under any circumstances ready to pay British artists Screen Actors Guild residual rights on a series produced in Britain. As result

(Continued on page 64)

CBS-TV Pacting National ARB's

CBS-TV, alone of the three networks, has decided to negotiate a deal with American Research Bureau for its national rating service. Thus CBS will be evaluating from both the ARB and Nielsen sides of the street. NBC and ABC are just going with the Nielsens.

It's CBS prexy Jim Aubrey's contention that the network can do a better job of evaluating and spotting the program trends by correlating the two services. There has been no record of a hit in the Nielsens, for example, getting a flop status on the ARBs, so to a degree one service complements the other. Hence, CBS feels the two-way spread can only redound to the web's benefit.

CHAIRMANSHIP AT CROSSROADS

By LES CARPENTER

Washington, July 30.

"Mr. Clean," also known as E. William Henry, handsome, well educated, well mannered and, at age 34, the chairman of the FCC, stands at a crossroads.

The intelligent young man of many gifts most likely knows which way he is going. For those with a heavy stake in his attitude toward broadcasting, much rests on which way.

As FCC is now constituted, it is propelled, if not gutted, by politics and the jockeying for subsequent position. The question arises as to whether men who answer the million dollar questions involving the broadcasting industry want a future in politics or in money.

Does, for example, Henry see himself, in not too many years, as governor of Tennessee or as a U.S. Senator from the state in which his hometown of Memphis is a populous part? Can he, long beyond midnight, as he dreams, see a border state governor or Senator with his tall physique, who has made the television set in everybody's living room a symbol of white knightism, taking the oath of office as President?

Or, in less of a gamble for a fine attorney, does he look ahead to the riches and the fine things that will accumulate for his daughters (one of whom is currently in Caroline Kennedy's White House nursery school) if he leaves government for a law practice with major corporate accounts?

Such questions suggest an ulterior motive behind a man who may have none—consciously. But they are, nonetheless, germane in any analysis of one of the most high-class men who ever walked into the FCC's doors.

Henry has style. More important, he has competence and Robert F. Kennedy behind him. There is, further, the self assurance that breeding combined with mental excellence can guarantee.

So is Bill Henry, the man and the chairman of FCC.

There is a difference between Henry and his predecessor, Newton Minow, also a man of vast intellect, but one of a different background, taste and ambition.

Minow's appetite for a reward from Government service, with its modest pay and personal harrassments, seemed to lie in the newspaper headline. He became a national celebrity, known by name to millions. For him, that seemed to be satisfaction, and he left for a

(Continued on page 64)

CBS, NBC Reiterate Pro-Negro Stand on Casting But Meaningful Drama on Integration Still Lacking

By MURRAY HOROWITZ

"That the Negro be adequately and accurately depicted in programs appearing on the CBS Television Network" was reemphasized in a recent memo by Mike Dann, v.p. in charge of web programming.

The short, three-paragraph memo, similar to the one issued in the spring of '62, said "The Negro should be depicted as he lives in today's society. Sensitive consciousness in casting Negroes in dramatic programs should be maintained.

"There are many Negro doctors, lawyers, school teachers, engineers, policemen, nurses, jurymen in everyday life today. We wish to maintain realism about having them appear as such in our dramatic programs." The Dann memo, circulated among CBS-TV staff producers, outside producers, and packagers and ad agencies supplying shows to the web, ended with a "Thank you for your cooperation" sentence.

In the spring of '62, Hubbell Robinson, then senior v.p. in charge of web programming, issued a similar memo, addressed and circulated among the same parties. Whole intent of the Robinson and Dann memo is to get away from the type casting of Negroes in the past, and to use Negro talent creatively in drama series, casting them in roles ranging from angels to heavies, and in-between characters.

At the same time NBC-TV program chieftain Mort Werner in a reiteration of network policy (addressed to all network producers and other interested parties) emphasizes: "producers are urged to cast Negroes subject to their availability and competence as performers, as people who are an integral segment of the national society, as well as in those roles where the fact of their minority status is of dramatic significance."

Perhaps the two series best realizing the intent of the memos on CBS-TV have been Herb Brodkin's "Defenders" and "Nurses" series. Both are N. Y. based shows and have been the pace-setters for the web, and next season out, David Susskind's "East Side, West Side" also is expected to follow the "integrated" pattern. Actor-playwright Ossie Davis, who happens to be a Negro, furnished the script for an "East Side, West Side" outing. In these shows, Negro talent is slated to receive major, as well as minor roles, as called for by scripts.

Next season, CBS-TV's "Great Adventure" series will have one episode devoted to the heroic work of Harriet Tubman before the Civil War. Miss Tubman, a Negress, was one of the leaders in

(Continued on page 66)

Gleason's 14 Scripters

Fourteen scripters have been lined up to make the "Jackie Gleason Show" funny next season on CBS-TV. The 14 for the "Great One" consist of seven regulars and seven contributors, the latter hired on shortterm, possible in and out basis.

Regulars are: James Shelton, Walter Stone, Snag Werris, Hank Ladd, Andy J. Russell, Marvin Marx and Syd Zelinka. Irregulars are: Hugh Wedlock, Al Schwartz, Bill Carr, Howard Harris, Sid Reznick, and the team of Dan Shapiro and Jerry Livingston.

CBS-TV to View Press, TV, Radio On Civil Rights

In a program of self-examination, unprecedented in the annals of network tv, CBS News has designed a program to explore the way broadcasting and the press has handled the current civil rights battle in America.

The program, slated for the night of Aug. 21, will be an hour affair, starting at 7:30 p.m. It could be called broadly "How Journalism—Press and Broadcasting—Has Handled Civil Rights News." The program will go into charges that the networks have been partial to the Negroes cause, charges made by southern and northern segregationsists, in and out of the Halls of Congress, charges that the presence of tv cameras incites riots, etc.

Charles Collingwood, CBS News correspondent, will be host. The design of the program will find Collingwood reading representative mail received by the network on its news coverage of the civil rights battle, and going over news and editorial treatment of the same issue in the press. Collingwood at one time was the man of "WCBS-TV Views the Press."

There then will be panel dis-

(Continued on page 90)

'63-'64 TV Season: What's New

NBC	ABC	CBS
Kraft Mystery Theatre (Revue Productions)	Jamie McPheeters (MGM)	Danny Kaye Show (Independent)
The Bill Dana Show (Danny Thomas)	Arrest And Trial (Revue Productions)	Judy Garland Show (Independent)
Grindl (Screen Gems)	100 Grand (Independent)	East Side-West Side (Independent)
The Hollywood Story (David Wolper Productions)	Outer Limits (United Artists)	Glynis (Independent)
Mr. Novak (MGM)	Breaking Point (Bing Crosby Productions)	Petticoat Junction (Independent)
Redigo (Screen Gems)	Greatest Show On Earth (Desilu)	My Favorite Martian (Independent)
Richard Boone Show (Goodson-Todman Productions	The Fugitive (United Artists)	The Great Adventure (CBS)
Espionage (Plautus Productions)	Patty Duke Show (United Artists)	New Phil Silvers Show (Independent)
Temple Houston (Warner Brothers)	Channing (Revue Productions)	
Bob Hope Show (Revue Productions)	Jimmy Dean Show (Independent)	
Harry's Girls (MGM)	The Farmer's Daughter (Screen Gems)	
The Lieutenant (MGM)	Jerry Lewis Show (Independent)	
	Amos Burke (Four Star)	
10 hours total	**13 hours total**	**6 hours total**

Levy's TV Series Addams-Inspired

David Levy, the ex-NBC program chieftain, has negotiated a deal with Filmways for a half-hour situation comedy series being projected for the '64-'65 tv season. It will be based on seven characters evolved by cartoonist Charles Addams, with the latter as co-packager.

Preliminary to development of the series Levy has been huddling this week with both Addams and Lee Moselle, president of Filmways. Later this week Levy goes to the Coast to conclude the dickers with Filmways board chairman Martin Ransohoff and Al Simon, head of the company's tv subsid. He's also negotiating for writers and casting. Levy will produce, with Addams serving as consultant. No title has been chosen as yet.

Editorial Hearings Got 'Sneak Previews' In 1953 On WMCA

By HERM SCHOENFELD

The surprise angle about the recessed Congressional investigation into broadcast editorializing is not that the Washington solons decided to tackle this thorny issue, but that they waited a decade to do it. It was precisely 10 years ago that WMCA, N. Y., moved to shatter the broadcaster's traditional facade of neutrality by frank on-the-air pronouncements by the station's management on the issues of the day.

When WMCA's boldness paid off with a reversal of the FCC's "Mayflower decision" against editorialization and failed to incur the predicated storm of squawks and controversy, other broadcasters took the cue and also plunged into editorialization. Currently, about 10% of the nation's 5,000 radio and tv outlets set aside time for formal editorial statements.

Editorialization has proved to be one of the primary ways for the broadcaster to dig roots into the local community. In view of the fact that many cities and towns of the U. S. are one-paper communities, the broadcasters, where they were not owned by the newspapers, have emerged as a counterbalancing voice on local issues.

Although the D. C. probe was sparked by the irritation of some Congressmen over the endorsement of some candidates by stations, this has not at all been typical of the broadcast editorializers. In fact, less than 150 stations in the whole country have taken stands in election contests. The rest have avoided this area completely, recognizing the inherent dangers in political partisanship.

Far more typical of the broadcast editorial is their firm position for civic virtue and against sin. Broadcasters have taken up the cudgels for Community Chests, more church attendance, school bonds, more parks, public safety measures, better law enforcement, etc. One metropolitan station exec came out four-square a few months ago for more cooperation among local welfare agencies in dealing with unemployment among youth.

This type of editorialization, while frequently valuable in focussing public attention on an important civic problem, are not calculated to generate much opposition among politicians and viewers. These innocuous pronunciamentos have, however, helped to entrench the broadcasters' right to make statements on more disputatious issues.

Pioneer in editorials, WMCA, under the ownership of the late Nathan Straus and currently R. Peter Straus, has also taken the lead with freewheeling on-the-air flyers for and against important public figures who have been in a position to retaliate. The station hit the jackpot when it challenged the N. Y. State apportionment law in the courts and was upheld in the U. S. Courts last year. The young Straus' maximum utilization of the station as a public forum has given rise to speculation that he is angling for a high political post.

Editorials in favor of Negro struggle for civil rights have been frequently heard on northern stations, particularly in the big cities with large Negro populations. In the south where the question is far more explosive, some stations have also dared to speak out in favor of a responsible attitude towards upholding the law. In this respect, WWL-TV, in New Orleans, has displayed outstanding courage in attacking civic business leaders for abdicating their responsibilities and leaving their communities to the mob.

The effectiveness of broadcast editorials is not easily measured, but they undoubtedly have their impact in arousing communities to action on specific issues. The danger has been that broadcasters in making editorial statements sometimes two and three times a week have diluted an influence that could be much stronger with more discriminating use.

The Washington hearings have established the fact that broadcast editorialization is here to stay. Spokesmen for the networks, chains and independent broadcasters all insisted on their right to express their convictions on the

(Continued on page 66)

What They're Saying About Option Time

VARIETY asked a group of key station operators to comment on the FCC's recent action in banning network option time. Here are some of the responses:

Mitch Wolfson, Pres., Wometco Stations: "Each time the FCC intrudes itself into the normal business relationships between networks and stations, it is, of course, a matter of concern; and it is even more worrisome when programming is involved. Censorship wears many disguises. Networks and stations, as a matter of mutual self-interest, had over a period of years evolved a relationship in network affiliation contracts, which on the whole seemed workable and satisfactory. Most stations will, of course, not try to twist the networks' tails since they realize that the essence of broadcasting, as we in the United States know it, depends on strong networks which can develop the talent and afford the facilities for creative and imaginative programming.

"I am hopeful, therefore, that the ruling abolishing option time will not have any substantial effect, and that the stations will continue their stable relationships with the networks. The networks then will not only continue but will increase their investment in and attention to programming for the diverse tastes of all segments of the American public."

Jack Harris, Gen. Mgr., KPRC-TV, Houston: "It is my feeling that there will be practically no effect on network programming during the coming season.

"I have never felt that option time was a restraint on stations. The fact that so much time has been cleared for networks is the result of the networks' being far and away the best supplier of program material.

"Over the years the syndicators have seldom come up with a product comparable to that produced by or for the networks.

"I recall that during the Barrow hearings, the syndication companies indicated it was the lack of prime time which prevented their producing first class first-run material.

"Now we will see, beginning with the 1964 season. If the syndicators do, indeed, come up with quality first-run material, then I believe there will be an increasing tendency for stations to become more selective of network fare which they will carry. However, I am not convinced this will be the case. My guess at this stage is that the elimination of option time will have minimal effects on network clearances."

Hugh B. Terry, Pres., KLZ-TV, Denver: *Where affiliate and network enjoy a relationship of mutual respect, confidence and understanding, I have never believed the 'option time' provision was important . . . thus, I see no great danger in its elimination. From a practical standpoint an affiliate is going to carry the majority of programs available from the network—that's why it affiliated in the first place. And, as always, the affiliate has the right to reject any program it believes to be undesirable and not in the best interests of its service to the community.*

"The issue at hand is not one of option time, but rather one of common sense. The affiliate must recognize the network's need for nationwide time clearance if a client is to invest his money in true network programming. This is essential to the present and future economic health of the network. The network must recognize the local station's need for programming, other than network, in every time period. This permits the station to do a good local job, to be a vital part of the community, and consequently become a stronger, more effective affiliate.

"I say let's bury option time and operate under our own Golden Rule of Television—Do Unto Others as You Would Have Them Do Unto You. The affiliate needs the network. The network needs the affiliate. Our nation needs both."

Willard Walbridge, Gen. Mgr., KTRK-TV, Houston: "The present exhumation of the option time corpse appears to me to be both unwise and unnecessary. The day is long gone, if indeed it ever existed, that networks would say—You must take this program because it is in option time. In more than 20 years of dealing with all three networks, there has not been one single instance of this in my experience.

"In the delicate balance that exists in the relationship between station and network, option time is the fulcrum on which it rests. The balance is maintained by mutual need. The network remains the primary source of programming with resources far beyond the capabilities of the station. The station is the licensee, and, as such, is the well-established final word on acceptance.

"The test of the efficacy of this arrangement lies not in legislating more comprehensive option clauses, nor in throwing out the clauses and thereby inviting chaos. The fact is that most, if not all stations in the United States take more time from networks than the past or present option hours require. We do it because this avails us of the best method of getting proper public attention in our program flow. We weigh the strength of what is available elsewhere, what we can produce ourselves, and what the network offers, and predictably it comes out that networks offer greater diversity and quality.

Harold Essex. WSJS-TV, Winston-Salem: The responsible telecaster is not going to let the elimination of option time make any difference in his efforts to program his station, to the best of his ability, in the public interest.

"The problem may come from those operators who see in the deletion of option time an opportunity to fatten the cash register. It is quite possible that many good, but low rating programs in the educational, cultural and public affairs categories will not get clearances on some stations now that the 'must' of option time is no longer there.

"Should this come about, the Commission may have defeated itself in its zeal to improve programming.

Harold Grams, Gen. Mgr., KSD-TV, St. Louis: *"It is my opinion the new option time ruling will have no effect on programming. What more can I say?"*

Bob Dillion, V.P., KRNT-TV, Des Moines: "In my opinion, the option time ruling will have little, if any effect in most markets in the near future and very little in the long view. I believe stations will clear about the same amount of network program time that they have in the past. Most stations in he past have preempted network programs in option times in order to schedule programs, particularly in the public interest, and I believe they will continue to do so.

"I believe most stations find it difficult to produce, on a regular basis, many programs which are good enough to stand up against the competition, nighttime especially, and most stations find it difficult to buy programs which can compete. Thus I don't believe the stations will be able to wisely program very much more time than they do now.

"It seems to me that lack of available local program content, lack of local personnel time and ability to produce, and lack of quality programs to buy are important reasons for my view that little change in programming will be brought about by the new ruling."

Otto Brandt, V.P., Crown Stations: "Network option time, schmetwork option time—what about station option time?

"The lamentable aspect of the demise from the station's point of view is the simultaneous abolishment of station option time. That area of the schedule that until now has had built around it a high fence with a hands off sign plainly in view. Now the entire schedule is fair game for the networks. True, the station has theoretic control, but the facts of network-affiliation-life are such that life is bound to become more complicated—and ironically, without any drastic programming changes taking place.

"Furthermore, during the past several years I can't recall a single network program-clearance discussion during which the network has even mentioned the words network option time.

"Makes you wonder."

Ward L. Quoal, Exec V.P., WGN-TV—"In my opinion, the ban on option time, scheduled for implementation on Sept. 10, will have very little effect in the customary relationship between the three networks and their respective affiliates.

"In previous broadcast assignments while in the employ of network affiliates, I have testified before Congressional committees in behalf of option time. Even though a major portion of my responsibilities today embraces the management of a non-affiliated television station, I still believe strongly in option time.

"I do not see how you can have a network without it or at least without some working arrangement with affiliates so that the network is sure of its position in making sales commitments for programs in particular time periods to advertisers. If it were not for the substantially harmonious relationship which exists today between the networks and their respective stations, the ban on option time could be very disrupting and could decimate much of the approaching program schedule especially in the public affairs area.

"Network programming, however, has been good and is improving constantly and affiliates are happy with it. That is why very little effect, if any, will manifest itself, at least in the initial period of the implementation of the ban.

"We at WGN television are in an unusual position in regard to this development. First of all, we believe the networks need option time and we have, therefore, supported it, a view 180 degrees removed from most, if not all other, independent stations. Also, with our highly competitive program schedule in this market, there have been periods in the last few television seasons when we have captured a larger share of the audience

"Certainly, we will not solicit network program traffic. As a practical matter, our schedule is firm for the '63-'64 season. However, any station obviously would covet some of the network vehicles, so we are not going to make a statement that we would never be interested in one or more of these programs if they did become available.

Paul Morency, Pres., WTIC-TV, Hartford: *"I am not at all certain what the effects, if any, the new ruling on option time will have on the tv industry. We have always tried, and I think on the whole successfully, to reach agreements as to network programs carried in consultation with the network rather than by the enforcement of any rigid rules. We have found this method works out much better for both parties.*

"For the whole program schedule to be effective we certainly must have the great network programs, and the wonderful news coverage in depth which only they can provide. To have a complete program schedule we must include then, the local production, local news dissemination, and the other important local events and problems.

Donald Swartz, Gen. Mgr., KMSP-TV, Mpls.: "Network option time, in my opinion, is in the public's interest. An individual station must look to suppliers for diversity in programs by the network or independent producers.

"Prime time program development, being most important to the long range plans of an individual station, has been best served by the networks. The networks have been willing to sustain the financial burden of program development, therefore the

(Continued on page 40)

Looks Like France's Second Network Only A 'Token' Gesture

By GENE MOSKOWITZ

Paris.

That also-ran story, about the new second station for the state controlled television here, now gets another fillip due to recent revelations. Yes, it will still bow in April '64, after several years of false alarms, but it looks like it will be a token affair, and cover only a small part of the country, for some time after its bow.

Minister of Information Alain Peyrefitte, under whose aegis the governmental radio and tv arm, Radiodiffusion-Television Francaise operates, recently made the familiar notation that the new Channel will tee off in '64 and that Paris will even have some token programs at the end of '63. But he admitted that a long delay would be in store before it could service the whole country.

Actually it is estimated that at the rate things are going it will take seven or eight more years to cover all of France. In '64 Paris, Lille, Lyon and Marseille will tee off to tap the most densely populated and set owning sections. But that will only represent about 1,640,000 receivers able to get it out of the over 4,000,000 in operation.

Add to that deterioration that could ensue to sets with new channel additions. They could rust or become obsolete by the time the section of the country is able to get the second channel. And it will need 115 big emitters to cover the same territory served by the present station with 44.

Main problem has been in the financing, making the RTF go-ahead piecemeal instead of being able to have a definite overall work sked that would have made advancement easier. Actually, the much discussed and written about station has not even officially appeared as such in the governmental official journal. It is only mentioned as an adaptation of a 625 line definition in the wavelength setup allocated to France.

The present station has 819 lines but new lineage was adopted for easier exchanges with other countries. But no actual treasury loan has been set up for it and there is only one emitter extant, used for experiments and aligning currently building emitters for the coming web.

Put Off Since '59

To go back a bit, the new chain was first announced in 1959 for autumn of that year. Then came the reversal and note that it would be '60, and then '61. Finally in '61 the principle of a loan was devised by the Council of Ministers to have it an operating realty by '63.

But now, after some early '64 tries, it will have three hours a day in April '64, with five hours on Sunday (this 23 hours weekly is about half the original web beamings) for Paris, Lyon, Lille and Marseille. What happened was that funds were not forthcoming and the RTF used up its reserves and put in its electronic orders only in late '62.

For '62-63 the amount to the second web planning was $46,600,000. So it did not give enough for personnel, programming handouts low a true timetable, thus bringing on the longtime span between the actual start and the final serv-and for materials to be able to folicing of most of the country. There are also dead area bugs to iron out in the sections that will be able to get the new station.

Added to these problems was the spat between film producers and tv people. Former wanted more vidfilm work, more French films shown on tv and a chance to balance bad biz by more income from hiked video programs coming their way. Some has come but not enough.

It is still not clear whether there will be a commercial and advertising opening in the pending station. It is felt that financial gaps will call for it. Meanwhile it is being talked up as complimentry to the present one via more entertainment series, newscasts etc., but still being weilded as a public service adjunct rather than a free wheeling show biz arm.

Present station has seen some freer newscasting and brighter visual coverage as well as more, if still small in volume, good dra-

(Continued on page 66)

THE CHAIN GANG SPEAKS UP

By DONALD H. McGANNON
(President, Group W)

Although Group ownership has been with us for many years, it has not been properly or fully defined, especially as to its potentials and responsibilities. I am glad to express at least the attitude of Group W—the Westinghouse Broadcasting Co.—in the increasingly critical area.

Broadcasting opportunity, expressed most simply by the number of licenses available to a Group, is a thing dynamic, demanding, precious, perishable. It is ever evolving, never still—can never be totally or perfectly fulfilled. The raw material of time is fleeting, the minds and hearts of people are unquiet; hence, the challenge — the responsibilities—are broad in scope and magnitude.

From one point of view, the privilege of having multiple licenses substantially broadens the economic base of operation. At this point the opportunity of the Group owner begins to take shape and meaning.

It is our belief in Group W that multiple licenses mean more than just an added coupon clipping process. Extra profits coupled with the opportunity of compound creative staffs and personnel means added broadcast potential. This is peculiar to multiple ownership, stemming from the complex station base; as a consequence, in our belief, it is a concomitant responsibility. We don't believe a Group owner can just sit on his potential—he must as a responsible and enterprising broadcaster strike out for the new and the good.

Thus, Group ownership occupies a strategic position between a network on the one hand and a single station on the other. A network is national in scope and direction. It cannot and should not attempt to direct its strength to the individual community. The network shares with the Group only one advantage: the resources in money and manpower are more extensive than those of the single station.

But the network lacks the specific community attachment of the Group-operated stations. In programming and other areas, the network must operate on a kill-or-cure economic base that applies to several hundred stations, in disparate communities, across the nation.

Achieving Common Philosophy

A single owned station can act in the interests of the community much as a Group station. Economics restrict it to doing little more than an excellent local job. A multiple owner can utilize the service of a vast creative manpower pool in achieving a common philosophy, in enhancing the basic, local service, and in securing talent or processing programming that would not be feasible for one station. Thus, the integrity of the station Group is based on broader economics and regional perspectives.

Let me illustrate how, in the past several years, we believe a higher level of service to the public was achieved in various ways at Group W.

1) Personnel: We have collected at the corporate staff level an outstanding experienced group of broadcasters, dedicated to pioneering new and ambitious goals for the art. They are men who enjoy working in an atmosphere that represents a national cross section and dimension but also approaches a small, intimate, executive atmosphere in which they can freely and effectively voice creative ideas and suggestions. The most direct realization of their worth is the counseling, advice direction, trouble shooting, etc., made available to the individual station whose broadcasting effectiveness is, accordingly, that much improved.

Similarly at the station level within the Group—where job functions are the same as in any other station—the competitive verve and opportunity to achieve advancement afford higher opportunity and appeal for experienced personnel who represent a powerful totality in attacking any creative or management problem. It was just such a Group that planned and projected the programming concept of Mike Wallace in the first instance, then the successful Allen Show and now the upcoming Mike Douglas Show. It is these station people, with their new found and expanded experience, who are now directing these endeavors.

I have used programming as an easy illustration of the great values and outstanding manpower available to the Group—similar opportunities exist in engineering, sales promotion, fiscal, public affairs and management.

2) Group Projects: The limitation of staff, money, and facilities sometimes hampers or destroys a fine creative programming concept. In order to overcome this, a Group operation is often able to attract talent that would otherwise be unwilling to do a show for exposure in one community. The Group is also able to finance an effort that would be infeasible for a single station. The net results is, in my opinion, a whole new area of programming flowing from Group operation. Let me give you a few examples:

a) The Children's Specials

These are a series intended to have broad application for the many age brackets of children's audiences, as well as adult's. Most prominently, they have included:

"Magic! Magic! Magic!" featuring Julie Harris, Zero Mostel, Melbourne Christopher
"First Concert" with Robert Shaw and the Cleveland Symphony
"Black Nativity" in cooperation with Gospel Inc.
"People and Other Animals"—Jane Fonda, Bobby Morse, Ivan Sanderson
"Baird's Eye View"—Bil & Cora Baird

b) Public Service Conferences

Several years ago, in order to try to find a higher level of discussion and exchange in a totally non-competitive area, Group W undertook an industry-wide seminar for the purpose of exploring new ideas, attitudes, techniques, etc. in the field of local public service programming. So far, four of these have been held with the fifth coming up in the fall of 1963. It is hoped that some industry value came from these meetings. WBC justified this considerable expense and undertaking through the experience and learning gained by the staff and station personnel of its own organization.

c) The Steve Allen Show

As I mentioned above, this was born of the planning and deliberation of the creative people of the WBC organization. It is predicated upon the need for programming of the five WBC tv stations and precipitated by the decline of feature film products and the serious limitation of new firstrun material for local syndication. The Steve Allen Show is now in 41 markets and doing very well in audience acceptance. The undertaking also affords a new outlook for talent, performers and creative people beyond the traditional three customers and their suppliers. Such a project as this, multiplied many times among similar situations present within the industry spell out a significant stimulant for new talent and the vehicle by which local talent can move into the national bloodstream of the industry.

d) The Mike Douglas Show

This was also a part of the program planning that created the Steve Allen Show. In this instance, however, the plan was to bring a high level of production and star value to one community. It would cost more than would normally be the undertaking for a local show in order to develop a vehicle for use beyond the original station. Such a plan obviously cannot be achieved by an individual station. The Mike Douglas Show has been very successful locally and will very shortly be made available to the other Group W stations and to stations outside the Group.

e) The Washington and Foreign News Bureaus

These bureaus supply a national and international news service to the WBC radio stations and affords these stations the opportunity to treat global and national questions through the statement and persons of individuals well-known within that community. Group W is the first multiple owner to establish such bureaus. They are costly, but have been extremely successful and have more than justified their cost in light of the service to the six radio stations alone. They also complement the news coverage of the five group W television stations. Our reporters have made virtually every Presidential trip since 1958. They broadcast a multitude of live programs from the last two Presidential conventions and accompanied the candidates on their harrowing campaign trips prior to election. Many other facts of this journalistic effort could demonstrate the significance and importance of such activity.

f) Special Radio Projects

A substantial group of radio projects including: Helen Parkhurst's, "Growing Pains," Bergen Evans', "Of Many Things," "The Voices and Sounds of World War II," "Africa—Peace Corps Plus One," Series on "Alliance for Progress," documentary on alcoholism, "Here's How," documentary on schizophrenia, "Twisted Minds," a series on "The National Purpose," and many others afforded to our radio stations and non-WBC stations a degree and quality of programming that couldn't have been achieved without the combined resources of a group of stations being applied to the task.

g) Communism

The subject burns brightly in everyone's awareness and recently an arrangement was made with Time, Inc., to utilize a primer entitled The Meaning of Communism as the basis for a television series. Professor Marshall D. Shulman, Professor of International Politics, Fletcher School of Law and Diplomacy, will do 21 one-half hour programs for television on this subject. The series will be more than just passing treatment; ultimately, perhaps, it will be considered tutorial in effect. This will be a Group W project.

There are many more instances that I would like to cite but I think that these establish the basic premise: a Group of stations has the potential of achieving higher levels of programming than an individual station while sacrificing none of the close community identity of the individual stations. We have further found it to be a responsibility, one which we welcome. There are many other areas applicable to the advertiser and agencies that are the result of Group activities. This results in a common philosophy which is an assurance to the advertiser of the context in which his message will be presented. It also involves a matter of standards, commercial content and frequency, which in the case of Group W is often more stringent than industry codes) and, finally, continuity acceptance.

These are important elements aimed and designed at not only respecting the public interest but also using these media in a manner that will realize their greatest advertising potential. It is a series of substantial assurances to the advertiser of the effectiveness of his purchase.

I have read and heard about the alleged leverage that Groups have in dealing with networks, etc. I reject this because it is untrue. Group W is affiliated with all three networks. Our contracts are standard. We preempt network shows for the presentation of editorials and public affairs features, but beyond that, our clearance record is as good as many or most of the industry when consistent with the public interest. Group W feels it is important that as a Group it must not be subservient but must speak out on important industry issues. However, this conviction is in no sense anti-network and is highly in favor of three strongly competitive tv networks and the previously workable system of option time, as long as it would be limited to three hours in a given time segment.

Our dealings with other elements of the industry is on an arm's length basis with no group discounts given nor preferential concessions sought. In my opinion the impact, value and effect of the Group, despite its substantial age, has not been realized. I think it has to take its proper place in the industry and fulfill its proper contribution to the industry. Multiple ownership affords a broadened privilege and in an industry as dynamic as this, such occasion and opportunities must be captured. I can warrant that such undertaking as Group W has engaged in over the past several years have meant an enhancement of all of our opportunities, including the financial.

By WESTON C. PULLEN JR.
(President, Time-Life Broadcast, Inc.)

Today, in both radio and television, so-called "group operators" are licensed to own and operate more than 1,400 broadcast facilities—a third of all commercial television stations and 25% of the radio outlets. By and large, the group operators—although the term sounds suspiciously like some sort of sinister syndicate—have established excellent records of public service, as testified to by that very recent FCC Chairman whose accolades to the broadcasters were not exactly strewn like rose petals in our paths.

The value of a group operation lies in that hoary equation, "The whole is greater than the sum of its parts." Just as Army divisions in the field draw on Army headquarters for elements which add to their efficiency (although front-line troops will tell you in no uncertain terms where to dispose of a theory like *that*), so do group-owned stations receive support and sustenance from their group headquarters, and vice by all means versa.

From government, there is seeming harassment of group operators, and hence a challenge to the concept under which they operate. We believe this attitude is a hangover from the days when political philosophy equated bigness (of anything but government) with evil. Today, the world of business and the world of communications is enormous and complex; huge and multi-faceted organizations like General Motors, Procter & Gamble, RCA, DuPont, General Electric and many others have demonstrated beyond dispute that size and efficiency complement rather than battle each other. Astronaut Cooper would not have orbited far if NASA had chosen its contractors from mom-and-pop electronics manufacturers. It takes a Rip Van Winkle to argue that bigness equals monopoly.

A Third Force

In the broadcasting business, multiple owners can be a much-needed third force between networks and individual licensees. I believe they are the best hope of challenging network power and innovation; group operators can provide more services than can single stations, and they can add to the texture of their local television and radio services many threads of broadcasting service that might otherwise never be available to their audiences.

Time-Life Broadcast, for instance, maintains a full-time Broadcast News Bureau in Washington. So do the networks. Their manpower is greater; they are better equipped to relay instantaneously the top national and international stories that originate in the Capital. But those stories must be of equal interest to all the network's affiliated stations and their audiences; network news judgments are predicated on a national audience.

What happens to those dozens of daily developments

(Continued on page 49)

Operation Countdown

By JIM KITCHELL
(NBC News Director)

Cape Canaveral.

Like the man says at the corner Gulf station, "Cape Canaveral—turn left about five miles—just follow the line of tv trucks, they'll get you there." When it comes to major space flights these days, the man is right about the tv trucks for it looks like a massing of television equipment and troops for a royal review. Some of the latest equipment in the line of small cameras, portable video tape recorders, special long lenses, camera mounts and what not pass through the gate at Cape Canaveral. In a sense it is a royal review; one for the master of our very existence—the television viewing public.

It hasn't always been this way at the Cape. There was a time not very long ago when the mere mention of a television camera made the Provost Marshall break out in a cold sweat. Back in 1956 NBC News presented the first coverage of a missile launch from Cape Canaveral—It was ATLAS #2 and ended its flight after approximately 30 seconds in a spectacular explosion. With the telecast of this piece of newsfilm several hours after it happened, the battle lines were drawn. The American people began to learn what half of the state of Florida already knew; that big skyrockets were being launched from a triangular sand bar jutting out into the Atlantic Ocean. A battle of wits started between the press corps and those stuck with the job of trying to hide the launch of 70-foot tall giants that rattled windows 20 miles away when they took off.

Of course, in those days advance launch schedules were not the type of information given to the press types, so they were left to their own devices for acquiring the information.

Typical of these was the encounter I had with the friendly manager one night upon arriving at one of the two existing motels in Cocoa Beach. "Hi, Henri, who's in town?" The reply included the names of several top engineers from the company that built this nation's first ICBM. Having digested this information I decided to retire with the comment that I was tired and would like to leave a call for 7 a.m. The response was unexpected, "Jim, I think you ought to get up earlier." Having acquired this piece of intelligence that a launch was due the next morning, I pushed ahead: "Let's try 3 a.m. then, Henri." "That's a little early" came the reply. "Well, what time should I get up?" I queried. After examining the call list at the switchboard I was told that five o'clock would be a lovely time to take a stroll on the beach and study the beauties of the view. I trotted off to bed secure in the knowledge that I would not miss a story.

Several harrowing experiences during the next few months such as being chased over the sand dunes by air police in jeeps with loaded guns, and helicopters which hovered overhead in order to stir up the sand around our

(Continued on page 49)

Radio Plays More Meaningful Role As 'Instant Show Biz'

By ROBERT HYLAND
(Gen. Mgr., KMOX, St. Louis)

St. Louis.

Radio, the senior electronic medium once written off as the declining voice of the past, is proving that it is, instead, the growth medium of the future. It has demonstrated what many individuals are called on to prove: that through adversity comes strength, self-knowledge and a new sense of direction.

Radio is bigger than ever, and its dynamics know no bounds. It's bigger in audience, bigger in the plans of the advertiser, and, most important of all, bigger in community influence.

Far from being eclipsed by television, radio has refused to become merely the sound of a talking picture or a fringe supplement to an advertising budget. Radio is a giant in the prime of life, and it comes closest to being the indispensable medium to both listeners and advertisers.

Why this strength and vitality in the face of the formidable combination of sight and sound offered by television? What lies behind the change from a medium on the defensive to a medium on the move? The answer is significant to all media, for it is not found in better promotion, better public relations, or even in more sophisticated selling efforts. The answer to radio's response to the challenge of television is simple: the medium is producing a better than ever product.

The "Golden Age" of radio is not the era of Jack Benny, Amos 'n' Andy and Charlie McCarthy. It's now. To describe the radio programming that makes up this "Golden Age" cannot be done simply. Today's radio programming, both network and local, cannot be labelled like television programming. It's not possible to say 1964 will be "the year of talk and information programs," or "the good music year," as one might say "the year for situation comedy" or "the season for westerns" on television.

Therein lies one of the major factors in radio's resurgence. For, where television's status is primarily a reflection of the ebb and flow of network offerings, the vitality of radio is largely attributable to its responsiveness to local community interests.

Network radio, with its unparalleled ability to provide instant worldwide news coverage and entertainment features on a "big name" level, remains a keystone in the radio structure. And the supplementing of these network strengths with a variety of creative, locally-oriented programming provides a complete service few communities could do without.

At KMOX Radio, we are well into our fourth year of information programming, in which more than 50 prime daytime hours are devoted every week to discussion with listener participation, of topics ranging from Red China to teenage curfews. Our information programming, at its inception, was regarded as a mere "straw in the wind." But this initial acceptance of programming of substance has snowballed to a popular format now in use from coast to coast.

Formula That Gratifies

Information programming is, in itself, no easy formula to radio success. To win audience, information programming must be planned with care and deep knowledge of one's community, and watched closely and consistently from the management level. But if done properly, it can bring gratifying results, in audience acceptance and increased station stature.

Our KMOX program schedule recognizes a great fact of life in America today. Our better educated, better informed, hungry-for-knowledge listening public is ready to accept programming that would have been regarded as impractical and visionary 10 years ago.

Today's housewife is as interested in, and frequently more active in, community, civic and political affairs as her husband. She is concerned with taxation as with child care, and as eager to expand her cultural horizons as she is to prepare meals her family will enjoy. Our programming further recognizes the fact that American

(Continued on page 64)

Estimated Weekly Network TV Program Costs: '63-'64

Nighttime and Daytime Overall Costs Include: Production Expenses, Actors, Musicians, Writers, Freelance Directors, Set Construction, Royalties, Agency Directors

COSTS DO NOT INCLUDE TIME CHARGES OR COMMERCIALS

Figures Are Gross—Including Agency Commission

Agencies listed by initials: Batten, Barton, Durstine & Osborne; Bozell & Jacobs; Benton & Bowles; Campbell-Ewald; Campbell-Mithun; Carson-Roberts; Cunningham & Walsh; Doherty Clifford, Steers & Shenfield; Donahue & Coe; Doyle, Dane, Bernbach; Dancer, Fitzgerald & Sample; Erwin, Wasey, Ruthrauff & Ryan; Foote, Cone & Belding; Fuller, Smith & Ross; Guild, Bascom & Bonfigli; Knox-Reeves; J. Walter Thompson; Kenyon & Eckhardt; Keyes, Madden & Jones; Lambert & Feseley; Lennen & Newell; McCann-Erickson; Meldrum & Fewsmith; MacManus, John & Adams; Norman, Craig & Kummel; Needham, Louis & Brorby; Ogilvy, Benson & Mather; Papert, Koenig & Lois; Reach, McClinton; Sullivan, Stauffer, Colwell & Bayles; Tatham, Laird; Warwick & Legler; Young & Rubicam.

PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER
ABC Midday Report With Alex Dreier	ABC	$ 3,600	Participating		Dwight Bischel
ABC's Wide World of Sports	ABC	46,000	American Gas P. Lorillard Gillette Bristol Myers	L&N L&N & Grey Maxon DCSS	Roone Arledge (Exec)
The Adventures of Ozzie & Harriet	ABC	59,000	American Gas American Dairy Green Giant	L&N Compton Burnett	Ozzie Nelson
Alfred Hitchcock Hour	CBS	130,000	Participating		Joan Harrison Norman Lloyd
Alvin Show	CBS	16,000	Participating		Ross Bagdasarian
American Football League	ABC	52,000	American Gas Gillette Goodyear Lincoln-Mercury P. Lorillard	L&N Maxon Y&R K & E Grey	Roone Arledge (Exec)
Amos Burke	ABC	125,000	Menley-James Pontiac Liggett & Myers Union Carbide Polaroid P&G Block Drug Remington	FCB MacM, J&A JWT Esty DDB Compton SSCB Y&R	Aaron Spelling
Andy Griffith Show	CBS	62,000	General Foods	B&B	Aaron Ruben
Andy Williams Specials (12)	NBC	150,000	S&H Green Stamps	SSC&B	Barnaby Productions
Art Linkletter's House Party	CBS	33,000	Participating		John Guedel
Arrest & Trial	ABC	171,000	Liggett & Myers Ford Union Carbide Shick Colgate Libby Armour Remington Polaroid Goodrich	JWT JWT Esty NC&K Bates JWT FC&B Y&R DDB BBDO	Revue
As Caesar Sees It	ABC	62,000	Con. Cigar	PKL	Leo Morgan
As The World Turns	CBS	3,500 (per segment)	P&G and Participating	Y&R	Allen Potter
Beany & Cecil	ABC	11,000	Mattel General Mills	C-R DFS	Bob Clampett
Bell Telephone Specials	NBC	146,000	Bell System	N. W. Ayer	Barry Wood
Ben Casey	ABC	130,000	Alberto-Culver P&G Brown & Williamson Noxzema Bristol-Myers Quaker Oats Armour	Compton B&B Bates SSCB OBM JWT FCB	James E. Moser
Beverly Hillbillies	CBS	59,000	RJ Reynolds Kellogg	Wm. Esty Burnett	Paul Henning Al Simon
Blue-Gray Game	NBC	52,000	Gillette Chrysler	Maxon Y&R	
Bob Hope	NBC	250,000	Chrysler	Y&R	Revue Bob Hope Enterprises
Bonanza	NBC	141,000	Chevrolet	C-E	David Dortort
Breaking Point	ABC	130,000	Alberto-Culver Brown & Williamson Colgate Armour Block Drug DuPont	Compton Bates Bates FCB SSCB N. W. Ayer	George Lefferts
Bugs Bunny	ABC	16,000	Deluxe Reading Louis Marx	Zlowe Bates	Chuck Jones Fritz Freleng
Bullwinkle	NBC	9,000	Participating		J. Ward Productions
Calamity Jane (Special)	CBS	225,000	Lipton	SSCB	Bob Banner Assoc. in association with Burngood Prod. & CBS
Candid Camera	CBS	63,000	Bristol-Myers Lever	Y&R JWT	Bob Banner
Captain Kangaroo	CBS	10,000	Participating		Dave Connell Jon Stone
Casper Show	ABC	16,000	Mattel Sweets Co.	C-R Henry Eisen	Harvey Films
CBS News—Evening Edition with Walter Cronkite	CBS	10,000	Whitehall Philip Morris P&G	Bates B&B B&B	CBS News
CBS News—Morning Edition with Mike Wallace	CBS	2,000	Participating		CBS News
CBS News with Douglas Edwards	CBS	10,000	Participating		CBS News
CBS News with Harry Reasoner	CBS	2,000	Participating		CBS News
CBS Reports	CBS	90,000	Travelers Ins. and others	Y&R	Fred W. Friendly
Challenge Golf	ABC	16,000	Nationwide Insurance Lincoln-Mercury	Sackheim K&E	Revue
Channing	ABC	130,000			Jack Laird
College Football Kickoff	CBS	9,000	Prestone Barbasol	Wm. Esty Wm. Esty	CBS Sports
College Football Scoreboard	CBS	4,600	General Mills Vitalis	K-R DCSS	CBS Sports

(Continued on page 44)

H'WOOD: $200,000,000 TV RIDE

Man on the Run

Walter Cronkite offers a fairly typical example of how the hot network newsmen are spending their summers before buckling down for the tough competitive season ahead (in the case of Cronkite facing up to an expanded half-hour CBS-TV cross-the-board (7-7:30) show.

If Cronkite is conspicuously absent these days from his quarter-hour evening news strip, it's hardly because he's summering at Nantucket (although he did have a crack at this earlier in July before being called back for the "Town Meeting of the Air" satellite show), but because he's now on Normandy Beach with producer Fred Friendly and President Eisenhower preparing the Normandy invasion hour for "CBS Reports."

What about the balance of the summer "dog days" for Cronkite? Nothing much to speak of, except for a swing of London, Paris, Verdun, Berlin, Vienna, Belgrade, Cairo, Athens, Israel, Amsterdam, Prague and Zurich for shooting on next season "20th Century" series—plus a side trip to Sarajevo for the '64 series commemorating the 50th anniversary of World War I.

ABC Radio's 'Menu for Murder' Bid to Recapture Drama Glory

By HERM SCHOENFELD

Network radio, which came back from the dead to become a humming, but smalltime operation again, now is dreaming of recapturing its lost glories. At ABC Radio, the comeback feeling has been so strong that the web is now venturing into the production of drama, a field which radio long ago deserted to the visual might of television.

Now, according to ABC Radio programming chief Bill Rafael, there is a changing temper in radio audiences which permits programming elements beyond music and news. In fact, the click of several all-talk stations around the country was the tipoff that the public might even go for dramatic dialog.

Hence, ABC Radio has come up with project for a nightly dramatic series under the overall title of "Menu For Murder." This series, which is slated to bow in the fall, will be made available exclusively to the web affils on a syndicated basis since this move into drama is too drastic for a regular network feed.

In rounding up a stable of eight scripters who will churn out the nightly dramas, Rafael has had some difficulty in finding writers with experience writing for drama. Except for some shows being produced in Australia and being marketed in the U. S., the art of radio drama has become virtually extinct. That goes both for the writers, whose knowledge of sound effects has been atrophied by tv, and the thespers, who think they have to ham up their voices to register through the microphones.

Rafael has already fed some sample dramas to the affils through closed circuit lines and has received acceptances from about 50 stations. The affils are being charged 20% of their network hourly rate for the show.

"Menu For Murder" will be a late night series running 50 minutes starting at 10:05 p.m. It'll be a complete drama in a mystery groove each night.

CBS-TV Wraps Up Lotsa Bowl Coin

On the CBS-TV sports card, web wrote biz on bowl games and features accompaning its football series telecasts.

P. Lorillard inked for one-eighth sponsorship of the Bluebonnet Bowl, Gator Bowl and Cotton Bowl, Dec. 21, Dec. 28 and Jan 1, respectively. United Motors Service Division, of General Motors, signed for one-quarter sponsorship of Bluebonnet, Gator and Cotton bowl games. Same bowl games attracted one-eighth sponsorship of Carter Products.

Carter Products also signed for one-third sponsorship of "Pro Football Kickoff." General Mills signed for alternate week sponsorship of College Football Scoreboard starting in September. Bristol-Myers signed for the other alternate weeks.

Red Buttons Series

Hollywood July 30.

Red Buttons returns to tv after a long absence to head up his own half-hour situation comedy show for the '64-'65 season. Deal was closed by Mort Werner, NBC-TV program chief, with General Artists Corp.

Kay Medford of the N.Y. stage will have the femme lead and Don Appel is now preparing the pilot script.

ABC-TV Daytime $18,000,000 Spurt For Single Month

ABC-TV's daytime business is even hotter than the weather, chalking up a sale a day during July for an overall monthly gross of about $18,000,000. That compares with the $7,000,000 in orders for the web's evening lineup during the last month. Nighttime biz, which traditionally slows down in July, was $1,000,000 ahead of last year's July sales while daytime was over $2,500,000 ahead.

Daytime surge is keyed to the fact that ABC-TV will have three premium-priced shows next fall in "The Price Is Right," "Trailmaster," and "Tennessee Ernie Ford." These shows command about $4,000 per-minute compared to the $2,600 minutes in the other daytime shows.

Advertisers who have bought into the premium priced shows include Simoniz, Beechnut, Shulton, Bristol Myers, General Foods, Corning Glass, Block Drug and Coats & Clark. Much of this money represents business coming to the web for the first time or shifted out of other networks. Lever Bros. transferred a $1,000,000 order from NBC to ABC for "Trailmaster," which is "Wagon Train" repeats retitled, and Reddi-Whip moved money from CBS to ABC.

Advertisers recently signed for their first ABC-TV daytime campaigns include Alberto-Culver, Beechnut Gum, Bondex, E. L. Bruce, Exquisite Form, Hubley Toy, Maxwell House, Kimberly Clarke, Plough Inc., Quaker Oats, Seven-Up, Shwayder Bros., Waterman-Bick and Ocean Spray.

ABC-TV's nighttime biz during the past month has come via buys from Chesebrough-Pond, Procter & Gamble, Brown & Williamson, Sherwin-Williams and Max Factor. The web's news shows have also been getting good buyer reaction. Purex has picked the tab for the five-minute daily strip with Lisa Howard titled "News With a Woman's Touch." Sunoco has renewed its alternate nightly sponsorship of the 11 p.m. news with Murphy Martin with Brown & Williamson and Abbott Labs buying the other night. The 6 p.m. news show with Ron Cochran is also in a good sales position with about a dozen different sponsorship participations.

MAJOR STUDIOS' ENORMOUS STAKE

Motion picture companies now gross over $200,000,000 from television programming, according to Bill Fineshriber, who directs the activities of the tv film export committee of the Motion Picture Export Assn. of America.

The "200 - odd million dollar gross . . . from programs only . . . is derived from three sources," according to Fineshriber. They are: "sales of telefilm and feature pictures on the U. S. networks, syndication of telefilm and features abroad." Fineshriber estimated gross for '63-'64 encompassed the motion picture companies belonging to MPAA. Only pix company which could be classified as a major in the pix biz that's out of MPAA is Walt Disney. There are many indies and minor companies, though, that don't belong to MPAA, a factor which would increase the estimated $200,000,000 gross for '63-'64.

In Fineshriber's report to the MPEAA tv film export committee on his six-week tour of European markets, he stressed the importance of tv program sales abroad in the overall economic pattern of the association's member companies. He pointed out that during the '63-'64 season, MPAA companies will supply 26 hours of programming weekly on the national U. S. networks, which, he called "well over a third of all prime-time programs on all three chains.

Above and beyond the $200,000,000, there are other biz ventures of member MPAA companies, as tabulated by Fineshriber: ownership and operation of tv stations and dubbing studios, making of tv commercials, representation of foreign stations as time sales agents, rental of their Hollywood studios to outside tv producers.

Fineshriber said that while the gross income from foreign sales as yet constitutes a comparatively modest share of the total receipts from television, its contribution to net profits is vital to the economic health of all the member companies. Hence, he said, the necessity for continuing development of the export market.

Among the foreign market areas Fineshriber observed, Europe remains far below its great potential as an outlet for U. S. telefilm. Despite growing set saturation in every country and the establishment of additional telecasting channels, the number of hours actually programmed is increasing very slowly. Government and quasi-governmental monopolies in charge of television, strong local nationalisms with their attendant union demands for strict quotas to limit outside product, the lack of competition for viewers' attention, inadequate budgets for the purchase of programs—these are some of the factors holding back proper development of European markets, according to Fineshriber.

Strenuous efforts on the part of U. S. distributors are clearly indicated to achieve better penetration of European tv. Several of the MPEAA companies have recently increased their television sales staffs in Paris, London and Frankfurt; and the association itself has formed active tv committees under the chairmanship of its regional directors in Europe to accelerate market developments there.

Chandler to CBS News, Dine Shifts to Labs

Robert Chandler moves over to CBS News as director of information and special projects, effective Aug. 12. Josef C. Dine vacates the CBS News post to become director of information, CBS Laboratories.

Chandler's current spot as publicity director for MGM-TV is unfilled pending return of Metro-TV brass from Coast.

For Real Prime Time Strength British TV (Both BBC & Com'l) Looking to U. S. Shows for '63-'64

Whatever BBC's top brasser Kenneth Adam may have forecast about the dimse of American material from the British networks, one thing is certain—it hasn't started yet. Not on BBC-TV nor on the commercial outlet.

Glimpse at the structure of both webs' current schedules shows that British program plotters are still hot on US vidfilm and are using it in an important dual role.

Firstly, far from being squeezed out of the best airtime by local programming, Yank product is holding down many of the key berths in the networks' weekly lineups, forming "cornerstones" of the programming pattern throughout the week. Secondly, American material is generally acknowledged here as the best "troubleshooter" in the business, and the nearest thing to a surefire remedy when the competition becomes too hot. This has resulted in the slotting of American vidfilm against some of the hottest local entries.

In the country's main market, London, a territory probably more keenly fought than any other, the playing off of Yank material against top British product is particularly rampant. For example, at the beginning of the season, BBC put a spanner into the hitherto blissful workings of the commercial web's Monday night sked when it (BBC) brought in "The Lucy Show" at 8 pm. Associated TeleVision's expensive drama production "The Plane Makers" was unable to make any real headway against "Lucy's" opposition and has been bumped from the slot as was "Harper's W1" which also bowed to the U.S. comedienne. Currently, ATV's "Love Story" skein, a year in the making, is narrowing the rating gap.

But "Lucy" still gives BBC the edge on Mondays 8-8:30 in London, a lead which is handed on to the Corp's, pubaffairs show "Panorama." The indie channel only snatches back a convincing lead on Monday nights with another American show, "Naked City," which beams at 9:15 pm and steals the audience from BBC's newcast and "Suspense" drama series.

Important point here is, therefore, that the two major turning points in Monday evening viewing in London are brought about by American series.

Incident is not isolated. On every evening throughout the week one or other of the webs has scheduled a U.S. show that is "holding" potentially strong opposition or is crushing weaker shows into rating oblivion.

Apart from "Lucy" on Mondays, BBC acquisitions like "The De-

(Continued on page 90)

'Temple Houston' Sales

"Temple Houston," 11th-hour replacement for the Robert Taylor-Four Star hour on NBC-TV, has picked up a couple of additional participating bankrollers along with those who stuck despite the sudden switch.

Goodyear and Bristol-Myers have made minute buys in the lawyer-man-oater. All told, there are now 31 out of 78 minutes pacted for the fourth quarter.

Sherwin-Williams folded its buy with the folding of the Taylor entry, and Helene Rubenstein shifted its coin to NBC's "Tonight."

Lotsa Muscle In NBC Sportin' Life; $19,142,000 Slate

In the three-web rivalry for sports supremacy, NBC-TV bid close to $1,000,000 to land a single event (the National League football championship game) but that's only a fraction of the story—1/20th to be exact.

Athletic fervor at NBC has culminated in a sports slate this season (September to July) that is worth $19,142,000 on the rate card, and which includes more than a score of specials and several regular telecasts. Football, baseball and golf dominate the lineup, but track, basketball, skiing, swimming, wrestling, motorcycle-racing, bowling, hockey, bob-sledding and table tennis will be on view.

Here are some of the highlights: World Series of Golf from Akron; 83d annual National Single Tennis Championships from Forrest Hills; World Series; Ladies Professional Golfers' Assn. Championship at Las Vegas; Jr. Rose Bowl from Pasadena; Liberty Bowl from Philadelphia; Blue-Gray All-Star game, Montgomery, Ala.; East - West Shrine game from San Francisco; Sugar Bowl from New Orleans; Rose Bowl from Pasadena; Senior Bowl from Mobile; Pro Bowl from Los Angeles; National Invitational Basketball Tournament from Madison Square Garden; Tournament of Champions golf at Las Vegas; National Open Golf Championship from Washington, D.C.; and the 35th annual All Star baseball game.

Regular shows will include a 90-minute variety - sports series hosted by Bud Palmer and beginning in January; Shell's international golf; NFL (pro football) highlights, beginning in the fall; and weekly big league baseball.

FCC Reverses Stand: You Can Now Say 'Cocktail Lounge'

Washington, July 30.

. . . NAB's new liquor advertising guidelines in effect have sanctioned identification of cocktail lounges.

The Code Authority guidelines supersede those issued last August which prohibited the words "liquor" or "cocktail" in ads.

Now those words are permissable if "required for reasonable sponsor identification."

Otherwise the guidelines remain about the same as last year's allowing beer and wine commercials but nixing ads for the harder stuff.

The Code Authority said its new rules can't apply to every situation and emphasized that ad copy in doubt be evaluated by Code officials.

NBC-TV's 3-Hour Civil Rights Entry

In an ambitious program venture out of Bill McAndrew's news division, NBC-TV will preempt three hours of prime time Labor Day (Monday, Sept. 2) to present a telementary on Civil Rights from its beginnings through the turbulent current events.

The three-hour special from 7:30 to 10:30 p.m. will preempt the two-hour "Monday Night at the Movies"; the Art Linkletter show and "David Brinkley's Journal."

Preempted sponsors will be offered a chance to switch their bankroll to the special. The feature film spread has 10 participating sponsors; Pharmacraft and Miles Labs are pacted for Linkletter; and Pharmacraft and Abbott Labs bankroll the Brinkley show for the coming season. NBC News chief McAndrew says the show will draw upon the entire corps of domestic correspondents for analysis of the local scene, and also on the foreign correspondents for reaction reports from around the world.

Brit. Com'l TV Millionaires' Paying the Price ($50,000,000) For Opening Up Their Big Yaps

By HAROLD MYERS

London.

By this time next year, the new Television Act will just be coming into operation, but the intervening 12 months are anxious ones for the entire commercial tv network. There has rarely been a case in British economic history when an industry has been so penalized for success.

Nine years ago, when independent television was launched in Britain, it was anybody's guess whether this would be a hit or a flop. For the first year or two the financial position was, indeed, extremely bleak. Though there was growing public for the commercial programs, losses running into millions of pounds sterling were being piled up by the pioneering companies.

That situation changed dramatically, and instead of the red ink that dismally decorated the balance sheets, all the majors, and the regional companies too, began to announce profits running into millions. The golden era had arrived.

Taking advantage of hindsight, it could now be said that the commercial television industry overemphasised the lush bonanza. Everyone linked with commercial tv was automatically tagged a tycoon or a tv millionaire, and that astute press magnate Roy Thompson coined a phrase that has boomeranged against television eversince. He described his licence to operate a regional network in Scotland as a licence to print money. Smart words and true ones, but a phrase which he must surely regret having ever uttered.

Nine years passes all too quickly, and it was inevitable that at the end of the first term of the Television Act steps would be taken to curb profits. Although divided among itself, the independent television industry is largely in favor of a second network, which, it is argued, would end its monopoly, create more competition and, inevitably, divide the advertising coin between opposing companies. But the Government, under considerable pressure, thought otherwise. The report of the Pilkington Committee which was set up to advise on new legislation, blasted the commercial operation and whitewashed the BBC. The Government yielded to pressure. There is to be a new network, but this goes to the BBC. In all probability there will be a second commercial network, but not before the summer of 1965 at the earliest.

Govt.'s Ideas

The Government's formula for dealing with commercial television profits is to tax advertising revenue on a scale which, it is estimated, will cost the industry $50,000,000 a year. Inevitably, this will have a deep and profound effect on all the companies — hurting profits, affecting quality of programming, and jeopardizing employment of technicians and creative workers. It is ironical that such a tax on revenue, which is believed to be unprecedented in Britain, should have been introduced by a Conservative Government and should have met with the resistance of all the Labor unions in the industry. Had a Labor Government contemplated such a step, the entire weight of the Tory party would have been directed against it. Now, the Tories find themselves honor bound to supporting their own party in a principle which many privately deplore.

How could this have happened? Many insiders believe that it was the result of over-confidence and almost arrogance on the part of the commercial television lobby. After the first shock of the Pilkington recommendations, the lobby got to work confidently expecting that the Conservative Government, which had introduced the original commercial tv legislation on the basis of a minority recommendation, would be on their side. That, apparently, was the first mistake. The others followed because the industry could not agree on a united policy. There was pressure from segments of the press to tax television earnings and the Government yielded to that pressure. More recently, one company indicated that if the Government stood by its taxation decision it would hardly be worthwhile reapplying for a licence. The Daily Express, which has never been a friend of independent tv, smartly volunteered to step in, claiming that a profit of a million pounds sterling was a fair return on the investment involved. That was another maneuvre that boomeranged.

Prospects

But as the time for granting new licences approaches, there is little doubt that all the existing companies, including the small regional outfits which have struggled to survive, will be in the field reapplying for concessions, though many of them will be agitating for better terms. There has long-since been a demand for a reallocation of territories, and the Independent Television Authority took the initiative some years back when it advocated the ending of the existing "mosaic" of broadcasting areas.

Then there is the question of the small regions which are limited to confined broadcasting areas, and have little or no opportunity to reap the rich rewards that have fallen to the more successful companies. Outfits such as Grampian, Border, Wales West and the North, and Westward have had to face problems of survival and have had to call on the help of their big brothers in the industry to keep them going. That, it is felt, is something that will have to be redressed when the new territories are determined.

While the commercial tv side of the industry has had something of a drubbing, there are major developments scheduled in other directions. The BBC's second network, to be known as BBC-2, will be going on the air in the spring of 1964 and will rapidly spread throughout the country. The new 625 line definition system will be introduced at the same time, and color will follow a year or so later. Then, there will be a pay television service which will start towards the end of 1964 for a trial period of two to three years in selected territories. These are the encouraging and positive features of the new legislation.

One serious aspect of the commercial tv tax, however, is that it will probably curb vidpic production, which has always been a

(Continued on page 64)

JIMMIE DODD

M-I-C-K-E-Y M-O-U-S-E

Italo-TV Shifts Into 2-Channel Modus Operandi

By BOB HAWKINS

Rome

Italian television has in the past year become a matter of fact, and its days as a novelty factor and topic of conversation are over. Proportions are now being reestablished between the small screen and its other rivals for public attention, still notably films, more insistently travel and motorization.

At 3,500,000 paid subscriptions for television when last totaled up (but now more probably close to 4,000,000), RAI-TV, the sole Italian telenet, has a reported audience potential of some 16,000,000 homebodies, becoming 20,000,000 if one includes audiences in public places such as bars, restaurants, hotels, etc. For some prime events, 30,000,000 Italians are estimated. The past six months, despite still unbowing set prices (average $200-$300), have seen subscriptions spurt some 500,000.

1964 is felt to be the critical year, in which the first saturation figure is expected to be reached. RAI is already beginning to push radio subscriptions again (current total: over 9,000,000) with a special accent on car radios, which need an extra permit in Italy.

Despite the heavy expenses made necessary during 1962 by second channel installations throughout the country (and perfectioning which still continues in the hinterland areas) RAI still came out handsomely on the books, with income up in all sectors. In fact, advertising figures could be even

(Continued on page 40)

Retrospective On the Retrospective

By LEWIS FREEDMAN

I think it can be safely said that the television industry's first retrospective, sponsored this past winter by the Museum of Modern Art, has had no appreciable effect on the industry. Very few people in the business saw more than one or two of the selections and then unusually for sentimental reasons. The only esthetic comment that came to my attention was the remark that the shows seemed more engrossing on the big screen and easier to see, and that it's a shame there isn't some way of getting television out of the home and piped into large dark audiforiums where you can watch it with other anonymous individuals.

However, it was my interesting assignment to look at, discuss, and even think about the drama that was on television since 1948. Certain impressions have remained with me.

Firstly, there has never been so much drama anywhere in the world ever. If drama is "a composition portraying life through action and dialog," then television drama must include horse operas and soap operas, the kitchen sink school and the sinking of the Titanic. It ranged from Doctor Sam Johnson to Doctor Kildare. Comedy had a brief brilliant fling and then spun off into an orbit of its own, wearing such diverse masks as Father, Mama, Lucy, Bilko, and Beaver. The dramatic heroes and Anti-heroes held down every conceivable job and read like a high-school career survey.

In these few years television drama has passed through a Golden Age and several ages ostensibly less golden. Do any patterns emerge?

Television drama used to mean the single, isolated story, the "one shot," presented live in an anthology like "Studio One" or Philco. Now it means almost overwhelmingly the filmed series, written around the continuous hero, the doctor lawyer, or police chief to whom each week a different adventure happens. This change was partly due to technological progress and partly the result of commercial pressures.

But with this change in form there was a change in substance.

Escape Route

If there was a Golden Age, it was when television drama concerned itself with real problems, real issues, and real people. Now it has escaped substantially into a world of adventure, suspense, and melodrama.

The series is an ideal form for this lightweight world. The Hero, simply by virtue of repetition, is a superman of strength and endurance; we know we can trust him because he wins all the time; he is an absolute in a world of relatives; he is Big Daddy, Big Brother. Although I have seen temptation flicker across his forehead in the hospital corridor, and although I have shared the doubt outside the courtroom door, I know from experience I am safe with Ben and Perry. So safe that lately I have been allowed to encounter such controversial monsters as Religious Bigotry, Abortion, and Integration. The series backlog of virtue is so great that such chances can be taken. But as long as the series remains to be continued next week, the final curtain can be postponed, the ultimate reckoning can be finessed, and the commitment to real life can be avoided. After all, it's the last act that always was tough to write.

The "one-shot" comes to an end. It can neither depend on last week's memory nor on the promise of next for support. It much have its own life within it and in order to live it must resolve its conflict. And that means that the Hero might get killed. There is no guarantee that he will be standing by the camera at the end of the hour with a look of sympathy and understanding. The lovely thing about the series episode—the word is used advisedly—is that the audience knows that the detective is not going to get killed. He might be bruised a little, he might even be moved and saddened, but nothing under the sun is going to keep him from being back next week.

In fact, the appeal of the television series is its implicit promise of immortality. Watch me it whispers and never die. Watch me and never grow old. Watch me and in fact never even have a blemish.

So much for the retrospective. The future is anybody's guess. Currently there's evidence that television drama is hiring expensive, serious, and famous writers. Presumably this is to have them do serious and expensive plays. Anthologies are in good repute; the one-shot is having a renaissance backed by the authority of highly reputable performers and sponsored by large corporations.

But let the buyer beware. Those last acts aren't only hard to write. They make definite moral and social commitments. And they come right before the closing commercial message.

HUGH DOWNS

Exclusive Representative: Martin Goodman Productions, Inc., 36 Central Park South, New York. PLaza 1-3555

Wanted: Key News Exec For ABC-TV

Execs of American Broadcasting-Paramount Theatre are in the market or a topflight exec to take over helm of the ABC news department. With the elevation of Jim Hagerty into the corporate echelon, AB-PT prexy Leonard H. Goldenson is now understood to be looking for a news chief with extensive broadcasting experience. While Goldenson is looking, he's also getting plenty of applications for the job from other networks. In the meantime, Steve Riddleberger, v.p. and general manager of ABC news, and Bob Quinn, exec producer, will be co-piloting the operation.

Hagerty's moveup to v.p. in charge of AB-PT corporate relations generated the inevitable rumors and speculation that he was being "kicked upstairs" preliminary to bowing out of the company. All indications, however, point to Hagerty remaining with AB-PT with more responsible assignments handed to him. Hagerty will be playing a central role in the buildup of ABC's international division with the company making maximum use of the familiarity with foreign execs and solons which Hagerty gained during his eight-year tenure with the Eisenhower administration. Hagerty's standing in Washington, D.C., where he will be the spokesman for AB-PT, also cued his promotion to a spot where he could help all of the company's divisions.

Talent In TV—It's Just A Matter Of Reciprocity

By JACK HELLMAN

Hollywood.

Staring across the Hollywood landscape at each other, the cinematics and electronics might well toss back and forth this poser: what have you done for me lately? To be sure, it isn't a one-way street and each has fattened off the other but the degree of reciprocity is the moot point. As openers, the theatrical suppliers could toss in a blockbuster, "where would tv be without our oldies?"

But more to the point and relevant to the interchange is the traffic in talent, both creative and in camera range. The cinema stars shone brightly in the spectrum of fleeting images but turn it around and the theatricals have feasted not too well on the incubation of television. The big list is to writers, producers and directors and here the vidmen can give the senior art points and pointers. The theatre and niteries could also get into the act and there it could be a standoff. To name a few, radio and tv spawned for the footlights Ernie Martin, Meredith Willson, Jerry Lawrence and Bobby Lee, Larry Roman. On the interchange, tv profited handsomely from the likes of Shirley Booth, Andy Griffith, E. G. Marshall and a passel of others who shift their professional years as the opportunity arises or the pelf beckons. Television plucked from the niteries such practitioners as Danny Thomas, Jerry Lewis and Joey Bishop to name a few of the leaders. Where Frank Sinatra came from is hard to classify. He had it in tv, however, before pictures claimed him. Judy Garland was a radio product long before Metro brought her over the rainbow.

Interchangeability

There is such a complexity of trades within the show biz perimeter that there can be no definitive categorizing on the true genesis of careers. From the starting point to the line of finish may have encompassed every prism of a composite picture. How would one classify such as Phil Silvers, Milton Berle, Jimmy Durante? Name it and they've been in and out of it. Any breakdown, therefore, must be purely fragmentary. F'rinstance, let's take the writers or rather the appraisal of Michael Franklin, executive director of Writers Guild of America, West. He writes:

"In reviewing the Guild records I note that there are so many writers who have moved from one field into the other and continue to operate in both fields that it is not appropriate to furnish a long list of names. On the other hand it is not appropriate to pick out certain names and leave out others. The figures I can furnish may be helpful. In the Guild's tv branch are 1,804 members, of which total there are 537 who also are members of our screen branch. Conversely, we have 1,140 members in our screen branch and of this total number there are 574 who are also in our television branch."

As for actors, producers and directors, who are not so transient in their transactions, a clearer line can be drawn. The traffic from pictures to tv by actors is so overwhelming as to be no contest. To name the few who moved out of tv into theatrical pictures: James Garner, Everett Sloane, Jack Webb, Polly Bergen, Richard Boone, Jackie Gleason, Steve McQueen, Agnes Moorehead, John McIntire, Edgar Bergen and a scad of lessers. The list is long of actors who moved from picture to tv. To name the more prominent: Robert Young, Barbara Stanwyck, Loretta Young, Lucille Ball, Ann Sothern, Robert Taylor, Edmund O'Brien, Ida Lupino, Charles Boyer, David Niven, Jane Wyman, Robert Stack, Fred MacMurray, George Montgomery, Dale Robertson, Barbara Hale, Peter Lawford, Donna Reed, Barry Sullivan, Lloyd Bridges, Ralph Bellamy, Ronald Reagan, Ray Milland, Barbara Britton, Gale Storm, Roy Rogers, Dale Evans, Gene Kelly, MacDonald Carey, Wendell Corey, Don Duryea.

Among the directors who moved from tv to pictures: John Frankenheimer, Arthur Hiller, Norman Jewison, Seymour "Buzz" Kulik, Arnold Laven, Ralph Levy, Sidney Lumet, Leslie Martinson, Robert Ellis Miller, Robert Mulligan, Sam Peckinpah, John Rich, Martin Ritt, Boris Sagal, Alex Singer, Peter Tewksbury, Jack Webb, Franklin Schaffner, George Roy Hill, Robert Stevens. Among the pix-to-tv are Les Selander, Tay Garnett, King Vidor, Frank Capra, John Ford and Alfred Hitchcock.

The Producers Guild submitted no listing but George Schaefer, Frankenheimer and George Leffers must be among the top craftsmen in their division.

Puerto Rican Stations Face License Revocation

Washington, July 30.

FCC asked Quality Broadcasting Corp, Supreme Broadcasting Co. Inc. and Radio Americas Corp. to show cause why their three commonly owned Puerto Rican radio stations shouldn't have their licenses revoked or be subject to a $10,000 fine.

Commission said WKYN-AM and WFQM-FM, both of San Juan and WORA-FM, Mayguez, intercepted news broadcasts of the Armed Forces Radio Service in New York and rebroadcast them later giving the impression they were coming directly from the Mutual Broadcasting System.

The Defense Dept. has earlier refused the stations permission to rebroadcast shortwave programs from Armed Forces Radio Service.

NBC'S '52 CLUB' CLIENTS

43% of Nighttime TV Sked Sold On Year-Round Basis

NBC-TV sales department hasn't struck any medals yet, but the sliderule division has cannonized members of the 52 Club with percentages—the 52's being the sponsors who are in for a solid year of the '63-'64 season—September to September.

Network figures it has sold a firm 52-weeks on 21 out of 49 prime-time half-hour periods, which is 43% of the nighttime schedule. Out of the remaining 28 prime half-hour periods, 20 are SRO through May, or down to the summer rerun and/or replacement season.

In addition, two of the web's participation shows are sold for 52 weeks, non-cancellable — "Dr. Kildaire" and the 90-minute "Virginians." "Eleventh Hour" is close to the same shape.

Solid for 30 weeks are such shows as the Jack Paar hour and "Mr. Novak."

LESTER LANIN
America's Leading Society Orchestra
The Best Selling Dance Albums Internationally—Epic Records

CBS-TV 'Portrait' 7-Week Run SRO

"Portrait," which replaces "Eyewitness" on CBS-TV Aug. 9 for a seven-week run, is in a sold out position.

Riding with the half-hour Friday night interim show, which will be dropped with the new season, are the following participation sponsors: L & M Cigarets, Block Drug, Lux Soap, Nestle, Clairol, Dow Chemical and Sucaryl Sweetener.

Producer of the 10:30 p.m. weekly "Portrait" will be Philip Gittelman. He formerly has been associate producer of the occasional "Portrait" outings.

"Eyewitness," which bows out, nearly had a reprieve for the '63-'64 season, but lost out to the late Sunday afternoon new half-hour web sports show.

$12,896,800 PROFIT FOR BRITISH BRWT

London, July 30.

British Relay Wireless and Television, the wire relay company which is shortly to be involved in Pay-TV trials in the London area, has recorded its highest ever profit for the year ended March 31, 1963. BRWT profit is $12,896,800, that is $1,878,800 higher than last time.

Main reason for the swelled profit is the tiny tax payment of $10,208 brought about by allowances on the company's large depreciation of $10,351,600 on its equipment out on hire.

Demise of the 'Happy Hack' In Scheme of H'wood Vidpix Making: They Now Wear Global Spectacles

By DAVE KAUFMAN

Hollywood.

Stop the world—I want to get on.

That's about what has happened to Hollywood telefilm producers and other execs the past year, the result of two entirely unrelated happenings, neither dealing directly with the production of vidpix from the world's largest tv film production center.

The double-barreled events which have caused Hollywood to emerge from its cocoon of provincialism more or less inherited from its big brother—motion pictures—are the continuing pressures from Washington on broadcasters, and the realization that the market for vidfilms today is a global market, no longer confined to the 50 states.

Both events have been a long time coming, insofar as their impact on Hollywood was concerned, but today there isn't a single Hollywood tv exec of any importance in the industry who retains a head-in-the-sand attitude. Hollywood's awakening didn't come easily, but that's unimportant, the fact that they realize today the national and international impact of the product they make is the key.

The awareness insofar as Washington was concerned came almost like a slow burn, with Hollywoodians not realizing the significance of Washington developments when they first occurred. But that is excusable, because among the unpopular Washington events were the headline-hunting tactics of a number of congressional investigators blasting Hollywood tv not so much for their content, as to get newspaper space, a goal they achieved admirably.

Since blasting Hollywood is one of the oldest professions in Washington as a device for gaining publicity for the critic, the Hollywood execs didn't take this too seriously at the time. Particularly when some of the solons accused tv of having too much sex, a charge which made the average Hollywood exec wonder what programs the accuser was watching. Network censors have succeeded thoroughly over the years in keeping tv about as devoid of sex as is possible.

Minow's Shotgun Blast

Of course, former FCChairman Newton Minow led the charge against tv, and his initial "wasteland" blunderbuss didn't rouse many of the film colony's execs, because principally it was an old charge. Only the source was new. But unlike Hollywoodians, the networks and broadcasters took Minow's shotgun blast very seriously. Since the networks wind up paying for the film made in Hollywood, they wasted no time conveying the message to the producers to eliminate excessive violence, upgrade the quality of their product, to do a better job.

It was a no-nonsense message, and the execs and producers responded quickly. Ironically, after being more or less forced to take a second look at themselves and their product and to take more time and skill in preparation of shows, they learned they could do a better job. In a survey of top Hollywood execs recently made by VARIETY, the vast majority readily credited Minow with having awakened them to their responsibities, and creating an awareness which has made for improved product.

Don't for a moment be misled into thinking this means the ultimate has been reached, and there will be no bad or routinish shows from Hollywood. No such Utopia exists, either in tv or any other branch of show biz which relies so heavily on creative skills. There isn't much talent of topdrawer quality around, so the millenium will never be attained. But that's not half as important as the fact that the men behind the scenes responsibile for the output of telefilms are trying in every way possible to achieve quality. There is only a relative handful of top telescripters around, and the competition for this group is heated, with money no consideration as each vidfilmery goes all-out for the best. The same is true where directors, producers and other creative talent is involved.

While there will always be a shortage of excellence, the point is unhappy days have fallen on the hack, be he a writer, producer, or what. The same happy hack who not too long ago got rich as he was hired principally because his ability consisted simply of being able to deliver a script or picture on time, is not finding the pickings too good these days.

Never has tv in Hollywood been so receptive to quality, and never has the competition among the telefilmeries for the best been so heated. Inevitably this will result in an elevating of standards. When a mediocre telefilm comes on next season—and it will—that means the company involved couldn't land the top talents because of their rarity, and had to settle for less-than-best.

World Market

Producers and execs these days are also coming to realize more and more that they are turning out films which will be seen the world over. Their initial awareness of this aspect was purely a financial one, back in 1960, when the writer's guild struck for 22 weeks over the key issue—a royalty plan in place of residuals on telefilms, whereby writers would be cut in on a gross of every film on which they participated, both for showings here and abroad.

It was a bitterly fought strike, longest in the guild's history, and even the guild had a wide chism, with one group feeling the overseas tv pie was being highly overrated, while the other and ultimately successful group held the principle was one worth fighting for, even at the risk of economic hardship to members. They got the economic hardship—22 lean and hungry weeks for writers—but in the end they also got 4% of the gross in perpetuity on vidfilms.

This year, the majority of telefilmeries had an option about converting from the residual to the royalty plan immediately, or putting it off for a year, and much to the surprise even of the guild, the majority decided to convert to the royalty concept immediately. It's now in effect for most companies.

Another link in the chain of events involving the global awakening is content of programs. Producers who not long ago never gave it a thought are now carefully aware of the global reruns poten

(Continued on page 86)

12th Season on Television
THE ADVENTURES OF OZZIE AND HARRIET
Televised Over ABC-TV Every Week

Dig We Must— For Knowledge

By LeROY COLLINS
(NAB President)

Washington.

Our system of modern electronic communication has a vital role to play in the outcome of this world struggle. Man now has the power, through broadcasting, to reach, to inform, to influence and to enlighten his fellow man on a scale unheard of heretofore. Never before has this been so desperately important, for knowledge and truth are our best hopes to build a nation and save a world.

But this power of communication may be used, or it may be misused. The totalitarian state thrives on its misuse. The free state thrives on its full use.

We are not worshippers of the *status quo*. We are not yet satisfied with the present state of broadcasting in this country, but at the same time we recognize that no other system in the world can match it.

We will not hesitate to criticize its failures, but at the same time we should enthusiastically acknowledge its successes.

We will not condone its misuse or its lack of use, but we are determined to keep American broadcasting operating in a climate of freedom. This is necessary to its continued growth and ever-expanding service.

The broadcaster takes the easy way out if he contends himself to shout at the government instead of accepting responsibilities for his own house; if he lets the rating services do the selling for him; if he programs by the numbers instead of using his own good judgment as a balancing factor; if he looks to the government for a blueprint as to how he can serve best the public interest.

The easy way allows for lazy effort, weak defenses, insidious discouragement. But if we are to serve the needs of 20th Century man, we must be 20th Century men—in the vanguard, not the rear guard. We must follow the hard road which demands character, resourcefulness, sharp determination, and strong motivation.

No one knows better than the broadcaster that he can never think in terms of having reached any plateau of fulfillment. He must be willing to search and to probe, to explore and to experiment, to seek new ideas, new techniques, new facts which will help him do a better job.

This is the demand upon each broadcaster—that he give the best of which he is capable—if collectively broadcasters meet their responsibility of an affirmative role in this rapidly changing world.

In NAB we are placing our strongest faith in remaining free in our programs of self-regulation and self-improvement. We are embarking on new programs of highly specialized research in the content and consequence of what we broadcast and for training broadcast personnel. More of our members are expressing their opinions on important matters through editorials. We are working diligently to make our Codes of Good Practice the finest system of self-regulation yet developed in American business. Also, we are concentrating on a broad new effort to improve program expertise. These are not mere defensive maneuvers but rather affirmative efforts in response to our own sense of right and duty.

As broadcast journalists, we also oppose attempts to restrict the flow of information from government to the people, and, as broadcasters, we oppose any effort by government to interfere with the exercise by the broadcaster of his own best judgment in the programming of his station.

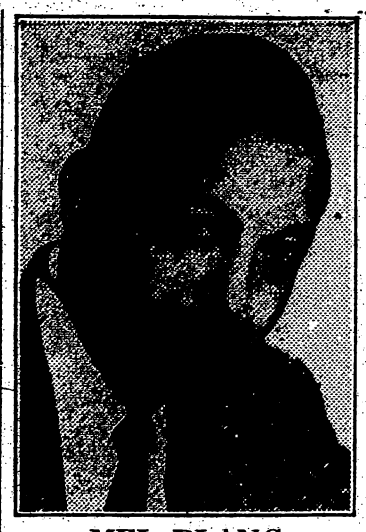
Whenever government restricts or withholds information which does not directly involve our national security, the most important right of the people—to see and hear—is seriously impaired.

The too-often unjustified use of the security label and the hazy doctrine of executive privilege, the substitution of the pat "handout" for first-hand inquiry by the press — these are trends, often well-intentioned, which should be reversed. Only in the rarest of cases can the "closed door policy" of government operation be justified.

There may be some who would argue (despite the unparalleled role of broadcasting in informing the people) that because a broadcaster holds a government license, he should be placed in a somewhat different posture of freedom than other media of communications. Such a conclusion is without foundation in law or in fact.

Despite the fact that broadcasting falls under a form of government regulations, the broadcaster still can and should be just as individualistic as a person is individualistic—as every community is individualistic. Indeed, that is the best way for him to stay a broadcaster.

Furthermore, more broadcasters must be willing to do more of what other broadcasters have done—that is, accept true roles as inseparable parts of their communities, turn their attention to the knottiest of social problems besetting the people they serve, bring the light of broadcast journalism to bear upon those controversial issues, take positions which they know to be right



MEL BLANC
THE JACK BENNY SHOW
HANNA-BARBERA'S
"Flintstones"
MEL BLANC ASSOCIATES
Taft Bldg., Hollywood and Vine
Creators of Humorous TV and Radio Commercials for Advertising Agencies

Nielsen Car Meter Plan Seen Doomed Due to High Cost

A. C. Nielsen has pitched a new service to the radio networks and initial reaction would indicate that the national radio pocket-piece may well be headed down the drain with the rating firm's local radio service.

Revised national radio ratings, as presented by Arthur Nielsen Sr. to execs of three networks recently (ABC having split with the rater some time ago in favor of Sindlinger), would depend on diary reports and recordimeters attached to car radios instead of the current audimeter system now employed on plug-in home sets. Idea, of course, is to get an indication of the medium's big out-of-home audience via cars and transistor sets.

This is the info the radio industry has wanted for years, but there are a couple of catches in the Nielsen plan that make it unacceptable to virtually all of the network execs. The price would reportedly be between three and four times what the web service now costs, and Nielsen asked for 65 weeks to get the new system working.

Nielsen's local radio service was folded in the wake of the Oren Harris Washington hearings into ratings, and the prohibitive price of the proposed new national service—along with the year and three-months wait—has network execs predicting that Nielsen will also quit the countrywide count. Anyhow, some have asked the company to come up with another plan within the next few weeks.

Same time, NBC Radio, while continuing the Nielsen contract, has followed ABC in taking the Sindlinger service, but currently on a month-by-month rather than contract basis.

Nielsen's car recordimeters would measure only the periods of time that the sets were on, with station-for-station info to come from diaries. The audimeters currently in use on the plug-in sets measure times and stations.

Musical Shows, Soapers Still Mainstays For Mexico's TV

By CHARLES LUCAS

Mexico City.

Since its inception 13 years ago, Mexican tv has been in one continuous boom. The formation of Telesistema Mexicano brought network tv to all parts of the Republic. Each year sees new stations added. In December of 1962, Acapulco went on the air with local programming and alternating each week programming from Channel 2 and Channel 4 in Mexico City. In February Merida on the Yucatan peninsula went on the air using programming selected from the Telesistema net.

Heart and soul of the Telesistema net is the control center in Televicentro in Mexico City. There Don Emilio Azcarraga of Channel 2 Telesistema, and Don Romulo O'Farrill of Channel 4 and Telesistema control all of Mexican television. Each year sees new rumors that the two gentlemen are splitting the vast radio-television empire; that Channel 4 is building a new plant, and that a divorce is eminent. These rumors current every season are thus far only rumors. It is true that the existing facility is far too small and too crowded for the current ambitious programming, but there are no plans to construct another and competing facility. Another equally current rumor is that the industry will be nationalized within the coming year, before the end of the Lopez Mateos administration. Again this is only a rumor, and is denied by all official or authoritative sources.

Over 1,000 technicians work round the clock in Televicentro to bring 300 hours of live programming each week to the Telesistema net. There are 23 stations in the network, which covers the Republic, but with several extensive gaps. There are eight videotape machines in Televicentro, and 24 others in the Telesistema net. These videotape 150 hours of programming each week in Mexico City, for bicycling to the other stations and for service of foreign markets. Two kinescope machines kine nine programs weekly to service markets without videotape machines.

The tapes and kines are sent air express to other stations, and to foreign markets. Mexico is such a mountainous country that a direct transmission net using coaxial cable or microwave has been prohibitively costly. However, experiments are being made with various systems to ascertain the feasibility of putting just such a system into operation. The system used by the Telephone Company's microwave transmission is too costly. Even so each system would utilize a relay station costing $80,000 minimum.

During the past year a 23-station relay microwave transmission system between Mexico and the U.S. was installed, and brought the Cooper space shot to Channel 4 viewers. An announcer at the scene from Channel 4, brought the description to Mexico's viewers in Spanish, scoring a tidy first for that Channel. It is expected that future space shots, specials, sporting events, would use this same facility. Sponsorship in these cases is usually by an automobile company, in this case Ford, or a similar organization with enough cash to pick up the tab.

Probably the single event which was the most spectacular was the introduction of color television. This took place on Channel 5, the only station equipped and licensed to handle color on an experimental basis. System is the invention of engineer Guillermo Gonzalez Camerena, who has patented his system under the name Gon Gam. It is a simpler system than any other type, with fewer circuits and fewer tubes. An existing color set can be converted to this type for around $12 (U.S.). This assumes you have color antenna. If not the antenna here costs around $10 plus installation charge, and the color tube is around $150 (U.S.) or about half its U.S. couterpart. The camera is a much smaller color camera than any other existing model. For a station to convert, to this system, the operator need install an antenna, a monitor, and the color camera(s).

Camera cost is around $12,000 per unit. No special heads are needed for the videotaping. Color is accurate and easy on the eyes. Currently Gonzalez Camerena is working on a compatible black and white — color conversion system, that would, with a small converter, bring color to a black and white set. In any event viewers on the border would find his existing system a boon to both U.S. and Mexican color programming. In spite of its experimental nature, Channel 5, brings about 10 hours per week of color to its viewers.

Engineering-wise it is expected to adopt various new systems, employing stopped action and slow motion, and other new techniques adopted by the Japanese to the Mexican system. All transist or videotape machines are in an experimental stage. Last year and in January of this year, both Ampex and Machtronics tried out portable machines, but they were not successful. Consensus was that the machines are really data processing machines. However, according to Ing. Gerhard Lux, the specifications of the problems of Telesistema have been given to both companies, and results that are satisfactory have been promised.

Coproductions with U.S. and foreign companies stepped up last year, and during this year. It is expected that this will boom along, also according to Roberto Kenny, of Telesistema.

Chief reason is the employment

(Continued on page 88)

JOYCE GORDON
Spokeswoman—M.C.—Panelist
Personal Management: CARL EASTMAN
141 East 55th Street, New York. PL 1-5566
West Coast Representation: Abrams-Rubaloff Assn.

Ex-WBC Exec, Others Set Up TV Prod. Outfit

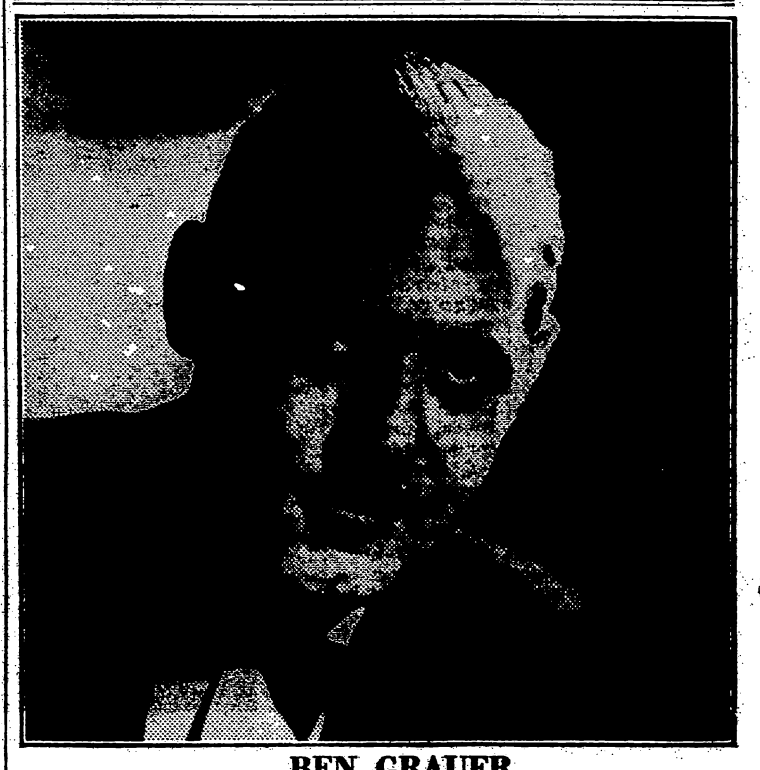
San Francisco, July 30.

A new tv and film producing company, Pilothouse Productions, Ltd., has been announced here, with William H. (Bill) Ryan, former publisher of Contact magazine, as one of its principals.

Other partners are Ed Ripley, investor, and Herb Beckman, of Tides Book Co., Sausalito. All three were in Hollywood through Sunday (28) discussing properties with tv nets.

Ryan, a former Westinghouse tv exec, says he saw properties as a publisher that will make "sensational" commercial films and/or tv series.

New firm also includes designer Nick Sidjaokov, Sidney Peterson, formerly with Disney, and publicist Jerry Mander.



BEN GRAUER
TV NBC RADIO

West Berlin—Still An Eldorado For Radio Fans

By HANS HOEHN

Berlin.

Radio, to begin with, is still very much alive in Germany. There's no denying the fact that the advance of television has led to the loss of many formerly faithful listeners yet it has not shaken the position of radio in Germany. It even looks as though radio has regained much ground within the past two or three years in this country. Several reasons may be given for this statement:

First of all, the medium of television has lost, of course, its novelty factor in the meantime.

Secondly, there is the music angle. The greater part of most stations' programming is dedicated to music. As per music, tele can't compete with what radio has to offer. That is naturally one of the major reasons why music lovers have stuck to radio. On the other hand, hi-fi has done much to bring back radio. And finally not to forget the popularity of transistors. The latter have reached a real boom here in recent years. And there are the car owners who rely on the continued living of radio.

Another important factor which has helped to keep radio alive is the news. Radio comes along with news practically every hour on the hour. So as per news, tv can't compete either. Taking all these factors into consideration, there's hardly any doubt that radio will stay very much alive for many years to come.

The structure of the German postwar radio is like that: While the East German broadcasting is State-owned, the W-German radio stations are run by the different Laender (lands or territories) and supplied by radio taxes (two Marks or 50c per set or seven marks or £1.75 if there's also a tv set in the possession of the respective person). Since the stations are run by the Laender, there are political groups involved for the dominating parties vary in the various Laender. Each of the Laender has its own radio station plus several repeater stations.

A Multi-Sided Medium

With regard to W-Berlin, there is the American-sponsored (since 1946) RIAS (Radio In the American Sector) in addition to SFB (Station Free Berlin), the regular local (run by the Land of Berlin) network. It's often been said that radio lovers have the best choice in Berlin. There's no exaggeration to say that no other German if not European city is—radio-wise—so interesting and multi-sided as the city of W-Berlin. It's an eldorado for radio lovers. There's the SFB with its two programs. There's RIAS with its three programs of which the first one is on the air all 24 hours long. RIAS is primarily a political station but also has enough entertainment programs to satisfy the various tastes. It has a £4,000,000 budget per annum at its disposal and no commercial goals. And there is AFN (American Forces Network) of Berlin, the favorite station of those many Berliners who have taken a fancy to American show business. This one offers the latest in American radio entertainment. It has often been said that it would be a day of mourning for many Berliners if AFN-Berlin stopped its broadcasting. And there is the BFN (British Forces Network) with its own and its BBC programs around here, so one can imagine that local radio fans truly never have had it so good.

Of all the W-Berlin radio stations, RIAS may be called the most interesting one. Its major aim is to keep the East Germans informed of what's going on in the free world. It is to keep the cultural heritage of Germany alive in E-Germany and to prevent the other (East) Germany from becoming a different Germany in her inside. RIAS is certainly the most effective anti-Communist radio station. It is today, more than ever, the bridge between the Free World and the people of the Soviet Zone of Germany. When Ulbricht began the erection of the Wall on Aug. 13, 1961, the manifold contacts between East and West came abruptly to a halt. Where before Aug. 13, thousands of East Berliners worked or visited in W-Berlin daily, and literally millions attended theatre and cinema programs or visited the East Reading Room at the American Haus each year, all such cultural and economic contacts ceased after the erection of the Wall. Radio, and to a lesser extent television, remain the only media of exchange between the Free World and the unwilling inmates of the "German Democratic Republic." RIAS now carries an even heavier responsibility than before in informing the East Berliners and the East Germans of the true nature of events in their own country and in the world, and in providing continuing cultural contacts with the West.

RIAS' Influence

The Commies naturally hate RIAS. Since RIAS went on the air, it has been denounced, threatened, and ridiculed by the E-German press, radio and television. The favorite Commie accusation is that RIAS is a cover for espionage, sabotage and treason. RIAS has been consigned to hell, has been regularly referred to as a "gutter station," and was recently promoted to the accolade Goebbels used to describe the BBC, "the enemy station." An estimated 600 jamming transmitters in the East Zone of Germany attempt to block the RIAS signal. All wavelengths except FM are jammed, but RIAS gets its message through by using several different frequencies on all wavelengths, and by virtue of the fact that its main and very powerful transmitters are located within the relatively small area to which it broadcasts. It has been estimated that the Soviet Zone jammers use enough electricity each day to light the city of Leipzig.

RIAS which has seven Americans and about 520 Germans on its payroll operates with three programs. The first one is 24 hours, the second one eight hours and the third one (long wave) nine hours on the air. The percentages (average) of the different programs: RIAS I has about 56% musical programs, 28% political (11.3% news) programs, 13% cultural and educational items, while the remaining 3% go for sports, radio drama and cabaret or quiz programs.

RIAS II has about 46% music, 30% political programs, 16% culture and education, 4% cabaret or quiz, with the rest going to sports and drama.

RIAS III has the heaviest political propaganda and the best of RIAS in this respect: 51% political or news programs, 23% music, 22% culture and education, 2% cabaret or quiz, 1% drama and almost no sports.

RIAS is extremely popular with East Germans. That was evidenced via polls carried out (before the erection of the Wall though) at such exhibitions like the Green Week or Industrial Fair which used to be frequented by East Berliners and East Germans. One of the last polls (before the wall) showed the results: 76% of the East German populance listen to RIAS regularly once a day. 50% are constant listeners of the RIAS radio.

The erection of the wall has made such polls impossible, of course. But it's believed that the RIAS is now as before the No. 1 station with most East Germans. Listening to RIAS in groups is illegal in E-Germany).

Talking Into a Vacuum?

What is RIAS' biggest problem right now? — Dean Koch, the (American) radio program officer of this station, gave this answer: "The biggest problem now for us is to keep in contact with the Soviet Zone audience. Since there is no direct contact with the East Germans any longer, there is the danger that we lose the feeling and that the absence of this contact leads to an estrangement. It's a big task to overcome these hurdles for we never know now whether we are not talking in a vacuum."

One of RIAS' most popular programs is the regular "Aus der Zone Fuer die Zone" (From the Zone of East Germany For the zone of East Germany) which features political comments and excerpts from letters received from East Germans. This program provides the last forum of free public opinion for Zonal residents. RIAS

(Continued on page 40)

JAY JACKSON
Announcer — MC — Narrator
JU 2-8800

News & Documentary Shows Creating Flurry In Chicago; Are There Enough Subjects?

By LES BROWN

Chicago.

Come to think of it, it's not at all surprising that the Chicago Emmy awards went preponderantly to cultural, news and public affairs shows last spring. Even at this early date it seems fairly safe to predict they'll go much the same way next season. The reason is simply that there will be few local programs of any prominence outside those classifications.

The big competition in local programming next fall will be for subject matter. Enamored of the documentary and the news special, and pleged to those image-making program forms for at least another year and probably longer, the four commercial stations here are faced now with the prospect of picking the garden clean. Unless there's a lucky outcropping in '63-'64 of fresh civic problems, social evils, political scandals and miscellaneous corruption the video stations (and two of the radio outlets, WIND and WBBM as well) could well find themselves reworking last season's furrows, straining to come up with a variation of a well-exposed issue.

Practically everything of established and enduring civic concern —from slum conditions, to overcrowded mental hospitals, to the Chicago crime syndicate—has been covered by one or more of the stations since they got hooked on the documentary form two years ago. There have been well-produced puffs for the chamber of commerce and the police and fire departments; profiles of the Roman Catholic cardinal, the police commissioner and famous ex-Chicagoans; and even an audience survey on commuter transportation, which WBBM-TV billed as "an experiment in two-way communications" between the tv station and its viewership.

With most of this community's weightier problems already examined, and quite a few of the lighter ones as well, the quest for new topics stands to be a problem particularly for a station like WNBQ, which admirably has committed itself to a half-hour documentary per week in its "Dateline: Chicago" series (moving to 10:15 Sunday nights)—these in addition to some prime time news specials.

The NBC o&o has already covered many of the subjects listed above, plus such things as the mayoral and sheriff races, the decline of Midway airport and the problems of Cook County Hospital and the Chicago Board of Education. To get a full season's worth of Monday night installments last semester, it had to resort to video essays on the field of advertising, the matter of tipping, the spread of key clubs and folk music bistros here and the phenomenon of weather. On a few occasions it was forced to fill with a special edition of the regular cultural series, "Artists' Showcase," and with an outside-produced documentary.

The ambitious series has gone into reruns for the summer while the program, news and public affairs departments put their heads together to draft up some provocative topics for next season. It's clear that the scope of the series will have to be broadener beyond the area of current events and local programs.

WBKB has come up with its own solution to the forseeable shortage of material by eschewing the news gambit in its specials and concentrating on what might be called "general non-fiction." A skein of 10 prime-timers are on tap for late summer and the fall, which includes two "Home Again" biographies (Bob Newhart and Red Grange), two satirical "Second City Reports" by the local cabaret-theatre troupe, a study of Chinese life in Chicago, a view of America by a teenage German girl, the travails of a southern Negro family that has moved north and a tongue-in-cheek study of female idiosyncracies.

Partly, this non-fiction tack has been necessitated by the relative poverty of the ABC station's news operation (except for Alex Dreier's own unit), although that department will contribute one documentary in the coming months, a 60-minute special on the problems and scandals surrounding the Sanitary District.

WBBM's Impact

WBBM-TV, which does documentaries better than any station in the market and seem to make greater impact with fewer of them, has been known to depart from the local issues with occasional specials on Berlin, the Congo, Mexico and the European Common Market. Of some 25 specials in prime time last season, only about half were documentaries or in-depth reports, in the strict sense, and most of those dealt with such topics as school dropouts, slum landlords, penal institutions and political candidates, which were hardly unique.

What WBBM-TV has in mind for the fall in the area of specials is a question mark, but the intent to do significant programs in prime time is there, and it's possible that the CBS station will lean heavier on the cultural offerings, as per "The Mikado," "Music For an April Night" and "International Hour: American Jazz" of last season.

WGN-TV caught the news documentary fever last year and made notable strides from its early chamber-of-commerce approach. A pair of late-season opuses, "TUF Guys" and "Friday's Children," were insightful and packed an emotional punch, but several others dealt with such obvious do-gooder themes as traffic safety, dental care for children and drag racing.

The important thing that happened to WGN-TV in the past season was that it hatched a solid documentary producer in Dick Hance, who now has three new projects in the works. The station also seems to have tapped a source for "problem" material in institutionals and organizations whose work is of social consequence, examples being the police Tactical Undercover Function and the Dixon State School for Mentally Retarded. But even here the supply is not unlimited.

There's no question that the local documentary is a hard program form to beat for giving a station status in the community. Such efforts win awards and usually get the kind of press attention other local shows can never get.

But, as with anything, it's possible to overdo a good thing; and by next January, if not sooner, there's a good chance the tv stations here will find themselves wondering where their next documentary is coming from.

Cheerfully
JACK BAILEY

Thai TV: Weapon For West VS. Communism

By SANFORD MARKEY

Thai TV, Asia's first television, celebrated its ninth anniversary last month as a full-grown entertainment industry helping the West in the battle agains communism.

There are two branches to Thai TV; both are government controlled, but relatively free to pursue their own programming and operations. One, Channel Four, is operated as a civilian venture; the other, Channel Seven, is under the direct jurisdiction of the Royal Thai Army. Both vie for the best possible programs; sell commercials, and are as competitive as American networks for the average viewer. In charge of both channels is General Surajit Charusreni, a cabinet member of the government.

Together, they provide the strongly pro-Western homeland of "The King and I" with as extensive a television presentation as can be found in any country, and together they are forming a powerful voice in Thailand's battle against inroads of communism from the north.

"We recognize the far-reaching value of tv, and it is our desire to continue to utilize this medium, along with radio to the fullest capacity as a vehicle both for education and entertainment for our people," said Pichai Vasnassong, creative arts director of Thai TV. Vasnassong, an architect, was one of the first to join Channel Four, and spent much time in the States acquiring television background training before starting his career.

"One of our greatest problems is replacement parts," he said, pointing out "we are half-way around the world from the United States. Most of our equipment is RCA, and although we have had no major problems and have never been forced off the air, we do not have the replacement parts on hand. So, we have not been able to extend our programming hours beyond our current daily evening schedule of five and one-half hours from 7 p.m. plus an additional seven hours daytime all-film programs on Saturday and Sunday starting at 11 a.m. We hope, however, to soon acquire additional transmitter and other properties to permit us to exend our operations."

Channel Seven's hours of programming are similar to Channel Four.

Out of the 71 provinces of Thailand, 32 are within television coverage, with a population of about 12,000,000 or nearly half Thailand's population. Signals can be picked up at places as far away as 75 miles from Bangkok, although since 1961 there are relay stations in the north at Lampang; northeast at Khonkaen and south, Haadyai.

The total number of television receivers in the 32 provinces is estimates by Vasnassong at 100,000, and the average number of viewers at peak hours is almost one million. There are no license fees and no registration for radio and television receivers.

"Our programs are of every type," said Pichai, who himself is responsible for a daily on-the-air commentary as well as being the director for several live variety shows and responsible for the translation of the "Ben Casey" programs. Vasnassong listens to the English dialog of Dr. Ben, translates it into Thai and a cast of three—two men and one woman—do all the voices while the show is on the air. For those who want to listen to the English, Thai TV plays it over FM. It takes the creative arts director eight hours to translate Dr. Ben, plus three hours of rehearsal time. Dr. Ben Casey is one of the most popular on the air.

"We are proud of our production staff," said Vasnassong. "We can do everything you do in the States, and we don't have wealth of facilities you do. We're particularly partial to our 15-man news staff, and our six photographers cover the news with the zest of your best man. We have two videotape recorders. Our news reals are CBS and ITN and we also have recourse to your USIS.

"The bulk, perhaps as much as 90% of our television film is from the United States, and Westerns are very popular. Most of our programs are sponsored and international standards of practice are being followed so far as commercials are concerned."

Modest Rates

"Advertising rates are very moderate because of limitations of our coverage compared to the mass market you have in the United States," said Vasnassong.

"Filmed commercials of one minute cost from $10 to $18 per show. Air time charge for half an hour show is only $30, and a spectacular dramatic show of about two hours costs the sponsor about $200, inclusive of air time, talent and production. As our viewing audience and set sales increase, so will our rates. At present about 30 brands of television sets are being manufactured and sold by companies from the United States, Britain, Japan and West Germany."

By comparison, the number of commercial spots make states-side codes a do-gooder's dream. There apparently are no limitations in Thailand, as I counted 10 commercials ranging from 10 seconds to a minute within program breaks. As a result, programs have been known to start somewhat later than the on-the-hour scheduled time.

Thai television is rightfully proud that its personnel are all Thai, and with the exception of some "key personnel from RCA."

By American standards, salaries are low, but compared to other jobs in Thailand, working in broadcasting has both prestige and salary advantages.

Announcers usually earn up to and over $100 a month; cameramen and technicians over $50 a month; this in a land where a laborer makes about $1 a day. Most of Channel Four's personnel who were with the station when it went on the air, June 24, 1954, are still with it. There are no unions and the station maintains a "talent staff of over 20 singers and musicians plus a large number of outside artists who work in package shows. These outside variety guests may earn as much as $50 a program. Most of our staffers work an eight-hour day," said Vassnassong.

Aside from entertainment, the Thai viewer is a most avid learner of English. A program called "Let's Learn English" produced with the cooperation of USIS and the American Book Co. is reported to have an audience of 200,000 for its six-a-week shows; three being half-hour in length, and three for 15 minutes. So successful is the stanza that the book printed in conjunction with the program is a reported "best seller" on the Trailand book parade.

In programming, according to surveys, Thai TV is about 60% live; Army TV, 47%. Both channels run about 12 to 14% in live educational and cultural films: news and sports account for 11% (Channel Four) 17% (Channel Seven). Some other statistics include commercials of all types about 10% on both channels, and entertainment film from 20% (Ch. 4) to 26% (Ch. 7). Live drama (4) is 25% of air time versus 17 for Ch. 7.

Television in Thailand is very cooperative with Washington, Britain and other Western nations. According to USIS, American agencies in December had 34 hours of material used, including such items as reports on the Peace Corps inside Thailand; American science news and regular Thai-Washington roundups and documentaries.

Thailand is receiving American loans and grants to help the nation in its communication fight with the Reds. Collins Radio Co. of Dallas, for example, is building a network that includes both telephone and telegraph circuits with microwave radio and cable transmission. Technicians of Western Electric Co. are supervising long-distance phone work. These facilities, part of a $20,000,000 program of loans and grants will do much to offset communist radio broadcast against the Thai government from Hanoi, Peking, etc.

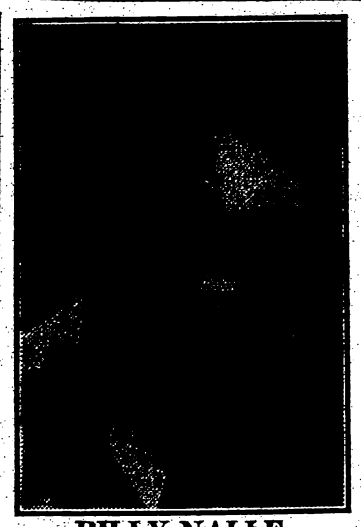
It's expected the grants will permit Bangkok to shout into northeastern Trailand where the Reds are known to be infilitrating, and utilizing radio to broadcast propaganda lambasting the government of Field Marshall Sarit. It's estimated that the anti-Sarit broadcasts 30 hours a week in Thai and about 70 hours in the Lao languages for the tribes along the Thai-Laotian border.

Besides the Americans, the Australian government is helping the Thai government with the planning of additional powerful radio stations to offset the Comunist propaganda broadcasts.

JACKSON BECK

Announcer Actor Narrator
Radio TV Films

PLaza 2-7676
Representative: Marjorie Morrow
BU 8-3493



BILLY NALLE

15 years TV music know how
MIRROSONIC Recording Organist
Billie's Registry

And the Time Is Now

By MURRAY WORONER
(Manager, WAME, Miami)

Miami.

In the beginning man created the art of broadcasting. The art was without form and void . . . and no talent was upon the air. But the spirit of man moved along the airwaves, and the broadcasters said, "Let there be more talent." And there was more talent . . . And man heard the talent and that was good. The broadcasters divided the talent with commercials, and he called the talent programs, and the commercials his little old moneymakers. And these were the first years. . .

And the broadcaster developed new programming techniques . . . He created dramas . . . news and sports programs and the broadcasters made great inroads on the minds of advertisers and listeners, and began draining advertising dollars from the older less vibrant less exciting media . . . And it was good . . . And these are the early years. . .

And more and more broadcasters came forth, and Government allocated frequency and said let the broadcasters be gathered together into one set of frequencies so all may know where to find them, and let them be competitive, let each city have many more stations . . . and let them serve the people of their community with public service . . . And it was so . . . And it was good . . . And it was the middle years. . . .

And the broadcasters said, let us know of ourselves what the listeners would hear. And the broadcaster created the ratings. And the raters sampled the listeners to determine what the listener preferred. And the management changed the programs to give the listener what he thought he preferred . . . And it was not good. Because a serpent in the heart of the broadcaster took the rating and introduced the rating as fact to the advertiser . . . when he knew in his heart it was not fact. And the advertiser believed . . . And the agencies believed and the rating became an unwholesome thing. Which was not good. But the broadcaster feared it and submitted to it . . . And wonder of wonders, it multiplied. And then there was more than one, then there were more . . . and more. And they stultified the brain of the advertiser. And they overwhelmed the ability of the agency. And they killed the imagination of the broadcaster. And that was not good . . . And those were the recent years. . .

And man created television . . . And it was good . . . And it changed the listening habit of the radio listener. But it did not change the evil rating . . . The tv viewer was rated . . . And the octopus control extended into the new medium. But the radio listener had changed his habit. He still listened . . . but not in his living room . . . He listened in his car . . . on the beach . . . on the golf course . . . in his boat . . . in his kitchen . . . and the ball game . . . radio went with him . . . But the raters did not. And radio was injured. And advertisers shunned radio, because they believed . . . Television was injured . . . And advertisers shunned certain stations because they believed . . . And Congress looked into this situation . . . and it was not good . . . And that was this year. . . .

And Congressman Harris cried . . . Con game . . . And Congressman Moss cried . . . Fraud . . . And employees of the raters admitted their digressions under oath . . . And it was not good . . . And broadcasters . . . agencies . . . and advertisers were shaken in their belief . . . And it was good . . . But among the agencies and the advertisers there remained a hard core of believers that still insisted the rating is biblical in character and that is not good . . . And broadcasters have raised up in objection and they are demanding better studies . . . They are casting out the con men . . . They are decimating the fraud . . . And that is very good . . . And the time is now.

Connelly-Mosher's Pair

Hollywood, July 30.

Producers Joe Connelly and Bill Mosher are preparing two half-hour comedy pilots for Revue studios, for the 1964-65 season. Both were created by the team.

First vehicle, tentatively titled "Karen," is due to go before the cameras in September. Pilot of the second series, untitled, will roll after the first of the year, also at Revue. Team last season produced "Going My Way" and "Leave It to Beaver," both at Revue.

ABC's Sonkin, Allen Research Promotions

Paul Sonkin, ABC-TV manager of audience measurements, has been promoted to director of research and Seymor Allen becomes associate director of research. John Tiedemann moves up to Sonkin's former slot while Sheldon Jacobs becomes supervisor of audience measurements.

Jerry Solomon has been upped to manager of sales planning and Mark Cohen was promoted to manager of sales offerings, both new posts. Fred Pierce is head of the web's planning and sales development.

JIMMY NELSON

With FARFEL and FTATATEETA
"Nestle's makes the very best chaw-clit!"
Opening PALMER HOUSE, Chicago, August 17th

West German Television —One Gripe After Another

By HAZEL GUILD

Frankfurt.

Trouble with television today in West Germany is — everybody's mad at it.

Seems that just about every individual and organized group has some major gripe against the country's two television networks.

Once the Second Television Net finally got going on April 1 this year, all the folks who had been sitting around fussing that they had only a choice of two programs (both produced by the First TV Net) continued to have the same old complaint.

The Second TV Net, under a complicated arrangement, took over the former Second Program of the First Network, and put on, instead, its own programs.

To the casual viewer, there was just about no difference in the new setup.

Gripes continued to pour in—charging that the two more or less government-run and certainly government - influenced television networks were boring and repetitive, and that their political viewpoints were influenced and one-sided.

Some of the charges even ranged against "the American influence" that appeared with the aping of American quiz and variety shows.

There has been a growing demand for a new and independent television station or added channels which will be truly outside of the monopolistic and powerful duo that now control all the tv shows here.

Network Number One, for instance, includes nine outlets — Frankfurt, Munich, Hamburg, Bremen, Saarbruecken, West Berlin, Baden-Baden, Stuttgart and Cologne. The network splits the time between the various stations so that each is responsible for a portion of the programs every week, and while they operate jointly, each has its own local programs (generally from 6:30 p.m. to 8 p.m.) interspersed with the highly lucrative commercial time.

The First Net generally is on the air Sunday from about 11 a.m. until midnight; and during the week is operated from 4:30 p.m. until 11 p.m.

The Second Net, headquartered at Mainz, operates Sunday from 5:30 p.m. until 10 p.m.; and during the week from 6:30 until 11 p.m.

Most of the nine stations comprising the First Net already have some plans afoot for "regional outlets" which will perhaps next year give the viewer local shows as well and thus constitute a different outlet for added shows.

About a third of the entertainment programs on German tv are import wares, many of them bought from the French idea man Jean-Paul Blondeau. He's responsible for selling such favorites here as "Sing With Me, Play With Me," the Austrian quiz "A Schilling a Second," and "To Tell the Truth."

Fun & Misery

Others are dubbed-Deutsche versions of American television programs, including "Perry Mason," "Maverick," "Fury," "Father Knows Best," "The Donna Reed Show,' and just about every old time movie that used to darken the American television channels during the late-late-late shows.

For all this fun and misery, the nearly 8,000,000 Germans who now operate television sets pay a monthly fee to the federal post office of 5 marks ($1.25).

And naturally they gripe about what they get for their money. In fact, a German lawyer has just formed a Central Association of Television Viewers. He's charging members 50 pfennigs (15 cents) a month to join up, and promising that the association will question all its members about their complaints and what they would like to see on television, and then offer "constructive criticism" to the television officials via a regular newspaper of comments. Anyone over 21 is welcome to belong.

(To an American viewer, jaded from the sheer weight of American television shows, the German television offers a remarkably clear picture on several points — the quality is excellent, with the television operating under a frequency standard of 625 lines, about double the American standard, hence bringing in a very sharp picture. And with the government accent on documentaries and informative shows, there are choices of such remarkable features as "Abortion in Japan," and "Breslau as it is Today," the latter showing that the once German city has become completely Polish.)

But wait—there are plenty of other groups mad at German television besides just that unorganized mass of 8,000,000 set-owners.

The West German government's sole female minister, Mrs. Elisabeth Schwartzhaupt, the Minister of Health, is running an anti-commercial campaign for the German tv.

She claims that because the television comes under government dominion, any "commercials" appearing on the nets more or less have the government's sanction, at least in the eyes of the unsuspecting and gullible public.

She wants to ban all commercials of any health or medical products from television. And she is getting plenty of support, mainly from other media who would like to pick up the paying accounts.

But, of course, the stations are fighting mad once they've been attacked in the cash register department. Mainz officials just announced that their new up-and-going station is running at about $10 million a year in the red—with program costs of $17,500,000 annually, another $10,000,000 for personnel (staff of about 2,670 now), $7,500,000 for technical costs and $10,000,000 for investments. They raise $23,000,000 from their share of the post office monthly fee collected from the set owners, another $12,000,000 from commercials—and they need $10,000,000 of credit to keep going.

Hence, they would like to increase their commercial time—or get more money from the post office.

The First Network, which had no television competition in 1962, sold about $70,000,000 of ads—and it is completely overbooked with the scant commercial time it has under its stringent rules.

This results in complaints from the would-be time buyers and from the advertising agencies—who would like the time for the commercial spots expanded on both networks in order to get a crack at added announcements.

But wait—there are still plenty of others mad at the German television.

Free Films on TV

The German cinema owners are furious because television is just about free, and offers them unfair competition. Theatre boxoffice receipts in West Germany were down 40% last year from the 1956 high, and of course (same old story to the Americans) much of the downfall is blamed on the free films being played on television.

Last year 135 full-length feature films played on German TV, some of which had never been played in the German cinemas. And the cinema-owners, subject to a heavy entertainment tax bite, object that the television is illegal competition which does not even have to pay this hefty tax. So they're up in arms and fighting.

In addition, Hessischer Rundfunk, the Frankfurt outlet of the First TV Net, a couple of months ago anted up $150,000 to pay part of the costs of the $500,000 full-length film called "Delay in Marienborn," starring Jose Ferrer and Nicole Courcel. (Well-known Hollywood writer Jim Henaghan did some of the script work, incidentally).

Under this first-of-its-kind arrangement, Hessischer Rundfunk has the original right to show this film on German television — after which it will be sold to the theaters in Germany and in other lands.

This is the first such project, others of a similar nature to follow, with the television stations making their own films for first-runs, following up with sales to the cinemas.

And this makes the theater owners ever madder! They are getting second crack at the films!

Germany's 500-odd daily newspaper publishers are also getting into the act. They complain that the tax-free television is slicing

(Continued on page 90)

"JOE FRANKLIN'S MEMORY LANE"
WOR-TV, New York
Soon:
"JOE FRANKLIN'S SILENT SCREEN"
Nationally

Can Com'l TV and ETV Achieve A Peaceful Co-Existence Pattern?

By MIKE MOSETTIG

Washington.

In many ways educational television resembles a gangling, well mannered teenager.

Obviously, it is growing, but no one knows to what size or proportions.

It isn't really sure what it wants to do or how to go about doing it.

It's elders and governors aren't quite sure how to nurture and direct it to successful adulthood.

Finally, everyone has to say they love it, despite reserved worries that in its youthful awkwardness it will drop good china and break the leg of a delicate antique chair.

Two acts of Congress last year spurted the development of etv. The first provided funds and the second gave it room to grow.

Congress authorized $32,000,000 for a five-year matching federal-state teachvee program. Almost all of the first year's $1,500,000 appropriation will be taken if the six applications up for consideration at the Dept. of Health, Education and Welfare are granted.

Groups in Chicago, Pennsylvania, New Jersey and South Carolina and Virginia have requested $1,362,940 from HEW which administers the etv program.

HEW will likely get between $5,000,000 and $7,000,000 to grant through June, 1964. The big rush for funds will come in the next two years.

The program is under the purview of HEW Undersecretary Ivan Nestingen and more specifically Dr. John Bystrom of the Office of Education.

Bystrom estimates up to 200 groups may receive Federal grants by the end of the scheduled five year authorization.

If past performance is an indication, it is likely the heat will be on Congress at the end of the five years to renew the program so more new etv stations can get on the air.

A second piece of Congressional legislation—the all channel bill—has resulted in almost a complete reversal of channel allocations by FCC to teachvee groups.

Previous to May, 1962, when the all-channel bill was passed, the educational tv groups were going after VHF channel assignments. Since then a large bulk of the applications have been for UHF spots.

Obviously, if UHF performance shows signs of matching its promise, the trend will quicken.

FCC has reserved 332 channels for etv and another 90 non-reserved channels are being sought by teachvee groups.

1,000 Channel Need

In a perhaps grandiose prediction, the National Assn. of Educational Broadcasters estimated etv would eventually need 1,000 channels. But if grandiose, it still is an indication that etv interests will be intensifying their demand for channel space, perhaps, against demands of commercial broadcasters.

But FCC may be on the verge of reducing these competing pressures somewhat. Under consideration and likely to be approved is a proposal setting aside the space from 2500-2690 mc for very low power etv stations. Operating on these frequencies, the stations with now more than 10 watt power could transmit class room programs within a 15-mile area. The operation, which has been tested in Plainedge, N.Y., functions like closed circuit tv, although as a technically different principle.

If approved by FCC the operation would be used for class room instruction either by schools or a county school district.

One result of its use, would be the freeing of etv stations from having to broadcast class room programs. The metropolitan teachvee stations could direct their total efforts to adult education and cultural programs.

In part this could answer one of the dilemmas facing etv—whether they should carry school age or adult programs.

Teachvee programming produces worries in various quarters. Last year, the Republican Congressional Campaign Committee charged the Kennedy Administration was going to use etv for political thought control.

Commercial television's perennial critics hope etv will fill the cultural gap they find on the three networks and with tv programming generally.

Commercial television interests, on the other hand, wonder if widespread and viewed etv will create an atmosphere for peaceful programming coexistence, as envisioned by CBS prexy Frank Stanton, or open a new arena of competition.

Full Speed Ahead On Rating Reform

Washington, July 30.

NAB's rating council is making "excellent progress" and getting cooperation from the rating services "far ahead of expectation," its chairman Donald McGannon said.

McGannon, president of Westinghouse Broadcasting said all phases of NAB's rating plan are moving along "ahead of schedule."

A subcommittee has worked out the basic approach to auditing services, McGannon reported.

The raters, in turn, have been responding to applications for NAB accredidation "far ahead of expectation," he continued.

Another subcommittee expects to have its criteria for rating services completed by mid-August, he said.

The Council was established by NAB prexy Le Roy Collins as an attempt to clean up the "ratings mess," uncovered in Congressional hearings, without Government Interference.

It has received the blessing of Rep. Oren Harris (D-Ark.), chairman of the Investigations subcommittee, and FCC Chairman E. William Henry.

Ann Sothern Sales

Twentythree additional sales have been inked for the "Ann Sothern Show," bringing total sales to 88 stations, according to Economee Television Programs, the rerun division of United Artists Television.

Series, composed of 93 half-hour episodes, was sold recently to KATU, Portland, Ore.; WHEN, Syracuse, N.Y.; KARK, Little Rock, Ark.; WVEC, Norfolk, Va.; WSAV, Savannah, Ga.; WSIX, Nashville; and KPRC, Houston, among other stations.

JERRY VAN DYKE
This Fall—"THE JUDY GARLAND SHOW"
Now—"PICTURE THIS"—CBS-TV
Every Tuesday Evening for the Summer

Aussie Commercial TV Windfall; $38,250,000 In Annual Billings

By RAYMOND STANLEY

Melbourne.

Facts and figures throwing light on Australian commercial television are contained in a 61-page television report recently issued by leading Aussie advertising agency, George Patterson Pty. Ltd.

Commercial television Down Under now covers an excess of 75% of metropolitan homes, 50% of country homes and 65% of all homes in the Commonwealth, providing at tv stations alone employment for about 3,000 fulltime and 1,000 parttime people and is second only to the daily press in advertising volume and rising fast to an estimated total investment of $38,250,000 a year.

Less than 10% of programs shown in peak times are of local origin with the American image still being largely reflected on the miniature screens. During a recent spot check over the month of 136 evening programs (excluding news, live variety, which were not available because of copyright or other restrictions) telecast nationally in the United States, only 12 were not shown Down Under.

However pressure on stations to increase Aussie content is steadily mounting and culminated officially in the setting up of two committees by the Federal Government—a seven-man Senate Committee to "inquire into and report on the encouragement of the production in Australia of films and programs suitable for television" and an inter-departmental committee more concerned with the basics of the film industry. Recommendations from both committees are still awaited.

However the report sees future prospects looking brighter than at any time since the advent of tv Down Under in 1956. It lists as these competition from a third commercial station in most capital cities, probable recommendation by the Senate Committee for an increase in Aussie material, formation of a TV Guild in Sydney, intention of the MCA organization through its subsidiary Revue Australia to "increase our local production efforts in this country considerably over the next two or three years," plans of three "name" writers (Morris West, Jon Cleary, Ted Willis and film producer Mervyn Murphy in association with established overseas interests shows already scheduled for production or on the board at Artransa, Hector Crawford Productions and other such organizations, increasing station acceptance of outside "packaged" shows and apparent acceptance by tv management of the desirability of more intensive training of writers, producers and artists, all pointing to an upsurge in creative program thinking in the immediate future.

New Channels

Third commercial channels scheduled to open in Sydney, Melbourne, Brisbane and Adelaide, and a second in Perth later next year is being viewed with mixed feelings all round. It is likely to cause more competition, both improve and deteriorate some standards, and in some instances cause a scarcity of material available. The report feels that one logical development would seem that stations will have to introduce more repeats.

Although a coaxial cable exists between Melbourne and Sydney (via Canberra it is too costly to use except on rare occasions — like the Queen's visit—since Post Office charges for it are in the vicinity of $2,475 an hour.

The report feels that the big problems confronting Aussie production of drama, self-contained plays or series and serial type programs are lack of good script writers and skilled producers, limited pool of "character" actors, restricted local sale, difficulty of selling overseas and reluctance of viewers to watch local shows.

Some commercial managers, as well as the chairman of the Australian Broadcasting, Commission feel that a school for producers, scripters, actors and cameramen should be set up—with the help of a Government subsidy. The recent formation in Sydney of a Radio, Television and Screen Writers Guild is believed likely to help in the more profitable employment of local scripters.

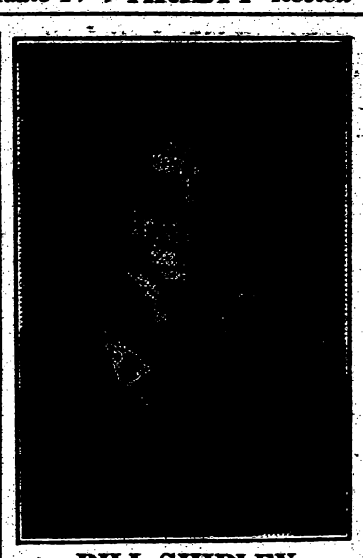
AB-PT's Net Profit In 2d Quarter Dips

Due to decreased earnings from the television and network divisions, the net operating profit of the American Broadcasting-Paramount Theatres for the second quarter of this year dipped to $1,830,000, or 41c a share. This compares with the $2,511000 or 56c a share netted during the similar period last year.

Net profit for the quarter including capital gains was $2,061,000, compared to $2,487,000 for last year. Estimated net operating profit for the first six months was $4,219,000, compared to $5,553,000 for the same period in 1962. Net profit, including capital gains, was $4,473,000 compared with $5,396,000 in 1962.

AB-PT prexy Leonard H. Goldenson noted that the first and second quarter results reflected the fact that some "of the television season did not measure up to expectations."

JACK STERLING
CBS



BILL SHIPLEY

British ATV Sets New Entries For '63-'64 Schedule

London, July 30.

Associated Television, the British major on the commercial network which, last fall, introduced 10 new shows, is in the pioneering vanguard again this autumn when it brings in such new-to-Britain series as "Espionage," "Sentimental Agent," "The Charlie Drake Show," The Norman Vaughan Show" and, from America, "The Phil Silvers Show."

Station, so far, is the only one beating the big drum for its fall line up; others and BBC are playing it close to the chest. But if the ATV schedule is anything to go by then, with the occasional exception, the British viewer is in for more of the same.

On the new show side, ATV has pepped up its Saturday night sked with the introduction of "Sentimental Agent," a spinoff of "Man Of The World," in the 7:30-8:25 p.m. berth. This comedy-adventure series starring Carlos Thompson is followed by another newie, "The Charlie Drake Show," the first series Drake has brought in for the indie web following a boffo career on BBC-TV.

ATV is replacing its Victoriana drama "Sergeant Cork" in the 9:05-10:05 p.m. berth with "Espionage," the Anglo-U.S. coproduction which is being handled in cotton wool at this end.

Hypoing the "desert lands" of Sunday afternoon viewing any fruits of which have been going BBC's way for the most part these past couple of seasons, is a new show from ABC-TV, featuring Al Read, a local, highly-accented comic. Read's outing is set for 3:30-4 p.m. until November when reruns of ATV's "Broadway Goes Latin," made in conjunction with Milton Lehr, take over.

London weekend station has slotted "Beverly Hillbillies" from 10:35-1105 p.m. on Sundays from Sept. 29 following the most highly-rated drama slot of the week which houses "Armchair Theatre" and "Drama 63" on an alternate basis.

Fall skeds sees also the re-entrance of Phil Silvers to British screens, only this time not on BBC (as was his "Bilko" entries), but in the Midlands on ATV, Monday nights at 7:15 p.m. The regionally-produced "Thirty Minute Theatre" is also scheduled and is slotted in at 10:50 p.m. on Thursday nights. Other newie, "Norman Vaughan Show" is set for 10:25 p.m. on Fridays.

Among the notable returning shows on the commercial web are "The Avengers," from ABC which reclaims its Saturday night berth at 10:05 p.m. and "The Saint" which is slated for the Thursday night anchor show at 8:15 p.m.

Otherwise, the indications emerging so far would give shape to a picture of the same shows in the same slots. For instance, Sunday night is still dominated by "The Palladium Show" and the drama cycles; Monday by "Coronation Street" seg and "Naked City," Tuesday by "No Hiding Place"; Wednesday by "Coronation Street"; Thursday by "Dickie Henderson Show" and Friday by "Emergency Ward 10," etc.

Orren Harris' 'Editorial Primer'

Washington, July 30.

Rep. Oren Harris (D-Ark.) offered four thoughts on broadcast editorials and from these more likely than from the verbiage at recent House hearings will come the guts of any laws on airwave opinion.

—Wiser than outright repeal of editorials would be an amendment of the Communications Act to assure fairness to politicians when stations editorialize for or against them.

—He hopes neither NAB nor FCC plans to write minumum staffing requirements for stations wanting to editorialize.

—The right to editorialize must be earned. Repeating what he suggested at the editorial hearings, only stations which generally air political programs and debates should be allowed to editorialize as well.

—Canned editorials should be identified as such on the air.

Harris told the National Broadcast Editorial Conference at the University of Georgia the difficulties raised in the bill of Rep. John Moss (D-Calif.) on political editorializing can be corrected. He said the House Commerce Committee which he heads will consider the bill.

Noting a "regrettable trend to uniformity among broadcasters," Harris inferred that NAB's and FCC's minimum staffing ideas would not be the way to counteract the trend.

He suggested that exclusive or primary focusing on the staffing problem is not the way to assure fair editorializing.

Speaking of canned editorials—a subject discussed frequently at the hearings and one obviously worrying many Congressmen—Harris suggested stretching Sec. 317 to cover them. The section now only requires identification of material for which the broadcaster is paid to air.

Harris warned canned editorials could cause greater harm to the public than payola and the rating services if they gain the same control over broadcasters.

Howard K. Smith to Congress: Don't Tamper With Editorializing

Athens, Ga., July 30.

Howard K. Smith, American Broadcasting Co. commentator, told the opening session of the first National Broadcast Editorial Conference, that legislators must not be permitted to tamper with the right of radio and television broadcasters to air editorial opinions.

"Like all else in life, editorial judgment is highly imperfect and we live with that as we must with all other aspects of our imperfect processes of life," Smith told his audience in the Center for Continuing Education on the University of Georgia campus.

He added, however, that "legislators must abandon the hope of the ideal, the expectation that strict, clear legislation will produce perfect balance of opinion and eliminate the need for hard, human fallible judgment of what is fair and what is not."

He added: "Editorials are more than a permissive function.

"I think it is a kind of public duty. I believe we should quite boldly and insistently take sides on public issues and explain why in words that are as persuasive as possible."

Representatives from radio and tv broadcasting industry from 20 or so states were present at the opening of the three-day parlay, cosponsored by the Georgia Assn. of Broadcasters and the U. of Ga. Henry W. Grady School of Journalism.

This conference, the first of its kind, was organized and called to delve into and seek to find the answers to problems of editorializing on the air.

Opposition to proposed laws governing editorial broadcasts crystalizing at this meeting is expected to point the way for any changes in rules and regulations of the FCC.

This conference comes on the heels of attacks in Congress in hearings on the subject by the Communications Subcommittee of the House Commerce Committee.

Smith said that the basic question before the House Committee was:

"Should editorials be permitted at all on radio and television?"

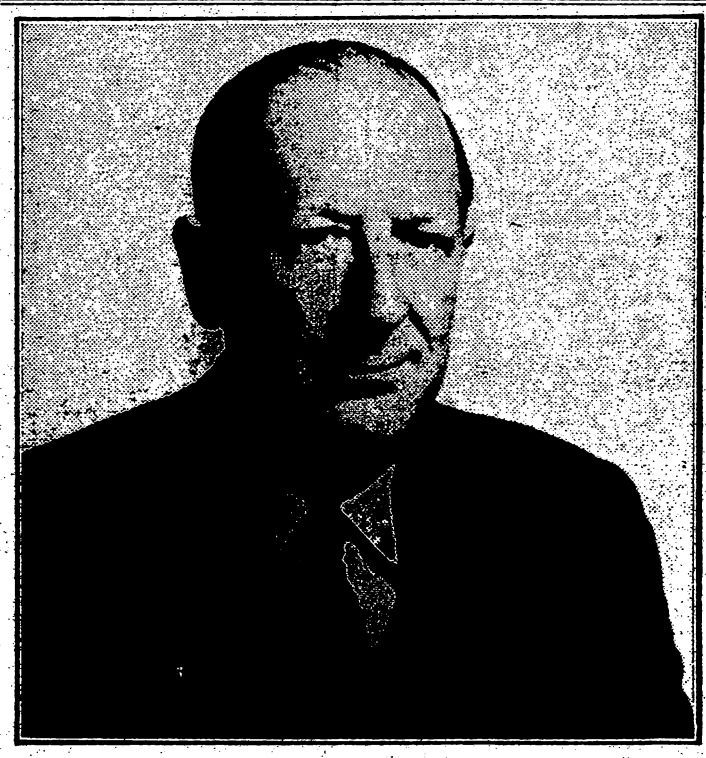
He countered this with the assertion that it is the public duty of radio and tv stations to editorialize.

He granted that good judgment and fair play should prevail, but added that restraints should be as few as possible or a negative influence would result.

"A dull and cautious editorial or a strong stand on a banal issue are of no help to anyone," Smith said.

He added that there is no need for Federal control over such editorializing because the FCC is properly and adequately armed to handle breaches of fair play and good broadcasting.

"I fear that Americans are unlearning how to say clearly and forthrightly what they mean in this age of conformist pressures," Smith told his listeners.



PAUL FORD
Now Starring in
"NEVER TOO LATE"—The Playhouse, New York
Direction—Louis Shurr Agency

Newman's 'Bloodless Revolution' Finds BBC-TV Poised for Action

London, July 30.

Not all the current excitement around BBC's London-based hq is being generated by the mammoth task of prepping an additional 25 hours a week of highclass programming for its second web. Running parallel with all the faith and anxiety, hope and sweat being poured into this chore (which has to be wrapped up pretty soon for a start next April), is a lot of high interest in an unheralded internal project. It is becoming known as "Newman's Bloodless Revolution."

The "Newman" is Sydney Newman, BBC's new drama chieftain and member of the all-powerful "inner cabinet" of top executives who plan and control the whole of BBC's video operation.

Brought in to stimulate the web's flagging dramatic prowess, his revolution has come in the shape of a complete revamp of the basic structure of BBC's drama limb—a department responsible for around eight hours (and soon 12) of programming per week. The project, which will take at least until fall to complete, is "bloodless" because, the way Newman plans it, he will not have to fire anyone as a result of the drastic changes.

Since his January start with the Corp., the executive has complied, submitted and had approved a plan of campaign aimed at breaking down BBC's traditional "Vast Organization" setup. Present system, he contends, tends to swamp creatve talent and their ideas.

Newman, he says, is to bring into force a multiplicity of creative units in which writer-producer-director have easy access to one another and, to a great degree, to a controlling upper-echelon exec.

Already, he has reorganized his drama group from one straggly whole into three specific sections —one dealing with series; the second handling serials and the third producing teleplays. Each section, which itself is sub-divided into two or three sections dealing with specific program groups, comes under the aegis of an executive, responsible directly to Newman. And within each section producer-director teams are being instituted.

Corporation's tv script department has virtually been disbanded and the script editors attached to respective creative units. Department does still function, however, in the handling of unsolicited scripts which, if they show any promise, are passed on to an appropriate creative unit.

Newman intends by the fall to extend the process of converting the vast pool of staffers into autonomous units of designers, costumers and even technical crews.

Effects of "Newman's revolution," first on-screen evidence of which will be apparent in the late fall, will be to "localize" the activities of creative personnel. For example, whereas in the past a BBC producer would work on anything and everything, he will now become part of a team also comprising a director, scripter, designer and so on, and will work on one type of project, say, for instance, the Sunday night play cycle. It will now be the rule and not the exception for each drama project to have both producer and director working on it. And BBC's video script department will no longer have to "sell" a yarn to a producer. This precess will be eliminated as each creative unit will have a script editor working "just across the hall" from the producer and director, and applicable scripts will be handled by him in close association with the rest of the team.

Newman expects that his new mosaic of permanent creative units, each working on their own particular programming sector, will give them a chance to evolve a "unique touch." Plan to involve the same technical crews with the same creative people springs from Newman's days as drama head at ABC-TV. There, his weekend-only schedule of drama production resulted in the same band of technicians working on the "Armchair Theatre" skein which, he found, ran more smoothly for it.

Whether or not he can magnify the process to seven days a week proportions and be as successful as he was with "Armchair Theatre" will emerge in the fall. Not until then will it be possible to assess if his impact at BBC will pay off in ratings and quality.

CBS Taps Granet For 'Adventure'

Bert Granet, producer of the Desilu hourlong dramas, "Twilight Zone" and the "Lucille Ball" specials has been assigned as the new producer of CBS-TV's "Great Adventure."

Granet replaces John Houseman who resigned as producer of the historical series in a policy hassle with the network. Webs execs are understood to have wanted more of an accent on action adventure material resulting in a continued east-west hassle. Series is being produced on the Coast.

Series, scheduled to be presented in cooperation with the National Education Assn., was conceived under the programming regime of Hubbell Robinson, then senior programming v.p. for the web. Houseman who will continue has association with CBS-TV as a producer of web dramatic specials, will complete six hourlong "Adventure" episodes before leaving. He had lined up 18 scripts before the policy hassle came to a head.

DICK STROUT

Hollywood Commentator on over 800 Stations in America!
Suite 404, First Federal Bldg., 1717 N. Highland Ave., Hollywood 28, Calif.
Phone 469-0884

RALPH CAMARGO
ANNOUNCER—ACTOR—NARRATOR
Billie's Registry
PLaza 2-7676

Satellite Corp.'s Dispute With FCC Over Stock Issue

Washington, July 30.

A dispute between FCC and the directors of the Communications Satellite Corp. over issuing stock to the public has been dragged into the open with the Commission charging the directors of disregarding the intent of Congress.

Satellite chairman Leo D. Welch promptly denied the charges.

FCC said the Satellite Corp. is making important decisions which Congress intended to be made jointly by publicly elected directors and other board members.

In a letter, FCC said it was "disturbed by indications" that the Corporation no longer has definite plans for the once-promised 1963 public stock issue in February and pointed to "the apparent lack of progress . . . in arranging such an issue."

FCC said the incorporators, chosen by the President, were primarily responsible for the initial public stock offering plus establishing a commercial satellite system.

After the public stock was sold, a 15-member board of director was to run the corporation, FCC said. The board, as specified by Congress, would include six directors elected by public stockholders, six chosen by stock owning common carriers and three Presidential appointees.

This body was to make the important decisions of the corporation, not the original incorporators, FCC said.

The incorporators have been holding up on the stock issue until further research and development was completed. Commission said these steps should be "continuously and aggressively pursued together with other measures that must be taken in order to advance this most critical national program."

Responding to FCC's letter, Welch said the "initial public offering of stock will be made at as early a date as the directors determine to be compatible with the public interest and the carrying out of the purpose of the act."

He said the corporation will send FCC a letter summarizing its position.

The dispute popped into the open when the Satellite Corp. asked FCC for an additional $600,000 of credit after receiving $500,000 earlier this year.

Commission okayed the request but said it wouldn't authorize more credit until plans were made for a stock issue.

KPRC-TV'S NEW STICK

Houston, July 30.

The FCC has granted a construction permit to the Houston Post Co.'s KPRC-TV to erect a new antenna tower.

KPRC-TV filed an application with the FCC for the permit on June 5.

The new tower, which will be 1,549 feet high, will add more than 8,000 square miles to the station's coverage. It will be more than twice the size of the present tower.

Brit. TV Regional Outlets Decide To Band Together

London, July 30.

Britain's 11 regional commercial tv stations which cover the country outside of the main London, Midlands and Northern areas, have formed the British Regional Television Association, an organization aimed at promoting the interests of local indie contractors. Marquess Townshend, chairman of Anglia-TV, is chairman of the new association for the first year.

Formation of BRTA, which will be the regionals' mouthpiece dealing with the Independent Television Authority, the network, unions, etc., marks the coming of a new era for the local operators. It is the final link in a chain of events that makes the regional outlets, collectively, a second force in the fundamental structure of commercial television in this country.

In the past there have been two regional station "attitudes" in operation. One has been progressive, has endeavoured to produce programming of quality which it subsequently tried to sell to the network—in some cases even abroad—in addition to the "locally-orientated" fare demanded by the Independent Television Authority. The other has been content to plug into the network and just "muddle along" with interview shows and cheap-to-mount panel games to fill their local programming time comitment.

Advent of BRTA has made for the cooperative use of facilities among the 11 regional stations and, it has been calculated, instead of pouring about $4,000 an hour into network coffers, such coin could be spent on program production. Providing each of the regional outlets took the show, much of the nut could be recovered. And, in addition, a second choice of program would be on offer to the little contractor.

One major factor stopping full scale inter-production of this kind is the fact that the major contractors, which "sponsor" their "offspring" regional stations, have agreements whereby they take a percentage of the local operators gross whether or not he opts out of networked shows. Also, it does not make economic sense for the small stations to mount full time programming when, in addition to their percentage fee, they can plug into the network for a "nominal" price.

But the desire not to be entirely dependent on the majors for material has already spurred program production and coproduction by the local stations.

Classic example is the "Thirty Minute Theatre" project which is now complete and scheduled for the fall. Four regionals—Scottish-TV, Anglia-TV, Southern-TV and TWW—have each produced three half-hour dramas which will be networked to each other and to other parts of the indie web.

Another project involving interregional cooperation is "Celtic Challenge," a pubaffairs q-and-a show which is being produced and screened by TWW, Scottish-TV, Border-TV, Grampian-TV, Ulster-TV, Westward-TV and Telefis Eireann, the commercial station in Eire.

There are also dickers currently under way for four regionals to produce a documentary on Britain's shipyards.

Tighter banding together of the local operators will not only have the effect of stimulating production on the inter-regional basis, but is anticipated to give the stix boys more bargaining power when it comes to scheduling agreements.

Mike Santangelo Exits TA in Contract Hassle, Sets Co-Prod. Ventures

Michael R. Santangelo, after ankling an exec post at Talent Associates-Paramount Ltd., has set up a flock of co-production deals in television, legit and film. With Lincoln Productions, he's producing two animated features for theatrical release. These will be "Return To The Land of Oz" and "Pinnocchio in Outer Space." He's also readying an animated film for tv with Lincoln Prod. and Groucho Marx.

He's also dickering for a South American and Far Eastern tour for "Black Nativity," the gospel show Santangelo produced with Barbara Griner. They are working on a couple of other musicals for Broadway and may also do shows for the World's Fair. Santangelo is planning to produce a tv special with Eddie Albert.

Santangelo left TA in a hassle over an employment contract.

Hugh Downs 'Chit Chat' In Mackinac Is. 'Sneak'

Hugh Downs, emcee of NBC-TV's "Today" show, is pulling a switch in game shows. He's preeming his new game show, "Chit Chat," at the Grand Hotel, Mackinac Island, acting as m.c. for tonight's (31) debut there. His game of conversation also is being published by Milton Bradley for home distribution this winter.

All this is prior to the show's hoped for tv debut.

Jessel's Cameo

Hollywood, July 30.

George Jessel, who manages to make the front pages even without following his original career as a star, returns to the cameras for the first time in 22 years for a cameo role in "Five," the five-part episode of Warner Bros.' '77 Sunset Strip."

Teleplay was adapted by Harry Essex from his novel, "Eyes in My Back."

DAN INGRAM

Consumers Union's Ciggie Cancer Assessment Jolt for Tobacco Boys —On Other Madison Ave. Fronts

By BILL GREELEY

A few weeks back the cigaret industry surprised everybody with an announcement out of the blue (haze) that it was going to quit the advertising appeals that make the habit appear sophisticated, healthy and aphrodisiac as exemplified in ads decorated by young and chic models, athlete endorsements and closeup twosomes in verdant, pastoral surroundings.

The sudden pronouncement seemed a tactical switch for the industry whose approach to the mounting evidence of a link between smoking and lung cancer (and other terminal respiratory diseases) has been a clearly defined battle line.

Now, however, a strong motivating force for the new attitude of the Tobacco Institute (which issued the statement on new industry policy) has turned up. It's a book, The Consumers Union Report on Smoking and the Public Interest, published this month by Simon & Schuster ($3.50). To date, as it cogently wraps up all the research, propaganda and worldwide actions surrounding the controversy, the Consumers Union report is the most powerful argument compiled.

CU's director Dexter Masters says page proofs of the book were sent to Dr. Little of the Tobacco Industry Research Committee and all factotums at the Tobacco Institute immediately before the new policy was issued. "Our view," says Masters, "is that it was the first reaction to our book." He expects that the book will sell for a long time, selling in all about 50,000 copies.

Authors of "Smoking," all with extensive magazine credits, are Ruth and Edward Brecher, Arthur Herzog, Walter Goodman, Gerald Walker along with the editors of Consumer Reports (the CU product-evaluating magazine which carried an excerpt from the book earlier).

"Smoking" is in four parts: "The Medical Evidence;" "The Industry: Science & Public Relations;" "The Industry: Advertising & Health;" and "Points for a Program."

The book's main charge comes from the first section on medical evidence. It puts together all the research so far, and concludes that the statistical evidence combined with any of a variety of theoretical approaches show "there is simply no remaining room for reasonable doubt" re the cig-cancer link. A reader is impacted with overwhelming doubtlessness. And he is backed by the word of responsible medical men who now consider lung cancer a world epidemic.

The advertising history of the industry and its actions since the rise of the cancer scare are carefully and critically reviewed. There are several illustrations from sick lung tissues to industry health appeals to posters from foreign government campaigns current against cigaret smoking.

Incidentally, while the tobacco industry has announced the new promotional approach, there has been very little evidence of any action by individual tobacco firms. From Camel's Times Square billboard featuring a parachutist blowing actual smoke rings to Kent's collegiate couple ogling each other and puffing contentedly in ivy shroud, the appeals are stet.

Radio's Soundoff

Since the medium's crisis in the early rise of television, radio's resurgent good economic health has come in waves. There's one current, and the industry is riding it with appropriate promotion.

Blair has a new Pulse study, based on more than 2,000 home interviews, which purports to cover the nation. CBS Spot Sales has a lavish recorded approach timed at the creative side of the ad agencies.

Blair says its study, "National Survey Number 1," is the first to measure national listening of all types of radios—in home and out—while utilizing the personal interview technique (in the home). It also has demographic breakdowns, based on what a pre-survey of agency execs showed the buyers of radio want these days.

It takes some hard raps at network radio, and shows, for example that the male head of households spends 235% more time listening to the air medium than reading newspapers, and 500% more time with radio than with magazines.

Blair is using the survey to prepare special campaigns for agencies based on "product profile data" supplied by the ad men via questionnaires prepared by the rep firm.

CBS Spot Sales presentation, an "all ears" promotion, is in the form of an lp record and a follow-up tape of creative radio commercials aimed at inspiring the agency copy departments which have been known to consider radio blurbs a lacklustre chore compared to tv.

The disk is a fully-produced radio musical comedy with top actors lyric and song and a story. Latter concerns how the agency under-execs discover a new medium—radio—while the prez is out on the golf course for the weekend (they do so when the cleaning man knocks over the tv set and only sound is available).

Coast commercial producer Alan Alch is producer of "That Agency Thing" which features a 28-piece band directed by Bob Thompson and a cast including Herschel Bernardi, Howard Morris, Byron Kane, Paul Frees and June Foray.

Record liner is written by Dave Bascom, of Guild, Bascom & Bonfigli, San Francisco, who calls radio his "No. 1 favorite advertising medium," and CBS Spot Sales veepee Maurie Webster, who says (as the boys at Inlike Agency on the record discovered) "radio is indeed a new medium today."

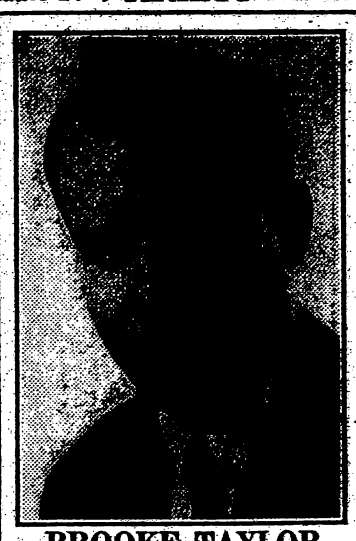
'Perils of Perline'

ABC-TV is utilizing clips from the old classic films with Laurel & Hardy, W. C. Fields, Fay Wray and Vilma Banky for a sales presentation pitch to Madison Ave. time buyers. Titled "Perils of Perline" (she's an attractive network time buyer), the film stars ABC-TV's weather gal Susannah Glidden as the heroine with Yale Roe, ABC-TV daytime sales chief, coming to the rescue in the nick from a fate worse than a high cost-per-thousand. Elliott Ames, playing the heavy, wrote and produced the sales epic.

H-B's 90% SRO

J. B. Williams has bought alternate-week sponsorship in the expanded "Huntley-Brinkley Report," which goes to a half hour strip on NBC-TV Sept. 9 at 7 p.m.

Show is now 90% sold with only one weekly quarter hour for sale. Previous bankrollers include Plymouth, R. J. Reynolds, American Home Products, American Chicle, Aluminum Corp. and Standard Brands.



BROOKE TAYLOR
PL 9-2745

Jimmy Dean: 'Sick Of Watching Perfect TV' So Plans to Go Live

Philadelphia, July 30.

Jimmy Dean, here to drumbeat for his new hourlong comedy and variety show, preeming on ABC-TV in Sept., declared that the similarity of his name to the late James Dean of the movies never bothered him. "My name was never James. It was always Jimmy. I used it professionally before he came on the scene, so I saw no reason for changing it." He also declared, I'm not one of those no-business-like show-business guys. There's lots of other fish to fry—lots of things I can think of doing."

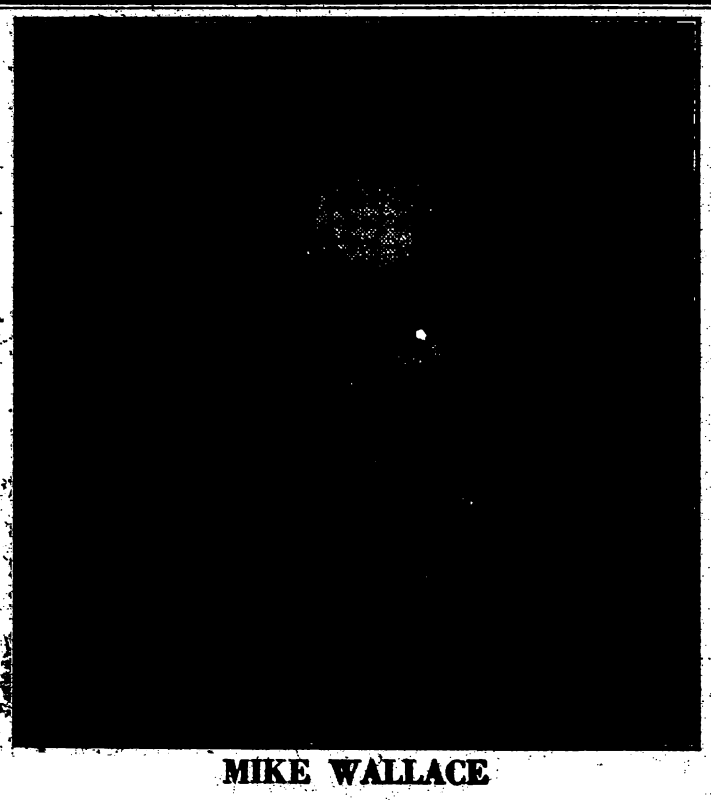
He plans three taped shows first, but the rest will be live. "I'm sick of watching perfect tv. On a taped show there's always the feeling you can do it over again if it's not right. You don't get the best out of people."

Dean has a high regard for former localite Ed McMahon, who takes over the "Tonight" show this week as Johnny Carson's relief. McMahon falls in his category of "nice guys." I'm sort of partial to nice guys on my shows. I'll take that quality in preference to talent. It shows through. A guy may have a world of talent, but if he's got a mongrel temperament, he's not for me."

SAMETH'S ABC NOD AS EXEC PRODUCER

John Sameth, a director with the web since 1955, has been named executive producer for ABC-TV.

He replaces John B. Green, who has ankled to become producer of "100 Grand," the network's new big-money quiz show premiering this season. Sameth has directed a wide range of entertainment and telementary programs, and was pool director for the Glenn and Gordon manshoots.



MIKE WALLACE

Syndication Keeps Pace With TV's Flexibility

By MURRAY HOROWITZ

Mid-'63 finds syndication alive and kicking, with the domestic market-to-market field astir with activity, with the foreign market growing.

Not all the domestic activity betokens profits. Nature of syndication has been changing and the character of what is commercial in the market place has undergone some drastic revisions.

In general terms, features-to-tv field has never had is so good; off-network hour properties, following a flush of success, has evolved into a tough competitive biz; off-network half-hours in syndication parallels the success of the network run; foreign biz is expanding.

Other facets of the syndication biz finds the number of first-runs few and far between; and the entrance of station group operators such as Westinghouse Broadcasting, Triangle, and Storer into syndication programming.

To speak of syndication, as if it were separate and apart from the whole of television is a bad artificiality. Syndication has a king-sized stake in such matters as the final fate of option time, the CBS-TV station compensation plan, the call for Federal regulation of the networks, the controversy over program content. In short, all the issues alive in the air concerning America's most popular medium has its repercussions in syndication, the phrase used to describe the sale of programs on a local rather than on a network level in the U.S.

Some of the major syndicators realize that they have a greater responsibility than merely being the transmission belt of off-network properties or pix once made for theatrical exhibition. Despite that recognition, few of them have been able to introduce first-run properties. The exceptions include United Artists Televison, Official Films, and Independent Television Corp. among the syndicators, and station group operators such as Westinghouse have come forth with "Steve Allen."

Day of action-adventure series, introduced with regularity over the year, for market-to-market selling is over. Its demise, perhaps forecast by the critical panning of most of these first-run entries, just can't run the economic gauntlet in today's market. Now it's more a matter of pin-pointing the content of a new first-run series, seeking out an untapped market such as Official's "Biography" skein, or taking an old format and dressing it up for new appeal or new economies. First-run syndie product has became a tailored rather than a formula item.

In '63, the off-network hours made the big syndication noise. Roster of companies with hours to sell reads like a who's who of network television. It was the off-network hours which brought such companies as Desilu, Four Star, Warner Bros. into the biz of selling vidfilm series on a market-to-market basis. Off-web properties also expanded the catalogs and efforts of such pix companies as Metro TV and 20th-Fox.

First year efforts of Warner Bros., with the largest catalog of off-network hours, was reported by the company to reach the $10,000,000 level. First years strides of syndication efforts of Desilu was put at $5,000,000 and $4,500,000 for Four Star. MCA TV, which started the hourlong off-network thrust, made another twist in mid-'63 and turned to off-network half-hour selling. Half-hours, in the midst of the comparative deluge of off-network 60-minute series, found themselves in comparative short supply.

The problem besetting vidfilms making the station by station turn seem to evaporate when the features-to-tv field is examined. Little did the picture makers of old think that their longest playing time would be secured not in updated nickelodeons, but at home, on tv screens. Name the star and he or she can be found on tv. Name the producing company and that company's trade label will be found on video.

The Vaunted Vaultees

First the post-'48's came out of the vaults to ring up millions on the home screen. That was, for the majors, some seven or eight years ago. It is these vaultees that are currently being sold for another round in the market place. The bottom of the barrel cinematics are being retired, but the better ones—and their number runs in the hundreds—are being sold for reruns, at comparative hefty prices, too.

The post-'48's, once a settlement was reached with the Hollywood talent guilds, soon struck the tv path. Now the gap dividing the theatrical and tv release of a feature of a major Hollywood studio now stands at about five years, or even less. That's true for most pix product. What has triggered the earlier release dates of major studio pix is the network introduction of feature programming—ABC-TV had a try at it for one season and NBC-TV did so well with pix that in '63-'64, web is telecasting pix both Monday and Saturday evenings.

There's a quip in network programming quarters—a quip with a good deal of truth in it—"When in rating trouble a particular night in the week, program features." The concept may do nothing for creative television, but it has a validity for harried program execs.

The emergeney work which pix may do for sagging network ratings may be a short-lived affair on the basis of current pix economics. The supply of available post-'48 fresh pix is dwindling rather rapidly and while a network may now pick and choose, in seasons hence the choice will be more severely limited.

Bulk of features-to-tv biz, of course, is a non-network affair. The customers are the stations across the nation which have found that pix attract audiences and spot advertisers. As to prices of cinematics the numbers of those price tags are getting higher and higher. It's a case of supply and demand.

Not only has the price range secured for pix broadened, but the content range. Some of the festival prize winners which years ago would only get limited distribution, now are getting wide distribution. The growth of the art houses throughout the country has paved the way for the acceptability of more adult pix on tv. Another factor, too, is that staid circuits now play the so-called "international picture" as readily as native product.

Networks are very much involved in syndication via subsids. There's ABC Films, CBS Films and NBC Films, all acting, in the main, as funnels for off-network product in both the domestic and foreign markets. Activity of network subsids in market-by-market selling raises more than one question on the power of such subsids to secure residual selling rights both here and abroad. In some quarters, network power plays secure residual rights have been attacked as monopolistic.

Another product mainstay of syndication is cartooning. Many of the major syndicators have a backlog of cartoons, a good quantity of which were initially made for theatrical release. In '63-'64, there won't be many new made-for-tv cartoons for the market-by-market route. New entries will be coming from King Features, ITC, Screen Gems, Trans-Lux and a few other companies.

Always lending a strong assist to domestic syndication is the expanding foreign market, which in 1963 is expected to gross some $55,000,000. Foreign field now has two trade organizations, tv committee of the Motion Picture Export Assn., and Television Programs Export Assn., each working their separate ways to secure and expand the foreign field for American tv program sellers.

Television committee of the MPEA is composed of motion picture company members, pix companies which support the sister Motion Picture Assn. of America, topped by Eric Johnston. MPEA's tv committee is headed by Bill Fineshriber. TPEA, which has strong network support, has as its prexy John McCarthy, an old hand at foreign trade. In most instances, both groups work in harmony, despite occasional unofficial sniping and overzealous press releases.

TV: Shill for Shallow Shows

Continued from page 1

scope of television. The onslaught has now been unleashed by an organization no less formidable and mighty than the National Council of the Churches of Christ in the United States, representing 31 Protestant and Eastern Orthodox denominations.

The Council, from the standpoint of popular support (its denominations have over 40,000,000 members), is easily the most potent and influential U.S. religious institution. As such, of course, it has always been against various forms of sin and for the general advancement of society's morals, as demonstrated by its past announcements and activities.

But the specific pronouncements approved by the National Council's General Board, in this year's annual spring meeting, directed against broadcasters and bigots, in twin but unrelated drives to improve tv and eliminate racial segregation, is eye-opening indeed!

As a matter of fact it was the Council's indictment of television, not of segregation, that captured the front page headlines of the influential dailies which devoted key space to the Council's anti-tv manifesto.

In a soberly worded, but nonetheless strong protest demanding FCC action, the Council castigated tv's present programming as long on "entertaining and diverting" but woefully short in the kind of mass education that "identify and clarify . . . ideas and information."

Thus the Council laid down the platform of a crusade, to alter network programming, that is expected to echo throughout its member denominations in a campaign waged from thousands of pulpits and through Church magazines and publicity media.

Behind the pronouncement lies the immediate dissatisfaction among Church groups with the lack of prime viewing hours allotted by tv broadcasters to religious programming.

The Council's pronouncement, it's also believed, extends far beyond the adverse reaction of professional clerics in that it represents, too, the persuasions of key lay groups.

Less Idiocy, More Ideas

It's expected that the Council will preserve in this newly-enunciated objective—of less idiocy and more ideas — through a follow-through program of implementation which is expected to get under way before the meeting of the Council's General Assembly when President Kennedy addresses it in Philadelphia on Dec. 3.

Inside observers, close to the Council's work and keenly aware of its explosive potential, so far as tv is concerned, feel that the root cause of the Council's concern lies in the anemic status and uncertain future of educational tv.

While the Council commended "commercial broadcasters for the widespread aid they are giving to educational programs," there are strong suspicions that educational tv stations, which are surviving as charity cases supported by commercial tv interests, permit the networks to duck their full responsibilities in the cultural and educational spheres.

The Council's statement makes it glaringly apparent that it is not satisfied with the networks' financial support of educational tv through well-publicized money grants and equipment gifts to educational tv stations. It demands that commercial tv interests contribute not only money but solid effort—to perform through the actual telecasting of educational programs on the commercial stations.

Ironically, it's the very generosity of the Frank Stantons, the Bob Sarnoffs, the Leonard Goldensons, the Walter Annenbergs, et al — who've dipped into corporate profits to support educational tv stations—that has made commercial tv, in the eyes of some, even more blatantly and crassly commercial than even before the gifts were actually tendered. For such financial handouts, accompanied as they are by lofty and idealistic press releases, come—it's pointed out—from tv interests well aware that a viable educational tv station that survives represents solid insurance that in a Philadelphia, for example, there can be only three (not four) commercial VHF stations.

In Philadelphia Channel 12, which for years represented a VHF commercial station licensed to nearby Wilmington, Del., goes educational on Sept. 12, Philadelphia and the Delaware Valley, therefore, so long an educational tv station can survive, are restricted to three commercial stations and to a choice of three networks. To the present three Philadelphia stations, the advent of education represents, over the years, extra multi-million dollar profits.

The huge profit increment, over the years, flows from splitting Philadelphia audience and tv advertising three, rather than four, ways. Thus an Annenberg tax-deductible gift of WFIL's recently vacated plant and old equipment to Philly's educational station, which helps insure one third less competition, makes good business, as well as philanthropic, sense. Ditto the $100,000 to the same Philly educational station given by CBS, which, like Annenberg, also owns and operates a commercial station in the City of Brotherly Love. This more recent action was a reprise of the grants previously awarded New York's Channel 13 by the networks and independent stations whose profits take in five, rather than six, competitors offers obvious profit plusses. Quite obviously, should a VHF educational station die from lack of financial support, the FCC— in due course—would be under pressure to assign the unoccupied channel to a new commercial station.

Although educational tv stations are now floundering on the abyss of bankruptcy, it would appear that, with occasional financial help from commercial tv, they may continue to remain indefinitely poised in their present posture of too proud to die, too weak to serve and compete effectively.

The National Council of Churches apparently is dedicated to see to it that the tv networks contribute to educational tv in ways far more meaningful than putting money in the educational tv stations collection plate.

One dramatic suggestion offered has been the actual abolishing of the educational tv stations per se. The 47 educational stations now on the air could thus be allocated to regular commercial use, making possible, overnight, a strong fourth competitive, commercial network.

Concurrently, each commercial station in the U.S. would be required to go educational, sans commercials, one evening each week.

Thus New York would revert to seven commercial stations but would have educational-cultural tv offerings not just from a financially anemic Channel 13 but an every evening service supplied by a diversity of stronger stations better equipped in money, manpower and overall production savvy. In such an eventuality educational tv would receive the powerful stimulus of competition between the most professional and competent practitioners of the tv art.

And in extending their service horizons (as would be required by new licensing conditions), the network-station hierarchy would compete against each other in new efforts to tie up the Harvards, the Princetons, the Cornells, the Encyclopedia Brittanicas, the World Book of Knowledge—not merely the Wm. Morrises, the MCA's and the documentary producers on what is now the reducing front of public service prime time programming. These gentlemen, with their superior promotional and public relations skills, are better equipped to organize the money-raising campaigns from public and other sources needed to support tv's educational activities.

In so doing, it's felt, the commercial tv interests will come closer to reaching the oft-enunciated goals of a balanced television service, not only in entertainment and news but in culture and enlightenment.

Educational tv, many now feel, is too important to be delegated to educational tv stations. It's a growing task which should be assumed by every station in a manner which will distribute the burden and responsibility equitably to every tv station whose license privileges them to make a profit in public service.

FRED ROBBINS

"ROBBINS' NEST"—WNEW, N.Y.; "ASSIGNMENT HOLLYWOOD". Syndicated Coast to Coast, Radio Luxembourg and Photoplay Magazine.

Congrats to WNEW on 30 years as America's best!

Mgt. JACK BEEKMAN
JUdson 6-2324, New York

Radio France on Verge Of A Major Overhaul

Paris, July 30.

Though most interest has been focused on nationalized tv, radio is still a very much live factor here and also due for a shakeup by the governmental Radiodiffusion-Television Francaise. Most of the proposed shifts are conjecture but heads of the four RTF stations have been warned not to plan any important programs after October, when changes are to be revealed.

Robert Bordaz, head of the RTF, is reportedly finishing his blueprint for the moves. Aims are to have a definite cleavage between cultural entries and entertainment programs and to try to have more provincial aspects instead of letting Paris dominate the works.

France 3, which has specialized in documentary-type shows and original dramas, will become a strictly educational hookup during the day and France 2, notable for its soap operas and more serious episoders, if most are below par, may go soundless during the day under new plans with half-hour evening shows only of variety types, music, quiz programs and series.

Seemingly more fact than rumor, it has alarmed radio technical and creative unions who fear losing out in employment on these changes and may add strikes to those already plaguing tv. They maintain that civil servants want to force their radio attitudes on the public without giving it a chance to air its wants and opinions.

Unions point up the RTF is a public service underwritten by taxes and should keep up all its stations. There is talk that France 4 might be done away with to convert it more for foreign and other local aspects. They also maintain any suppression of daytime shows could deprive the sick and shutins of their due.

It is also estimated that radio has declined sorely quality-wise and needs plenty of new ideas and unusual programs. They also want the office of program director, vacated recently by the death of Paul Gilson, filled as soon as possible so direct talks and negotiation can go on.

It is felt that there were attempts to go in for unusual and more dynamic programming during prime time due to tv competition but, overall, radio needs an overhaul. There are also two important peripheral private commercial stations, Radio-Luxembourg and Europe No. 1, that have big followings and are to be reckoned with.

Of the RTF stations, France 1 had gone in for some good disk shows and fairly good info series but fallen on night entries, France 2 had stuck to series and soap operas with some higher grade episoders, France 3, emerged with some okay vulgarized science, sociological and historical series, and France 4 had fine classical music and some good verbal shows on criticism and literature.

Radio-Luxembourg, beamed in from the nearby country, slants itself for femme listeners and Europe No. 1, situated in France but beamed in by tape from the Sarre, aims at the young with rock, musical comedy tries and magazine format programs.

It is felt that news and historical shows still lack the proper perspective, tautness, bite and actuality to have them needing new formats and personnel. So radio is not the forgotten man and will get plenty of attention comes October, even if tv is now the big brother something-for-nothing show facet.

Granada Again In Lead in Brit. Com'l TV's May Billings

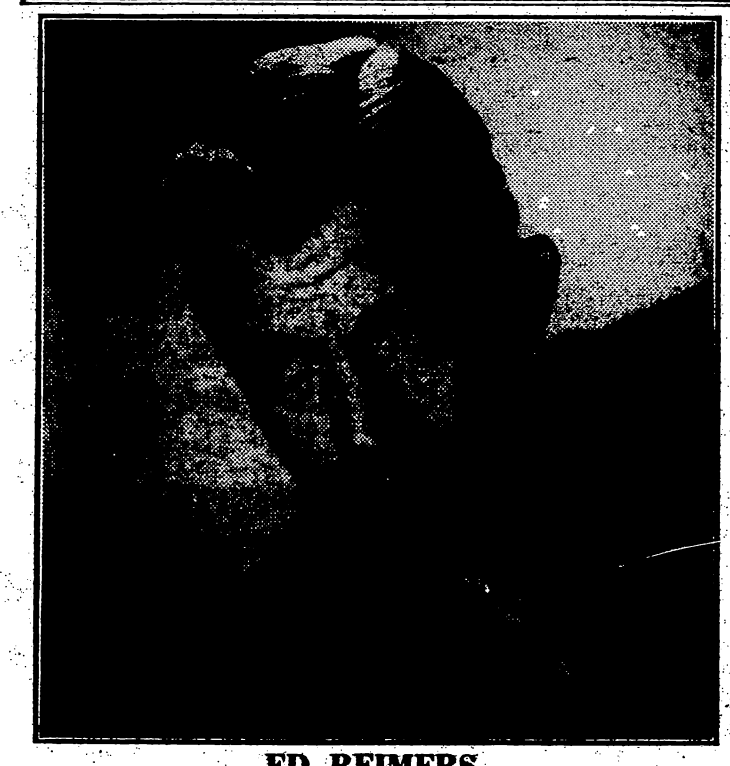
London, July 30.

Ad revenue accruing to the commercial stations on the independent network for May, this year, a five-week month, showed an overall 11% increase over May 1962, a four-week month. Collective figure for the former period was $24,371,200 as against $21,868,000 garnered in the latter, according to Media Records, an independent monitoring service.

Biggest grosser for the month was again Granada-TV, which serves the North, Monday to Friday. Station took $5,171,600 ($4,233,600). London weekday company, Associated-Rediffusion collected billings worth $4,434,600 ($4,200,000). Associated TeleVision coined $2,007,600 ($1,621,200) from its London weekend operation and $2,410,800 ($2,178,400) from advertisers in the Midlands during the week. ABC-TV earned, via its two-area, weekend-only operation, some $1,055,600 ($980,000) from the Midlands and $1,758,400 ($1,590,400) from the North.

Smaller regional stations sliced up the May ad coin this way: Scottish-TV $1,433,600 ($1,411,200). TWW $1,330,000 ($1,260,000). Southern-TV $1,425,200 ($1,352,400). TTT $1,142,400 ($1,111,600). Anglia-TV $714,000 ($697,200). Ulster-TV $358,400 ($327,600). Westward-TV $445,200 ($470,400) Border-TV $235,200 ($168,000) Grampian-TV $246,200 ($266,000). Channel-TV $50,400 (not operational previous year). WWN $142,800 (not operational).

The 11% tv ad duty for the month amounted to $2,679,600 ($2,405,200) which, added to the total advertising money going to the independents, means advertisers shelled out $27,050,800 during May, against $24,273,200 last year.



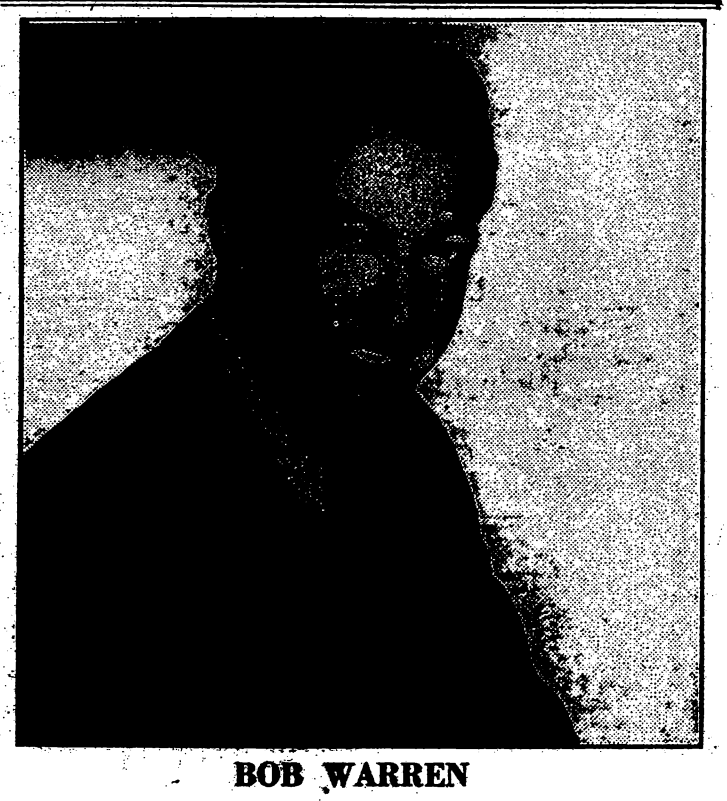
ED REIMERS

Exclusive Management—ABRAMS-RUBALOFF & ASSOCIATES

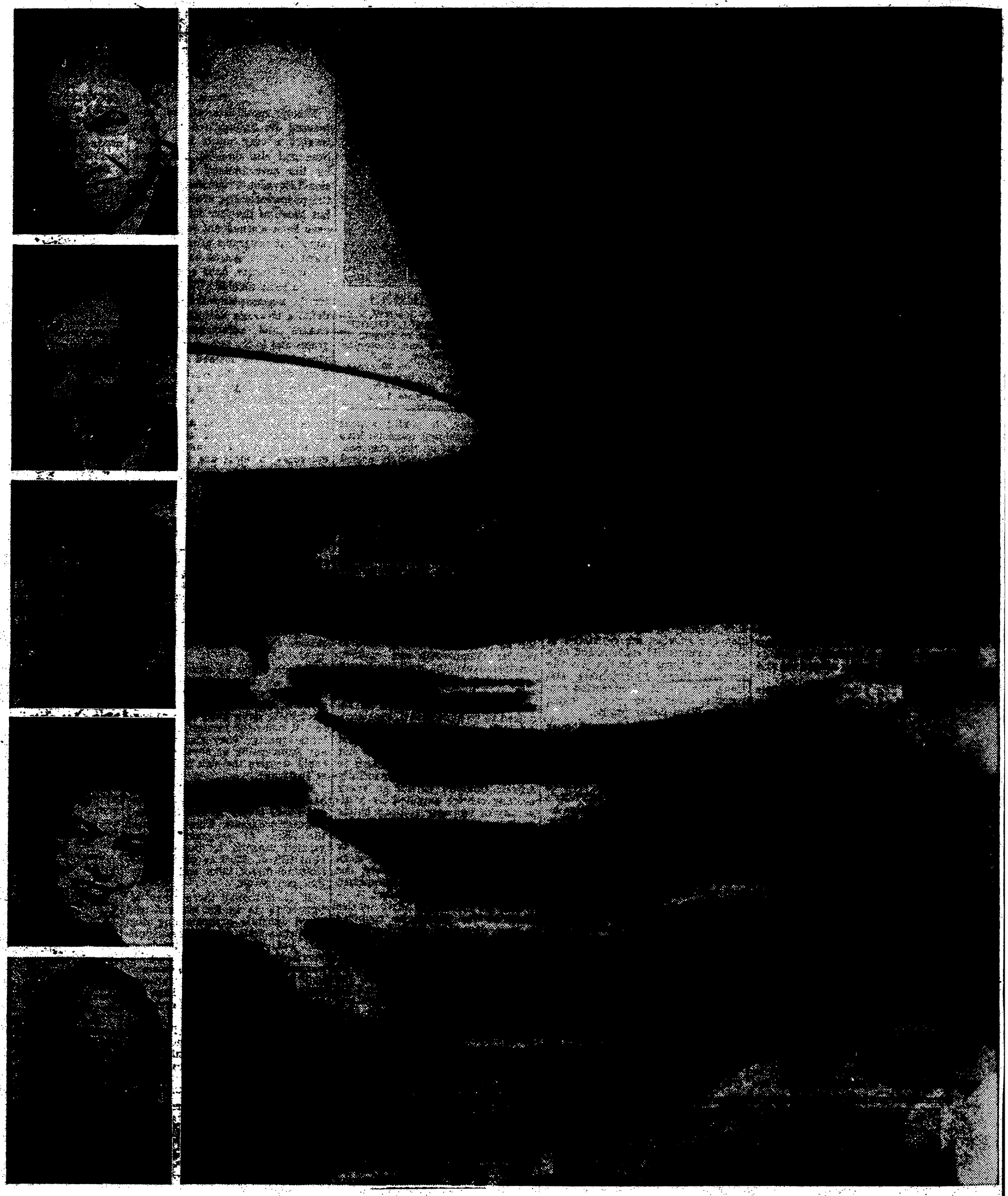
NTFC Dissolved

The National Television Film Council, formed 15 years ago as a clearing house on the use of film in tv, has dissolved.

NTFC president Robert Gross said, following a final meeting of the board, that the bank balance will be transferred to the Will Rogers Memorial Hospital. Decision to disband, said Gross, was prompted by feeling that the org had achieved its purpose of orienting the tv industry to the use of film.



BOB WARREN



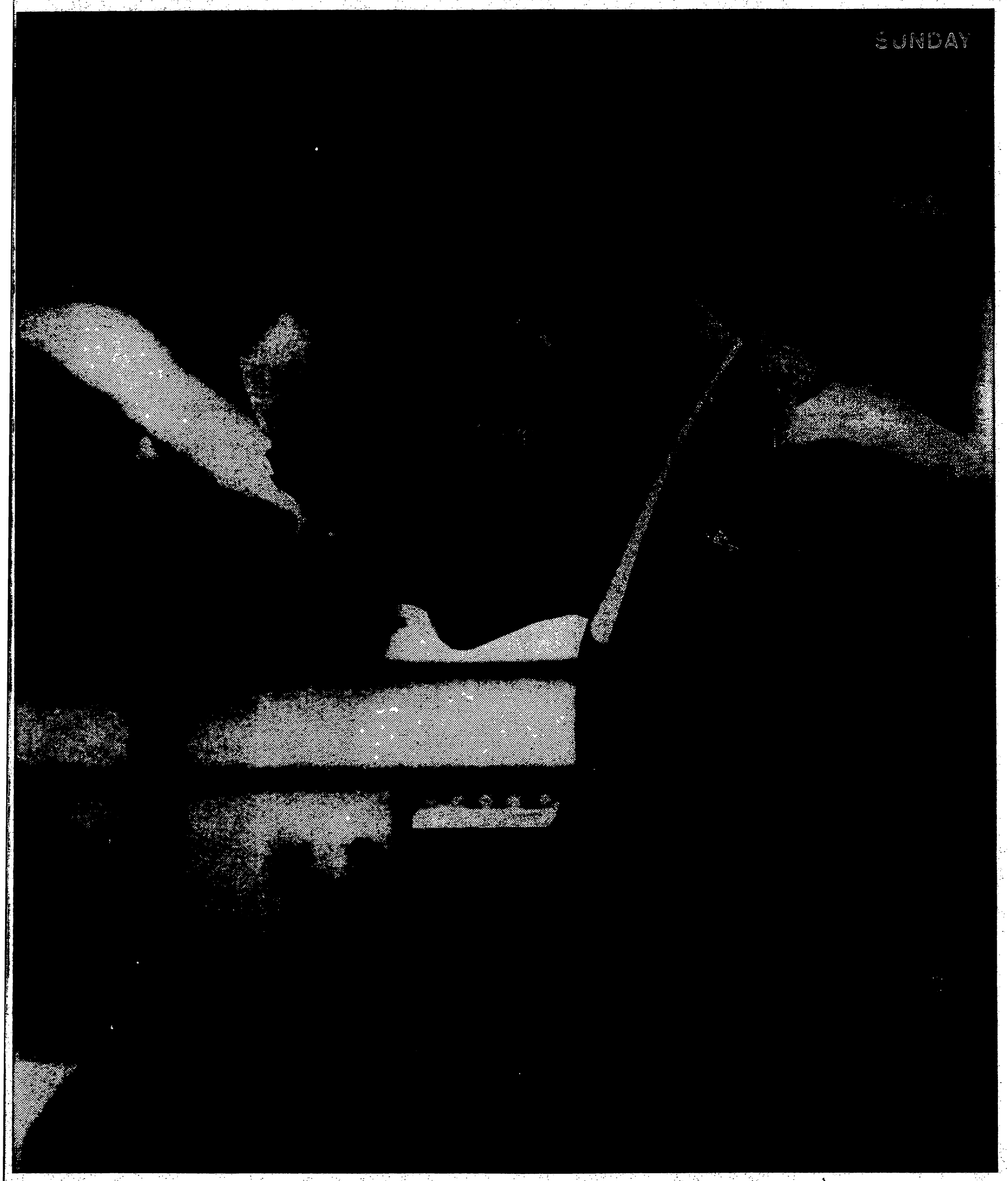
Sunday's Driver

Although he's already featured regularly on the "Today" show and NBC Radio's "Monitor," Frank Blair (above) has unhesitatingly accepted still another assignment: host of the forthcoming "Sunday" series.

Fact is, it will be a labor of love for Blair to be in the "Sunday" driver's seat, since the program will cover a range of interests as wide as his own.

When it becomes a Sunday afternoon highlight of the formidable NBC Fall schedule, the live, full-hour series will not only cover leading national and international happenings, but—like a weekend newspaper magazine—span Music, Art, Science, Theatre, Books and Sports.

In keeping with this concept, a corps of reporters will appear each week, including NBC Washington correspondents Ray Scherer, Robert Abernethy and Nancy Dickerson, and sportscaster-humorist Joe Garagiola.



Analyses of the passing scene will be offered regularly by NBC's witty, literate Edwin Newman and frequent visitors such as Cleveland Amory, columnist, author and perceptive chronicler of American society; and Aline Saarinen, one of the art world's most authoritative critics.

"Sunday's" very able back-seat driver is producer Robert Northshield, whose past credits include "Today" and such acclaimed NBC News specials as "The Chosen Child," "Who Goes There?", and "The Trial of Adolf Eichmann."

Of course, "Sunday's" diversity merely reflects the span of our *entire* Fall schedule, which ranges from the urbane "Tonight" to the newest adventure series, "Temple Houston"; from the world-news coverage of the expanded "Huntley-Brinkley Report" to the music of the Andy Williams specials. In all, it shapes up as a season whose virtues couldn't really be described in a month of "Sundays."

NBC

Look to NBC for the best combination of news, information and entertainment.

Italo TV

Continued from page 28

higher, but RAI, being a semi-official organization operating as a monopoly via government grant, is strictly bound not to up its commercial totals over certain preset figures. Yet advertisers are clamoring for more and more space, and certain "concessions" have been made.

On the program side, however, the inevitable effect of a switch from single program operation to a (limited) two-channel one has been a certain lowering in all-around standards and quality, though undeniably the ability to switch programs has given the Italo televiewers more choice and varied fare.

Tape Gets Big Play

Most notable — and again unavoidable — change has been the loss of freshness which characterized many early RAI-TV shows. Because of space shortages and other economic considerations, RAI has turned to tape with a vengeance. While some years ago most of its variety, quiz, dramatic, and sports stanzas were live, now only sports remain in the domain of immediacy, and even here, tapes are widely used to record entire football games or other events which are cast later in the day.

If one excludes irregular program times and unexpected last-minute changes, RAI remains, however, a technical gem in operation. It has few peers in sports coverage, dramatic lighting of plays and camerawork in general, news programs (if one excepts the political aspects, which at times tend to throw a shadow of bias one way or another), children's programs which are truly and constructively for the moppets, current events (f.e. the recent Vatican events as well as President Kennedy's visit to Italy), dramas.

The quality of its variety shows is very varied, ranging from such high points as "Studio One" to the depths of several other unfunny, unoriginal programs seen during the past season or two. Actors and authors both seem to agree that it is difficult to work for RAI because of latter's latent fear of censorship criticism—political and/or moral—which removes any and all topicality from comedians lines or skits in an understandable but exaggerated attempt to please one and all without offending anyone.

Though several U. S. shows have had long runs on RAI-TV, Italians generally seem to prefer their own fare, especially if in serial form. Dramatic presentations of Italian or foreign plays or books (Dreiser's "American Tragedy" was one) are run off—one hour or so at a time—every week for five or six weeks. Ratings are very high, acting good, sets opulent.

Lately, the prime topic of conversation—and of public controversy—has however been films on tv. Saddled with its two outlets and a product shortage, RAI has been buying up films at an unprecedented clip. Recently, it purchased some 200 or more Yank features from various companies. These it is now showing packaged as "Great Garbo Series," "The Great Oscar Winners," "The Films of Frank Capra," etc.

Naturally, film exhibitors here have begun to protest, and there have been several theatre shutdowns to try to force the government into some repressive action against what film people call "unfair competition": film admissions are heavily taxed, they say, while films shown on tv (by a government — subsidized net to boot) "pay" no similar levy.

A gentleman's agreement of sorts was subsequently announced by the local film people, under which RAI was supposed no longer to show more than one or two features per week, and then not on Sundays, holiday eves, or other "prime" positions. ANICA, the Italian film industry association, has however since renewed its protest, adding that the telenet had not respected its agreement. More protests are planned by the pic people, but RAI has just begun an "Alfred Hitchcock" feature series and is unperturbedly planning others.

RAI-TV meanwhile continues to develop its Telstar relay system via a special station in the Fucino Valley, and at times picks up relayed events from the U. S. A transmitting unit able to send locally-originating shows to the States is currently being built and is expected to be ready by the end of the year.

RAYETTE'S $1,000,000 JERRY LEWIS BUY

Rayette, maker of beauty preparations, has made its first network buy with a $1,000,000 bankroll in ABC-TV's "Jerry Lewis Show," preeming Saturday night, Sept. 21.

Company's commercials for Aqua Net hair spray will be live rather than vidtaped or filmed. Ad agency is Taplinger, Millstein.

West Berlin TV

Continued from page 31

has also a considerable number of topflight non-political items to offer. Station boasts of having the city's (and Germany's) most popular drama and film critic, Friedrich Luft, at its disposal. It has Guenter Neumann und seine Insulaner (Guenter Neumann & His Islanders), one of the finest cabaret ensembles in the land, and moreover the Radio Symphony Orch, also an outstanding aggregation, on a non-exclusive contract basis working for itself.

AFN-Berlin also deserves a chapter for itself. In all, there are 10 AFN stations (seven in Germany and three in France) operating in Europe. AFN-Berlin is the only AFN station that works 24 hours a day. Currenly headed by Major Jack Maloney (who's soon to be replaced by Capt. Lowell White—Maloney returns to the U.S.) and Mark White as program director, this is a typical American station. It has 13 Americans and 14 Germans on its working list and has a wide following. People like to listen to the music of AFN (about 60% of this station's programming is music) and those Berliners who understand English also listen to this station for news. AFN-Berlin is also heard for symbolic reasons ("The city is safe. The Americans are still here") according to program director Mark White who's been with AFN now for 11 years. Major Maloney said that the AFN stations are a vital thing with American tourists on the continent. Checkup with Hilton Hotel revealed that practically all American tourists (U.S. tourists head the tourist list in Berlin) tune in to AFN-Berlin when they are in Berlin.

In all, the European AFN stations have 65 transmitters. The stations are heard in partly far distant places. AFN-Berlin for instance, is eventually received in the CRS or Sweden. The budget of AFN-Berlin, incidentally, amounts to $600,000 per annum. This is not too much but it should be taken into consideration that the American staff is nearly entirely composed of U.S. officers and soldiers and that the stateside programs are obtained gratis.

One of AFN's biggest pluspoints is definitely the fact that it gets the latest U.S. radio programs and brand new stateside hit tunes in less than no time. Furthermore, famous names in the news are constantly heard over the American Forces Network. AFN-Berlin takes special pride in interviewing famous U.S. show people for its listeners. Among the personalities interviewed were Alfred Hitchcock, James Stewart, Tony Curtis, William Holden, Shirley MacLaine, Jose Ferrer, Billy Wilder, James Cagney, Stanley Kramer, Judy Garland, Anatol Litvak, Tony Perkins, to name some. The Berlin AFN Station doesn't hesitate to interview local stars. Some examples: Paul Hubschmid, Fritz Schulz-Reichel (Crazy Otto), Caterina Valente, Swiss-born singer Vico Torriani, orchestra leader Werner Mueller, etc.

Both technically and artistically, the German radio stations are doing quite a good job. This also goes for SFB (Station Free Berlin) which also has two programs to offer. Oddly enough, the whole idea, the entire programming, the setup of orchestras, choirs and the like of most German radio stations remind of the old stateside radio stations, those big 50,000 watt stations. It's radio the way it used to be in the States 30 years ago. The American-sponsored RIAS with its more than 520 people, its orchestra and choir may be regarded as a typical example. But this surely needn't be a drawback. All in all, there is no reason to be dissatisfied with the radio situation in Germany.

What They're Saying About Option Time

Continued from page 24

affiliate stations should grant option time to assure a continuity of prime time programs.

Donald H. McGannon, Pres., Group W Stations: "The recent decision of the FCC will have a very limited value in stimulating or encouraging new forces and sources of programming in the television industry. The situation rapidly reduces itself to a 'chicken and egg' sequence: what is going to come first—new, first-run programs for stations and then the problem of clearance in high audience time periods—or the converse? I think it unlikely that many prime time network shows will be preempted until such time as stations have qualitative programming material on hand.

"I believe there has been some support of this point of view in the past when the Commission passed a rule recognizing option time but reducing it from three hours to two and a half hours in a given time segment. It is safe to say that the result has not been any significant dropoff in clearance of network shows. On the contrary, at the present, for all practical purposes, the networks are programming 7 to 11 p.m. (Eastern Time) depending on what period the individual station takes the network news feed. Why the recent decision should change this basic pattern or perhaps even decelerate the further expansion of network is something I cannot fully understand until and unless there appear more sources of programming than at the present.

"It was for this reason that Group W (Westinghouse Broadcasting Co.) in its filings with the Commission did not recommend the elimination of option time but rather a specific containment of the amount of time made available via network sources in prime time periods to three hours. This, of course, did not contemplate the exclusion of public affairs programming or actuality programming on a non-scheduled basis. In the same span of years there has been a serious elimination of outside program sources with the concomitant result that there are virtually no first-run syndicated programs available to stations at the present time. The bulk of material available is a dwindling amount of feature films and off-network reruns. If there is any justification to the charge of sameness or conformity in the program fare of television, the basis for such a charge will be broadened substantially if stations were to now program off-network reruns in local time periods adjacent to the 7 to 11 p.m. period.

"At present, the producer of product has only three customers and they are the three networks. Stated in another way, the producer of a program has no economic security for his investment unless he can secure network exposure in prime time; hence the drying up of these sources.

"The elimination of option time can be expected to affect most severely the network which happens to have the weakest audience appeal and which is most likely, therefore, to be subject to preemptions and an erosion of clearances. The damage to both network and affiliate can be serious indeed. Only by establishing clear limits to the amount of prime-time network programming available to a station can this be avoided and a truly competitive three-network economy maintained."

George Comte, Gen. Mgr., WTMJ-TV, Milwaukee: **"In my estimation it has never been clearly explained or demonstrated why there is need for or by what right the FCC should regulate a network any more or any less than any other program source.**

"Certain business requirements become apparent because of need. The need is usually dictated by common business sense and grows from the necessity of a strong economic base to get the essential job done. Option time is such.

"I believe contractual relations with suppliers of program material should not be a matter for FCC regulation at all. Any inroads in this area tend to lend credence to the belief that it is another bureaucratic maneuver to gain ultimate overall control.

"As far as the current ruling's impact on the industry is concerned, I don't think it will basically make too much difference. The networks are going to have to have reasonable clearance to stay in business. We need the networks to supply television programming, and good business sense as well as the practical economic aspects will dictate that the networks will have to have clearance regardless of option time regulations."

E. R. Vadeboncoeur, Pres., WSYR-TV, Syracuse: *"Except as another example of bureaucratic interference in broadcasting's business practices, the new option time ruling will have little effect on the industry. All affiliates of all networks recognize the necessity of the principle to any effective network selling and have repeatedly told the Commission so. They will now give substantially the same clearances vountarily as a matter of good business.*

"In our own experience, option time never was inflexible, anyway. We dealt with all three networks and never had any real problem in preempting option time when there was good and sufficient reason. Elimination of option time as a contractual requirement will mean very little in actual industry practice."

A Memo For Emmy

By DAVID LEVY

No one is ever going to devise a method of nominating and electing Emmy winners that will please everyone. But the fact should not deter members of the Television Industry and the Academy of Television Arts and Sciences from trying to improve the present system. Jack Gould's devastating remarks about the latest Emmy Awards is a reflection of the way many concerned members of the industry feel about the state of tv as well as the state of the Emmy.

There have been complaints of bloc voting and no doubt there is some truth to this criticism. Some people will vote for Eastern based programs simply because they have a narrow vision about the medium, work in it in the East and therefore want the honors bestowed on Eastern productions and artists. Some will follow the same code on the Coast. Some will be induced by other loyalties and ties. There is nothing that can be done about these people if the industry is to continue with national awards. And I am hopeful that they are a minority anyway.

There can be more sensible ways, however, to conduct nominations and elections. Generally speaking, the actual membership of the industry itself most likely views television to a lesser extent than typical viewers who look to the medium for recreation rather than employment. Those in the industry—and therefore in the Academy—lead busy lives and their viewing must, of necessity, be more limited. It is probably more selective as well.

I would like to propose some system that follows the lines of our national political contests. I suggest, since we have only three networks, that the responsibility for nominating one (possibly two) candidates for each category be vested in each network. This would not mean that the Academy would have to dispose of its present system entirely. Members could still indicate on Academy postcards their applause for a show they have viewed and the Academy could forward such data to the networks for their information and guidance prior to the nominations. The point is that network programs are viewed consistently by network personnel. Few members in the industry could match the viewing habits of network personnel. My view is that this will "grade up" the quality of Emmy nominees.

In addition, professional critics of the general press and of trade papers could indicate their own judgments prior to the actual nominations by responsible committees functioning at each network.

Bias Out In The Open

This system of nomination would give representation to all three networks together with their product and artists. Whatever bias there is, is public knowledge—each has made its own judgments of programs, craftsmen and artists who deserve national recognition. This proposed method eliminates the complaint that one network or another scores more nominations because it has more employees and more of them in the Academy.

The membership of the Academy would then vote from among the six nominees in each category for its award winners on ballots provided by the Academy. It may be desirable to provide a blank seventh line in each category for those who differ with the nominees offered. A tabulation of all votes cast for all award categories should be published in the public interest.

A desirable corollary would be a statement signed by the presidents of the three television networks which expresses their common wish that Academy members cast their votes solely on the basis of their judgments as to the merits of the nominees.

The networks could also provide an important service for all chapters of the Academy—circulating film and tape productions of programs containing the work or personality of their nominees. The Academy membership should then be in a knowledgeable position to vote intelligently. The Academy could make a greater effort to persuade its membership to see the programs—and to abstain from voting in categories where the member has not viewed the nominated programs. Programs that are often "lost"—such as the distinguished "Shakespeare: Soul of an Age" would then be in a posture of some equality vis-a-vis a program in the same category which, because of extraneous factors apart from its innate quality, has gained enormous public attention, such as "The Tunnel." It is, of course, quite possible that "The Tunnel" would have been winner of the Program of the Year category, but it is also likely that "Shakespeare: Soul of an Age" would, under a system such as described above, have a greater chance to emerge as winner.

Again, professional critics could be constructive in running summaries of their own judgments on nominated programs prior to the date the membership of the Academy votes.

OFFBEAT IN SYNDIE UPBEAT

Option Time As a Factor

Helping the offbeat first-run syndication efforts of producer-distributors is the cloud surrounding option time. The FCC's ruling doing away with option time is up for appeal, but there's no doubt that the ruling strengthens the hands of the local stations to bump a network show in favor of a locally bought show.

There may be some screams in Washington if the local station kicked off a network entry in favor of some lack-lustre shoot-'em-up. However, if a local station offers prime time for a documentary on the war, communism, or a "Festival of Performing Arts," or a Jo Stafford special, it's not a case of critically inferior shows replacing superior network shows. It may, in fact, just be the reverse.

The Ex-Wrestler & The Ad Lib

Mike London Hit Over Head With a Chair During TV Interview Squabble

Albuquerque, July 30.

All of those arguments between wrestlers—used by fight promoters to jazz up interest in television wrestling performances — aren't fake, and one Albuquerque promoter has the bruises to prove it.

He is Mike London who sponsors a weekly syndicated wrestling show on Sunday nights over KGGM-TV here. He fills in the breaks between bouts with live chatter from the studio. Often he interviews one of the grunt-and-groaners from one of his upcoming matches.

Such was the case last Sunday, when London (himself a former pro wrestler) was interviewing Rosko Monroe Brambaugh of Lubbock, Texas.

London and Brambaugh got involved in an argument, with Brambaugh finally picking up a chair and hitting London over the head with it.

Plenty of viewers watched the entire live bout on their screens. Police said no arrests were made, since no one wanted to press charges.

BBC-TV Serial In Sale to KPIX

London, July 30.

BBC-TV which, for some years, has been trying to persuade American stations of the virtues of dramatic serials, has sold its first contemporary serial to KPIX in San Francisco.

The six parter is called "No Wreath For the General" and is scheduled to bow on KPIX next month. Written by Donald Wilson, now head of BBC-TV's dramatic serial section, the production stars Maurice Hedley, William Franklyn, Rona Anderson and Lana Morris. It was first screened by BBC in 1960.

Says BBC: "We see this sale as a breakthrough. So far the only serials we have sold in America have been the classics which have mostly been shown on the educational channels. We will watch the results of 'No Wreath For The General' with great interest."

HTS Serials to Japan

Hollywood, July 30.

With the recent sale of its new first-run serial package, "16 Republic Cliffhangers," to Japanese tv outlets, Hollywood Television Service has licensed its entire serial and half-hour program libraries in the Japanese market.

As syndication wing of Republic Corp., HTS peddles one of the largest libraries of serials, 45 adventure strips, in addition to its half-hour programs and 1,200 feature pix produced by Republic Studios.

WGHF-TV Goes ABC

WGHF-TV, a new outlet going on the air in High Point, N.C., about Oct. 1, has joined the ABC-TV web as a primary affiliate.

Owned by Southern Broadcasters Inc., of which James W. Coan is prexy, WGHP-TV will cover the High Point, Winston-Salem and Greensboro markets.

More 'Bozo' Sales

"Bozo the Clown," now in its fifth year of syndication, has been sold to an additional four stations.

In addition, two markets, KPRC, Houston, and WMTW, Portland, Me., have renewed their telecast rights to "Bozo Group 1," and "Bozo's Cartoon Storybook" for another three years. These stations also purchased telecast rights to the 52 new "Bozo" cartoons in Group 11.

"Bozo," distributed by Jayark Films, is now being carried by 218 domestic and foreign stations.

FCC's Table On FM Assignments In Lift of Freeze

Washington, July 30.

FCC lifted the freeze on FM applications and adopted a table of assignments for the 80 commercial FM channels.

The table provided for 2,830 channel assignments in 1,858 cities on the continental U.S.

Commission said the major stress is being placed on stations which can provide service to "relatively wide areas." These stations are most appropriate, FCC continued," if FM is to be complementary to AM. Present short spaced stations may be granted extra power, FCC said.

New rules accompanying the assignments go into effect, Sept. 11.

No grants will be made for 60 days. During this period, applicants for FM assignments can alter their applications to conform to the new rules. After the 60-day period all non-conforming applications, including hearing cases will be dismissed.

FCC promised future rule making for assignments in Hawaii, Alaska, Puerto Rico, Guam and the Virgin Islands.

Applications for Alaska, Hawaii and Guam will be granted if they meet minimum mileage separations. The "freeze" will remain for Puerto Rico and the Virgin Islands pending the new rules.

Minimum power for class C station was raised from 10 to 25 kw.

7 Arts Feature Sales

Seven Arts Associated is mopping up major sales for its feature packages. During the past week, seven more stations bought the 50 titles in the company's volume seven, bring the total to 25 under contract since this package went into release last month. Latest deals were made with WTMJ-TV, Milwaukee; WTVJ, Miami; WLOS-TV, Asheville, N.C.; WEEK-TV, Peoria; KGMB-TV, Honolulu; and KVIQ-TV, Eureka, Cal.

Two additional stations, WFGA-TV, Jacksonville, and WFMY-TV, Greensboro, N.C., bought the 93 features in the Seven Arts' fourth and fifth volume. Volume three was sole to WJW-TV, Cleveland; and WMTV, Madison. Volume two was sold to KEZI-TV, Eugene, Ore. The first five volumes, totalling 211 films, were sold to KNKM-TV, Monahans, Texas.

BRINGING BACK REGIONAL COIN

Bluechip regional and local sponsors, which deserted syndication, are returning in increasing numbers, bankrolling unusual first run syndication entries.

That the bluechippers were still around was proven away back by Official Films' "Biography" series, one of the few first-runners around at that time that was still able to cop such coin.

What happened to "Biography" on the sponsor scene has been magnified by the success United Artists Television has had with the six David Wolper specials and the Jo Stafford specials of Independent Television Corp.

In terms of what traditionally had been offered in syndication, these are offbeat entries. Some offbeat entries haven't found their place in the market-place. Consider the lack of syndication success of David Susskind's stellar "Festival of Performing Arts," being handled by Screen Gems in distribution. The Susskind series, which won unique White House recognition, just isn't being bought by stations across the country.

Other offbeaters, though, are facing much better. In fact, UA-TV plans another series of six Wolper specials for the '64-'65 season and ITC is planning another series of musical specials for the syndication route. In addition to the aforementioned, Westinghouse Program Sales has written a success story with its syndication of the "Steve Allen Show," now placed in 41 markets as opposed to the 18 of June, '62. Westinghouse has only measured "fair" in its marketing of its children's hourly specials. "Open End," Susskind's talk show, expects wider market dispersion next season, with National Telefilm Associates again handling distribution. Susskind also is engaged in an hour drama series, utilizing top writers such as Edward Albee, which could find its place in syndication.

The tabulation of projects can run on and on. What is heartening to the producers and distributors engaged in these projects are that there are such companies as Standard Oil of New Jersey around to underwite the effort, making some of them economically feasible.

The development which finds syndication in the first-run field turn away from action adventure (shoot-'em-up-down-sideways) was explained this way by one key syndicator. "Let's face it," he said. "We killed the goose that laid the golden egg. We drove the bluechip regional sponsors away from us by burning them with inferior shows. We would sell them on the basis of a $75,000 pilot and a $18,000 per episode cost thereafter. The only way the regional and local bluechippers will come back in underwriting first-run properties is quality. If you've got anything that doesn't stand up to network quality, get lost. You're wasting your time."

Foremost Dairies, in returning to syndication, inked for six Jo Stafford specials in a 30 major market spread. The guests include Ella Fitzgerald, Rosemary Clooney, Stanley Holloway, Peter Sellers, Peter Lawford, Mel Torme and Claire Bloom.

UA-TV, under the sales direction of Bud Rifkin, has been busily engaged in smoking out either new or returning regional and local sponsors for its six Wolper specials and its factuality, "Lee Marvin Presents Lawbreakers." The Wolper specials, perhaps, is more indicative of the offbeat, first-run market situation. UA-TV signed Liberty Mutual Insurance Co. for 26 markets, on alternate hour basis. Rifkin's sales operation, in matching other sponsors to the Liberty pole, has nabbed some of the best accounts in the syndication biz. Another important aspect is that major agencies such as N. W. Ayer and BBD&O again are involved in first-run syndication buys for their clients.

Stations With Right-Wing Editorials Must Allow Negroes to Respond

Washington, July 30.

Negro leaders must be given a chance to respond when stations run editorials or commentaries on civil rights, FCC warned.

Neatly wrapping up questions of civil rights and the recent influx of canned right-wing broadcasts, Commission's statement served to soothe some Congressional worries over broadcast editorials while reminding stations of their fairness doctrine responsibilities.

FCC said stations presenting views of an "issue of current importance such as racial segregation, integration or discrimination," must offer spokesmen for all responsible community group an opportunity to give their views.

"In particular," FCC went on, "the views of the leaders of the Negro and other community groups . . . must obviously be considered and reflected," to achieve fairness on such controversial issues.

Commission said "several recent incidents" suggested the need to call the fairness doctrine and subsequent rulings to the attention of stations.

In determining fairness, FCC said it will look to the "substance rather than to label or form."

"It is immaterial," FCC continued, "whether a particular program or viewpoint is presented under the label of 'Americanism,' 'anti-communism,' or 'states' rights,' or whether it is a paid announcement, official speech, editorial or religious broadcast."

If one viewpoint of a controversial issue is presented, the station "is obligated to make a reasonable effort to present the other opposing viewpoint or viewpoints," FCC said.

Commission said it intends to issue a primer or rules with further definitions of stations' fairness doctrine responsibilities.

'Top Rank's' 70 Markets

In sales just completed, National Telefilm Associates has sold its feature package "Top Rank" to WZZM, Grand Rapids, Mich., and WTIC, Hartford, increasing total sales to 70 markets.

In another development, NTA's board of directors elected Peter S. Rodgers senior v.p. of the company. Rodgers, formerely v.p. and general sales manager for NTA, joined the company in 1955 as sales manager of the western division. As senior v.p., Rogers will continue to direct all sales activity for NTA, reporting to prez Bernard Tabakin.

Chi's New Mania: Showmanly TV 'House Blurbs'

Chicago, July 30.

That special talent called show biz savvy, which hasn't carried too high a premium in local broadcasting the past several years, is suddenly being prized again in Chicago chiefly through the new importance given to on-the-air promotions. Whether network or local, the art of the promo has gained stature over the past several seasons, and indeed the opinion has all too often been wryly expressed that a spot is more entertaining than the show it plugs.

WBKB-TV seems to have touched off the current mania here for the showmanly house blurb with the raft of clever spots Bud Chase has been turning out since he joined the station 10 months ago as a member of program director Dan Schuffman's creative team. Chase's promos have been witty and artfully produced, and a number of them have made use of such star talent as Steve Allen, Phyllis Diller, Jimmy Dean, Shelley Berman, Hans Conried and Tom Ewell, all of whom Chase was able to nail while they were in town on other business. He's got carte blanche to develop a campaign for the fall lineup, both local and network, with other names that come in.

Says Chase, a vet of 16 years in radio-tv, "We feel our promos should do more than advertise a show. We want them to entertain, so that the viewer enjoys when they come on. The whole design of our campaign is to let the promos bespeak the general creative atmosphere of our shop."

WGN-TV and WBBM Radio are now getting into the act with showmanly promotional campaigns of their own. WGN has hired comic Jimmy Edmonson, who's also known as Prof. Backwards, to tape a series of 15 on-the-air blurbs for a saturation campaign to bally the station's fall schedule. Edmonson will do a gag routine of 20 or 50 seconds duration in each of the segments and pay it off with a plug for a WGN program. In effect, each of the spots is to be a miniature show. The promos are being taped this week.

WBBM has cut a full hour's worth of 20 and 30-second promotional spots with comedienne Phyllis Diller, who reportedly did them all ad lib. Sample: "Until I listened to the informative news on WBBM Radio I thought that Shirley Temple was a reform synagog." They'e going on the air next week on a saturation basis, and the CBS station is talking now of getting another comic to do another series later in the season.

Robert Howard Upped

Robert Howard, with NBC for 15 years, has been named national sales manager of WNBC-TV.

He replaces Jay J. Heitin, who recently resigned to join the teaching staff of Santa Barbara College.

$2,500,000 Global 'Century 1' Sales

Global sales on "Century 1" pix group, composed of features originally released on NBC-TV's "Saturday Night At the Movies," have reached the $2,500,000 mark.

Alan Silverbach, director of 20th-Fox tv syndication, reporting on 10 months of domestic market by market selling, said the package is now sold in 45 domestic markets. Recent sales include KTAR, Phoenix; WABY, Green Bay; KVTV, Sioux City; WLW-D, Dayton; and WMTW, Portland Me.

Silverbach noted that foreign sales represent about 20% of "Century 1" revenue, adding that the pix are now sold in many parts of the world including Latin America and Europe as well as Canada and Australia. Number of pix in the group are 30.

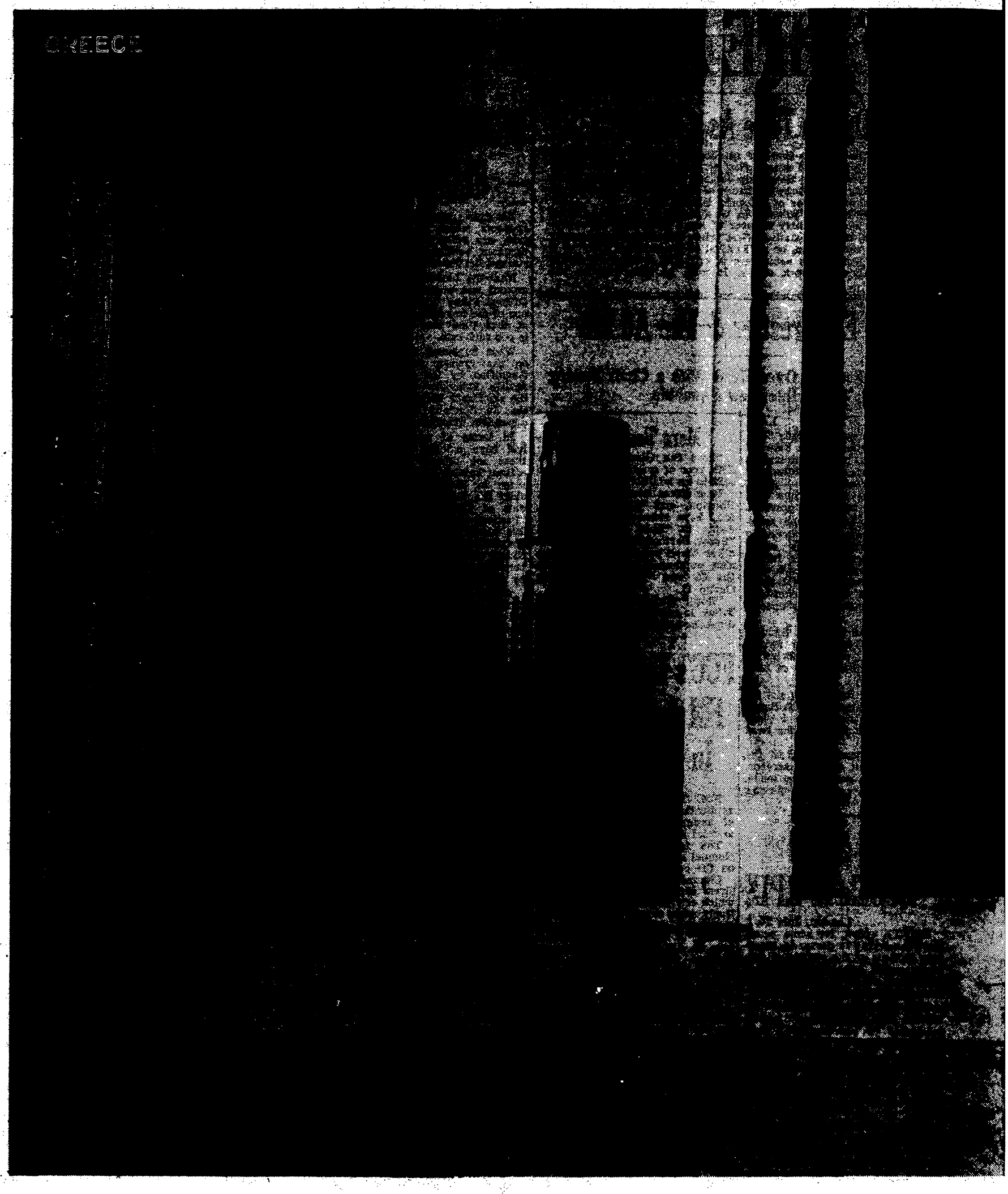
WCAU-TV's Pre-Season Sked for Philly Eagles

Philadelphia, July 30.

The Philadelphia Eagles schedule of five pre-season football games will be presented by WCAU-TV. The games all of which are to be played away from Philadelphia will be videotaped at their points of origination for tv presentation the following Sunday afternoon.

Play-by-play for the games will be divided between Bill Campbell, currently announcing for the Philadelphia Phillies baseball club, and Jack Whitaker, voice of the Eagles during the regular season on the CBS-TV net.

The five pre-season games are the Eagles vs. the Baltimore Colts, Aug. 10; Pittsburgh Steelers, Aug. 16; Washington Redskins, Aug. 24; Minnesota Vikings, Aug. 31; New York Giants, Sept. 7. Advertisers for the series are Goodyear Tire, Charles Bruning Co., P. Ballantine & Sons; Remington Rand; Monroe Auto Equipment Co.; J. P. Stevens & Co., and Dreyfus & Co.



News Columns

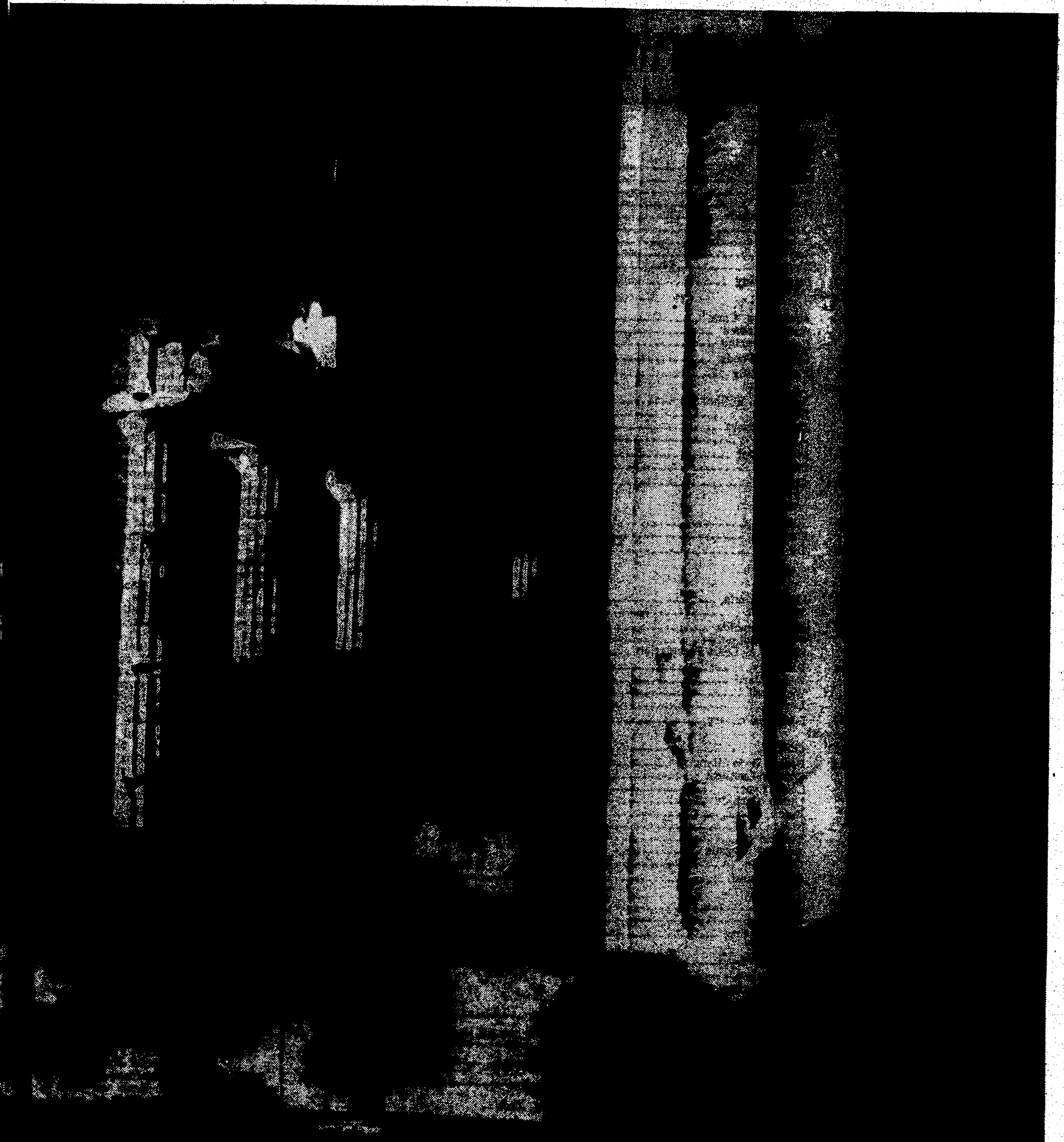
But what's so newsy about ancient Greece? What's so pressing about the Battle of Marathon, the trial of Socrates or a performance in the theatre at Epidaurus?

The answer, says NBC News, is "plenty." And who can deny that the past and present are tied together inextricably in the flow of human affairs?

That's why next season's actuality specials on NBC-TV will range all the way from an exploration of Greece's Golden Age to an up-to-the-minute study of American foreign policy.

Whether the datelines read "B.C." or "R.N." (for "right now"), this network's news specials are unique in broadcast journalism.

No better proof of that is needed, really, than the reception accorded the two most talked-about



"actualities" of the past two seasons.

Just this Spring, "The Kremlin" explored the last eight centuries of Russian history through an unprecedented look behind the walls of Moscow's storied citadel. The nation's critics hailed it as a television masterpiece.

Then, last December, it was a phenomenon of *current* history that held NBC viewers spellbound. "The Tunnel's" on-the-scene, start-to-finish coverage of an underground escape into West Berlin won a flock of important prizes, among them the Emmy for "Program of the Year."

Next season's news specials will be dealing with subjects as varied as race relations, a journey on the Orient Express, and 20th-century warfare. But one aim will be shared by all: making this complex age of ours just a bit easier to understand.

Look to NBC for the best combination of news, information and entertainment.

Estimated Weekly Network TV Program Costs: '63-'64

Continued from page 36

PROGRAM	NET-WORK	COST	SPONSOR	AGENCY	PRODUCER
Combat	ABC	121,000	American Tobacco	BBDO	Selig Seligman
			Miles	Wade	
			Beecham	K&E	
			Firestone	Sweeney & James	
			Union Carbide	Esty	
			Colgate	Bates	
			Pontiac	MacM, J&A	
			Armour	FCB	
			Block	SSCB	
Concentration	NBC	2,800 (per segment)	Participating		Norm Blumenthal
Danny Kaye Show	CBS	165,000	Armstrong Cork	BBDO	Perry Lafferty
			Amer. Motors	Geyer	
			Ralston-Purina	Gardner	
Danny Thomas Show	CBS	65,000	General Foods	B&B	Sheldon Leonard
Day In Court	ABC	21,000 (per segment)	Participating		Gene Banks
Defenders	CBS	140,000	Brown & Williamson	Bates	Herbert Brodkin
			Lever	OBM	Robert Markell
			Bristol Myers	Y&R	
			Allstate	Burnett	
Dick Van Dyke Show	CBS	59,500	P. Lorillard	L&N	Sheldon Leonard
			P&G	B&B	Carl Reiner
Discovery '63	ABC	16,000	Chunky	JWT	Jules Power
					Daniel Wilson
					Selig Alkon
Donna Reed Show	ABC	56,000	Nabisco	Mc-E	Tony Owen
			Campbell	BBDO	
Du Pont	NBC	110,000	Du Pont	BBDO	Talent Assoc.
					Director's Co.
					NBC Creative Projects
East Side-West Side	CBS	132,000	Philip Morris	B&B	David Susskind
			Whitehall	Bates	
East-West Football Game	NBC	51,000	R. J. Reynolds	Wm. Esty	
			Colgate-Palmolive	Bates	
			Savings & Loan Foundation	Mc-E	
Ed Sullivan Show	CBS	100,000	Pillsbury	Burnett	Bob Precht
			P. Lorillard	L&N	
			Whitehall	Bates	
			Lever	SSCB	
Edge of Night	CBS	3,000 (per segment)	P&G and others	B&B	Charles Fisher
Election Night Coverage	NBC	260,000	Gulf	Y&R	NBC News
Eleventh Hour	NBC	132,000	Brown & Williamson	Bates	MGM-TV Arena Prods.
			Warner-Lambert	JWT	
			Scott Paper	JWT	
			Union Carbide	Wm. Esty	
			Buick	Mc-E	
			Shick	NC&K	
			Pontiac	Mc-E	
			Andrew Jergens	C&W	
			Coca-Cola	Mc-E	
Elizabeth Taylor's London (Special)	CBS	450,000	Chemstrand	DDB	Sid Smith
Espionage	NBC	110,000	Buick	Mc-E	Plautus Productions
			Pontiac	Mc-E	Herb Brodkin
Exploring	NBC	6,000	Participating		Craig Fisher
Farmer's Daughter	ABC	51,000	Clairol	FCB	Harry Ackerman (Exec)
			Remington	Y&R	Peter Kortner
Father Knows Best (Reruns)	ABC	20,000	Participating		Eugene B. Rodney
Fight of the Week	ABC	14,000	Gillette	Maxon	Hugh Beach
			General Cigar	Y&R	
Flintstones	ABC	53,000	Best Food	L&N	Hanna-Barbera
			Welch	Manoff	
			Green Giant	Burnett	
Fugitive	ABC	121,000	P&G	B&B	Quinn Martin (Exec)
			Brown & Williamson	Bates	
			MMM	MacM, J&A	
			Menley-James	FCB	
			Beecham	K&E	
			Pontiac	MacM, J&A	
			Mobile	Bates	
			Remington	Y&R	
			DuPont	N.W. Ayer	
Fury	NBC	16,000	Particpiating		Leon Fromkess (Exec)
					Irving Cummings Jr.
Garry Moore Show	CBS	141,000	S. C. Johnson	NL&B	Bob Banner
			R. J. Reynolds	Wm. Esty	Joe Hamilton
			Oldsmobile	D.P. Brothers	
G-E College Bowl	NBC	19,000	General Electric	Maxon	John Clary
General Foods (Special)	CBS	300,000	General Foods	B&B	
General Hospital	ABC	21,000 (per segment)	Participating		James Young
					Gene Banks
Glynis Johns Show	CBS	54,000	Ralston-Purina	Gardner	Jess Oppenheimer
			R. J. Reynolds	Wm. Esty	
Great Adventure	CBS	131,000	Participating		John Houseman
Greatest Show On Earth	ABC	140,000	Alberto-Culver	Compton	Stanley Colbert
			American Tobacco	SSCB	
			Kaiser	NCK	
Grindl	NBC	60,000	P&G	Burnett	Screen Gems
Guiding Light	CBS	3,000 (per segment)	P&G	Compton	Lucy Ferri
Gunsmoke	CBS	125,000	Johnson & Johnson	Y&R	Norman Macdonnell
			P&G	B&B	
			Alberto-Culver	Compton	
			Whitehall	Bates	
Hallmark Hall of Fame	NBC	170,000	Hallmark Cards	FCB	George Schaefer
Harry's Girls	NBC	61,000	Colgate-Palmolive	D'Arcy	MGM-TV
Hazel	NBC	61,000	Ford	JWT	Harry Ackerman
					Screen Gems
Here's Edie	ABC	63,000	Con. Cigar	L&N	Barry Shear
Hollywood Story	NBC	36,000	Timex	W&L	David L. Wolper, Prod.
			Purex	Weiss	

(Continued on page 48)

'Disenchanted' Check Out Of 2d German Web

Mainz, July 30.

So many of its 1,800 employees have quit or been fired since the new Second Television Network got started here on April 1, that the web has just brought out a special "press announcement" stating that there is no "mass exit" from the television center.

It's reported that close to 100 of the employees who were hastily hired to get the network going have been fired, and that about the same number have quit.

Reasons given are that the new network is already in debt and has asked for about $60,000,000 of shoring up for the next four years to keep it going and that therefore there have been many cutbacks in the expected expansion plans.

Some of the workers complain that there is no team spirit, that they were not given the housing allowances or money to buy apartments that they had been promised, and that too many budget controls have been slapped down.

Formerly, many of the stations belonging to the First Television Network had complained that their employees were being snapped up by the competing Second Net with promises of better jobs and more creative freedom.

Now, it's reported that six of the 12 employees who left the Radio and Television Net in Saarbrucken are back at their old jobs, and 35 of those who left the Hessischer Rundfunk outlet of the First Net at Frankfurt have tried it out at the Second Net, quit, and been rehired at the former jobs.

"Mainz is too large and anonymous an organization," one worker who quit summed it up.

But Professor Dr. Karl Holzammer, general director of the Mainz headquarters of the Second Net, released a special press statement denying the report.

"There is no background for the report that the Second German TV has lost a large number of personnel either through firing them or through their quitting.

"Now as before, the workers of the radio and television stations have the right to come to this station or to leave it. And with several vacancies, the Second German Network still has openings for qualified specialists," the announcement summed up.

Bing Crosby Prod. '64-'65 Pilot Deals

Hollywood July 30.

Bing Crosby Productions has set co-production pilot deals on two new vidpix series for 1964-65, one with CBS-TV, the other with ABC-TV. Involved are "The Big Blue," the CBS-Tventure, and "The Spy," heading toward ABC-TV.

"Blue" is an hourlong adventure series created by Eugene Burdick, author of "The Ugly American." It will be localed in the South Pacific. Deal with CBS-TV was set in negotiations with web prexy James T. Aubrey Jr. and his coast axis of Hunt Stromberg Jr. and John Reynolds.

"Spy" is an hour-long espionage show created by Dick Donovan. Collier Young will probably produce the pilot. Both series deals were negotiated for BCP by Artists' Agency.

COLGATE IN MAJOR CANADA TV SPREAD

Toronto, July 30.

Reputedly the largest tv purchase in Canada by a soap company, Colgate-Palmolive Ltd., Toronto, completed sponsorship of six network programs for the 1963-64 season over the web of the Canadian Broadcasting Corp.

Contracts involving Colgate every night of the week except Thursdays are Canadian rights to Don Messer's "Jubilee" series and "Red River Jamboree," emanating from the CBC; "Ben Casey," "The Defenders," "The Saint" and "Hazel." Deal was swung through Spitzer, Mills & Bates Ltd., Toronto.

Foreign TV Reviews

GREAT EXPECTATIONS?
With William Clark
Producer: Tony Firth
Director: Shaun O'Riordan
25 Mins., Sun., 5.40 p.m.
Associated TeleVision, from London

The new nations of the British Commonwealth have been taking some pretty odd paths towards democracy, and the dubious procedures they have adopted have led to much brow-mopping in these parts. This skein attempted to provide a platform for representatives of these newly-independent countries to justify their constitutional purposes. Under the urbane and intelligent chairmanship of William Clark, the London emissaries of Pakistan and Tanganyika faced the alert questioning of journalist James Cameron and an invited audience of students.

Both countries under scrutiny claim to be democratic, but allow only one party. Iftikhar Ali, from Pakistan, claimed that the British example could not be adopted throughout the world, without modification that President Ayub Khan might have subdued the opposition but had not shot it, and that emergent countries could not afford the luxury of clashing opinions. S. J. Ntiro, from Tanganyika, said the same things but more crudely. He defined democracy as "one man, one vote" and thought that the fact of a ballot was a dignified system in itself—irrespective of the condition that they could only vote for one man. He opined that much discussion about ways and means to economic self-sufficiency was carried on, but was generally evasive — and crumbled under pressure from some sharp questioning.

Although the program hardly eased local doubts, for these variants of democracy seemed dangerously ridden with double-talk, it was nicely skeptical in outlook. Shaun O'Riordan directed Tony Firth's production with fluency, but the relation between platform speakers and visiting audience was often stiff and starchy. *Otta.*

TERRY-THOMAS
With Sheree Winton, Donald Sutherland, Harry Rabinowitz Orch
Producer: Johnnie Stewart
30 Mins., Sat., 9:55 p.m.
BBC-TV, from London

Terry-Thomas, who wrote and devized this half-hour, adopted the casual approach, informally wandering around a small set, which he shared with a small orchestra under Harry Rabinowitz. The show was largely a monolog, with Terry-Thomas purveying his dapper and well-tailored silly-ass image through a set of neat ideas. He got on terms with his audience in the first minutes by the charming gimmick of cutting in film clips of a child and T-T himself as studio watchers. From then on, the show was easy and fluent in Johnnie Stewart's deft production.

But the material needed all the star's professionalism to get it across. He relied on impromptu gags and quick sketches, some of which were inclined to founder. An encounter with a waiter in a would-be Hollywood eating-place was one such, and a filmed takeoff of a famous local cigaret commercial also petered out in tentative titters. In fact, this reliance on film was probably a mistake, disrupting the intimacy.

Terry-Thomas also delivered the title song of his "Mad, Mad, Mad World" movie with more zest than melody, and closed with some familiar impersonations of Noel Coward, Eartha Kitt, and the like.

It was, in fact, a pleasing personal appearance, but it hovered uncertainly between a personality showcase and a cabaret item. For this lack of definition, Terry-Thomas had only his own words to blame. *Otta.*

THE LONG DAY
With John Mead
Producer and Writer: Mike Towers
55 Mins., Mon., 10:35 p.m.
TWW, from Bristol

Dartmoor, the jail that as an Alcatraz reputation for its rigors and bleakness, was effectively scrutinized in this intriguing documentary, emanating from the Television Wales and West outfit that has the franchise for that area. The program was networked, and indicated the sort of worthwhile enterprise envisaged from the smaller stations, but rarely seen outside their own regions.

Mike Towers provided a clear and conscientious script, and produced heatly and without frills. He built up a cogent picture of the locale, with the ugly prison, which is doomed to closure shortly, on the fringe of the rural village that exists on its personnel and the tourists who put the jail on their itinerary. Historical background took in its 1812 use as a camp for American prisoners, of which souvenirs survive. Both prisoners and staff, as well as local inhabitants, had their say about the place, modestly drawn out in interviews by John Mead.

Most memorable moments came from inmates, who talked freely about their reactions to the discipline and the situation. Minimum qualification for Dartmoor is a five-year stretch, and a few are there for life. Maybe because the prisoners were chosen for their conversational prowess, they made an intelligent impression. They had two chief complaints. The isolation of the prison made visits from their relations and families infrequent. And the work they were given was largely routine, none having a good word for stitching mailbags.

A prison officer discoursed verbosely about the trials of working there, and sympathy was aroused for some official's wives, overcome with boredom. Without hammering the point, the show indicated that meaningless punishment—and much of it seemed to lack purpose—was hardly the path to reform. As someone said, Dartmoor has become largely self-defeating for the press and public image has made it out to be a sort of concentration camp from which any alert guy would seek to escape. The program softened this viewpoint, showing some of the social assets such as tv and workshops, but did not disprove the negative attitude to people and their crimes that it embodied. *Otta.*

TAXI!
With Sid James, Bill Owen, Ray Brooks, Renee Houston, Rachel Thomas, Jack Lorenzo, Norma Parnell, Eddie Leslie, Stella Kemball, George Pastell, Betty Impey, Jacqueline Lacey, Vera Day, Anthony Wager, Michael Robbins
Producer: Michael Mills
Writer: Ted Willis
45 Mins., Wed., 7:55 p.m.
BBC-TV, from London

That portrait of a genial cop on a fairy-tale beat, "Dixon of Dock Green," has been a steady favorite of BBC-TV viewers for the last seven seasons. Ted Willis, who masterminded that mixture of myth and tear-jerking morality, has now sponsored a similar concoction, taking a London cab-driver as his central wand-waver. The skein also gives a fresh format to crumple-faced Sid James, a pleasurable thesp who has never found a tight-fitting tv niche since the breakup of his partnership with Tony Hancock. The brew, though smacking of corn and molasses, may go well down with the undemanding, but the prospects, on the segment caught, were that it lacked the firm base in reality and the originality of invention necessary for firm addicts.

Sid (Sid James) was here involved in a bit of knight-errantry on behalf of an aged and self-willed old dame, Gig Lambert (Renee Houston). She was a lonely occupant of a bedsitter, deserted by her children who could not support her tantrums, and was threatened with eviction by a grasping landlady. She refused to budge, and the plot's mild interest centered around the efforts of Sid and his buddy, Fred (Bill Owen), to defeat the lanlady's siege by sending in food via a window and switching on the water and gas when its supply was stopped. These events were hardly nerve-stretching enough to generate much enthusiasm, and other incidents were both irrelevant and simple-minded.

Sid James did his best in a part that gave little chance to his brand of Cockney opportunism, and he seemed visibly embarrassed by the sentimental fervor

(Continued on page 64)

THE RAVAGED MOUNTAINS
Producer-Director: Bob Pilkington
Writer Narrator: Jay Crouse
60 Mins., Wed., 7:30 p.m.
WHAS-TV, Louisville

Penetrating deep in one of the country's "distressed areas," in the southeastern section of Kentucky near the Virginia border, the people have not begun to recover from the almost annual flash floods, now common in the area. This special WHAS News produced tv documentary depicted in film and narration the ravages of uncontrolled, mechanized logging, large-scale strip mining and forest fires in Eastern Kentucky.

One of a series of "WHAS Reports" documentaries, this frank editorializing warned, on viewing the damage done in a number of mountain counties, "we have less than a decade to stop these practices which might well turn the area into a desert within our lifetime." The documentary, "The Ravaged Mountains," brought to the viewers in picture and sound, the serious effects these practices are having on the annual spring floods in the area.

Harry M. Caudill, former state representative and ardent conservationist is leader of a group that warns that in a single generation, filling of the rivers by land erosion as a result of this mining process could cost the state and federal agencies millions of dollars.

The term "strip mining" means that by means of giant scoops, the top soil is removed from the layers of coal, and dumped on either side of what are actually valleys. These mounds of earth are several hundred feet high, almost mountains. Other scooping equipment is then used to remove the coal, most of it going to the TVA to fuel Government power plants.

This documentary, in fairness, recorded statements from strip mining operators who claimed that the land could be reclaimed. One president of a coal sales company spoke optimistically of experiments with fruit trees which indicate that after mining is completed, the dirt will be backfilled and eventually become fruit orchards. His company also operates the largest coal auger in the world in Perry, Letcher and Knott counties. He and his partner emphasized that strip and auger mining are a powerful force in the area's economic picture.

Other arguments, pro and con, anent the strip mining and future of the area were included in this show. All evidence points to the fact that something needs to be done, and fast; but some contend it is already too late. *Wied.*

CINCINNATI BASEBALL
With Waite Hoyt, Gene Kelly, Ed Kennedy, Frank McCormick
BURGER BEER, BROWN & WILLIAMSON, SOHIO, HUDEPOHL BEER
WKRC and WLW-T, Cincinnati

Radio and tv coverage of the Cincy Reds games is in high gear this season. But its influence on paid admissions at Crosley Field is questionable.

Going into the last half of the schedule, home attendance was silghtly behind the '62 pace, which could be blamed on adverse early weather and the club's muffing of pre-season high pitching and batting potential and predictions.

Befitting his city's laurels for pioneering pro baseball, major league night games and nocturnal colorcasts, the National League's biggest radio linking of 80 stations originates here on Taft's WKRC. It bears Burger Beer network billing for the 22-year tagger, with former pitching great, Waite Hoyt, doing the play by play for the entire rounte. Outlets are in Ohio, Indiana, Kentucky, West Virginia, Virginia and Tennessee.

Telecasts, by Crosley's WLW-T, were increased this season to 54 home and away games. All 17 night and day home games are in color. The full tv schedule is fed to WLW-D, Dayton, and WLW-TV, Lexington, Ky. Other relays are to WLW-C, Columbus; WAAZ-TV, Huntington, W. Va., and WLW-I, Indianapolis, for less than 30 games.

Senior miker Hoyt enjoys a degree of popularity with listeners which rates him Mr. Baseball of Cincinnati. Doubling with him for the second season is Gene Kelly, who had long service in Philadelphia before switching to Cincy. They are under contract to the Midland ad agency, Burger's rep. Additionally, each has separate

(Continued on page 66)

FRONT & CENTRE
With Gordie Tapp, Billy Van Four, Robert Downey, Louis Agostini Orch
Producer-Director: Terry Kyne
Writer: Christopher Beard
30 Mins., Wed. (24), 8:30 p.m.
KRAFT FOODS, PEPSI COLA
CBC-TV, from Toronto (tape)
(Needham, Louis & Brorby: BBDO)

Alternate sponsorship by Kraft Foods and Pepsi-Cola as a summer replacement, "Front & Centre," so-called variety show, had an off night—when caught. Idea is to feature an established act, plus one that has not got the "breaks," but with Bob Downey, the magician, in the latter category stealing honors from The Billy Van Four singers (who will be featured in the forthcoming Canadian National Exhibition evening grandstand show). "Front & Centre" is in for 12 weeks and will be tv'd across - country Wednesday nights at the 8:30 p.m. prime slot to the 43 stations of the Canadian Broadcasting Corp.

On a lighted runway, with some 100 in the studio audience, Billy Van Four (three men and a girl) opened with a bouncy "She's Here," interspersed with "What's New" and "Sounds," finale using unison tongue-clucks and palm-poundings for a finish. Girl displayed a trick falsetto and quartet was okay on harmony singing, but material was all wrong for pro pace.

Not until Downey was introduced for his magic act, complete with disappearing doves, did the tv show pick up. Gordie Tapp, despite the fact that he has been doing hillbilly roles on "Country Hoedown," plus rustic costume and blacked-out teeth, has been cleaned up and did a swell job of emcee'ing. Lucio Agostini did the band accompaniment with his 22 men, but Agostini plays off-camera, though he rates a closeup bow. Tapp is permanent emcee. Ray Smith did the arrangements for The Billy Van Four in their first two numbers; Dolores Claman was responsible for the specially-written "Sounds."

The wonderment to trans-Canada tv viewer-listeners is that such sponsors and experienced agencies would underwrite the series, with the producer exhibiting such lamentable dearth of imaginative direction, timing and camera work. *McStay.*

POPULATION EXPANSION
With Jim Dooley, Dave Moore
Producer-Writer: Dooley
Director: Clarence Anderson
30 Mins.: Wed. (17), 7 p.m.
WCCO-TV, Minneapolis

This documentary in the one-a-month "Reports" series produced by WCCO-TV, local CBS affiliate, might not have been able to boast an engrossed audience. That's because its local population explosion subject matter doubtlessly didn't hold for many setowners the interest, concern and significance, or even importance, which it should have held, considering what will be involved for most people. A consequence probably was that for numerous dialers parts of the discussion were downright dull.

However, as usual, as far as comprehensiveness, general handling and presentation were concerned it represented a well-done job by the highly capable station staffers responsible for the series and its manner of presentation.

Topdrawer producer-writer Jim Dooley, director Clarence Anderson and narrator Dave Moore, who in this instance shared his chore with Dooley, once more did themselves proud. The matter at hand was covered thoroughly and skillfully to give the program's audience a complete and clear insight into what may eventuate and the problems likely to arise from the population expansion already underway.

A word of praise also must go again to cameraman Bob Sjcholm for his considerable contributions. Striking shots of throngs of people and vehicular traffic along Twin Cities' main thoroughfares and also of residential and suburban doings imparted relished film action that made a steady flow of talk a bit more palatable.

The documentary, among other things, pointed out the population drift from the adjoining Twin Cities into their suburbs, the causes of and necessity for this and what the development portends in the way of growth and various newly created situations. Dooley's predictions, coming frequently during the narration, carried weight *Rees,*

THE LIVELY ONES
With Vic Damone, guests
Producer-Director: Barry Shear
Musical Director: Jerry Fielding
30 Mins., Thurs., 9:30 p.m.
FORD MOTORS
NBC-TV (color)
(J. Walter Thompson)

"The Lively Ones," which is the advertising tag line for the Ford line of cars, is back as a spritely summer musical layout. This show moves at a fast clip over a vast talent array. Each singer or band is showcased for only one number, and if sometimes that isn't enough, it's better than pouring it on too much.

Preem stanza hopped, skipped and jumped all over the map to pick up the guest performers in various habitats. As the opener, Damone delivered a bright "I've Got A Living To Do" number. Addiss & Crofut, folksinging team, had one good number aboard a mine sweeper. The Benny Goodman sextet was picked up jamming away on the steps of the Capitol building in Washington, D. C., while Joanie Sommers was spotlighted in a solid rendition of "Blues In The Night" on a nitery floor.

A production number, involving some nostalgic ghosts from Dixieland, was somewhat ponderous and didn't give Red Nichols' combo its most effective showcase. A bossa nova instrumental featured some camera trickery that put the cartoon character, Bullwinkle, into a dance duet with Damone, who's not exactly a Fred Astaire and didn't rate such a prolonged hoofing sequence. Count Basie orch brought the show to a close with a hardhitting, double-quick tempoed instrumental.

Damone delivered the plugs in pleasing style and otherwise registered with a congenial personality. *Herm.*

EYEWITNESS NEWS
With Bill Jorgensen, Jim Graner, Dick Goddard, Murray Seeger
Producer: Pat Trese
Director: Jim Schmidt
30 Mins., Mon.-Fri. 7 p.m.
KWY-TV, Cleveland

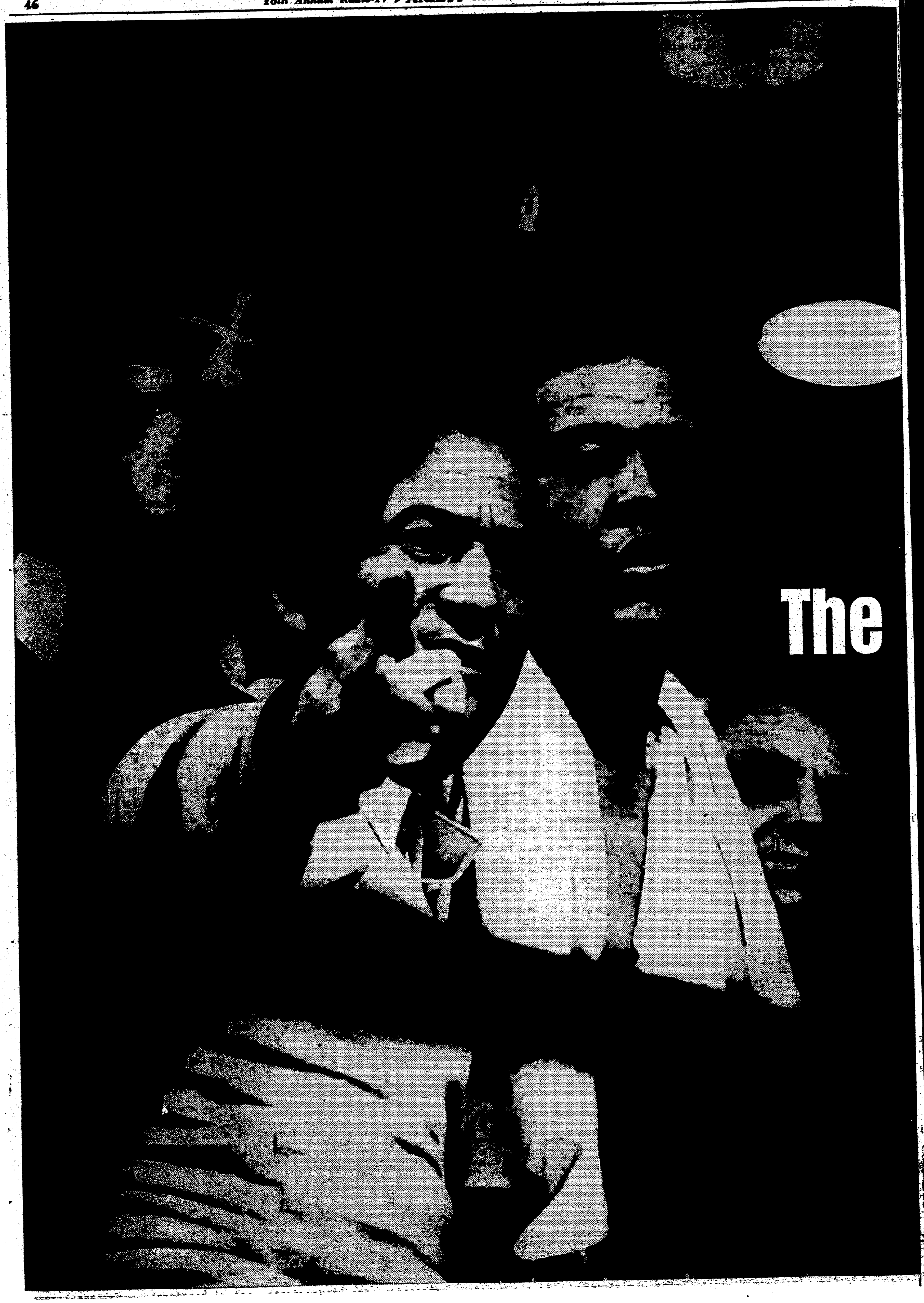
The long-awaited expansion of KYW-tv's evening newscast to 30 minutes from its previous abbreviated segment has materialized and promises to achieve many of the station's objectives. Following the highly-popular Huntley-Brinkley net show, the station's "primary purpose is coverage of news of Cleveland and Ohio." Its assembled cast of newsmen is capable on the basis of past performances, particularly as evidenced during the newspaper strike.

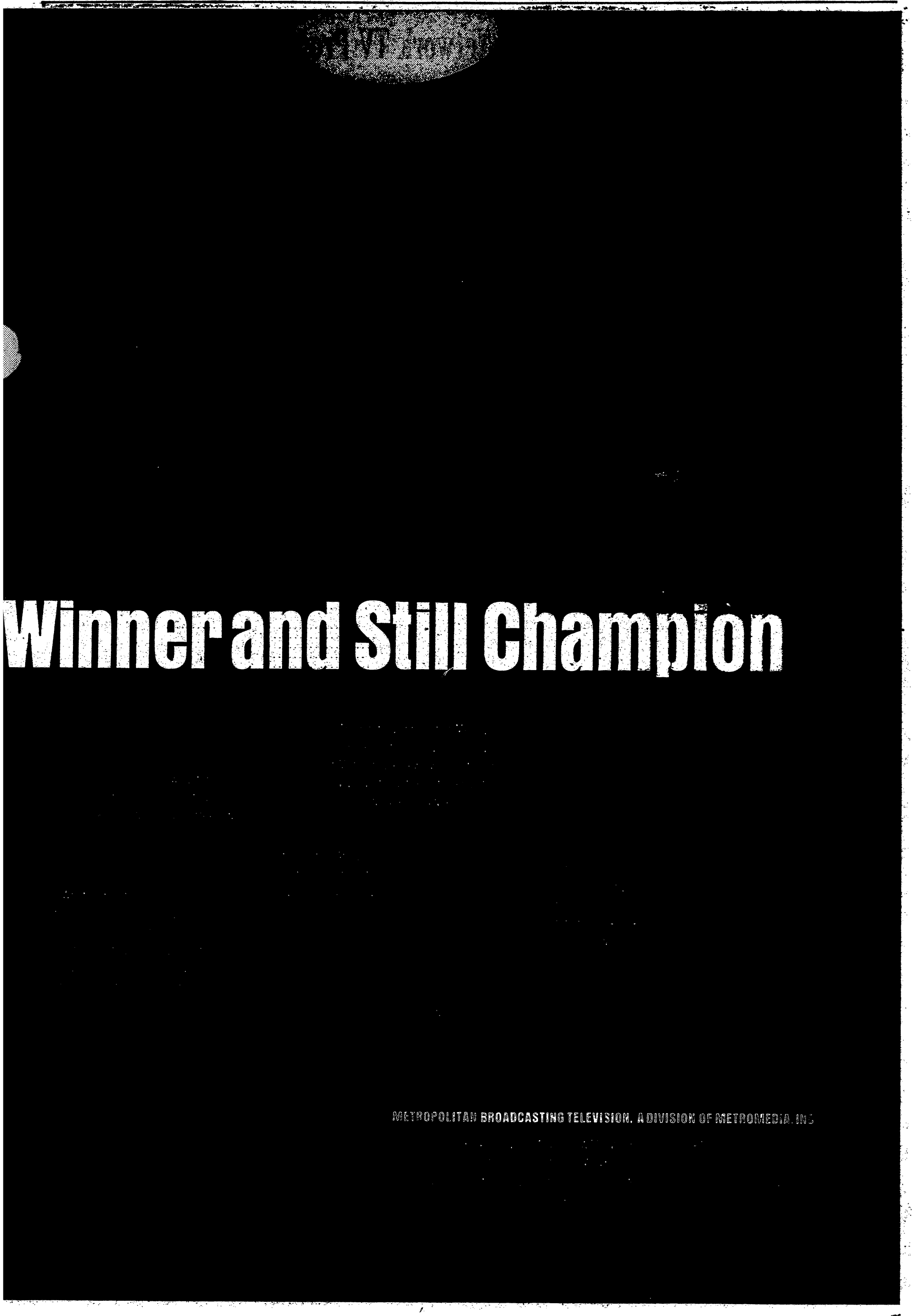
Its first venture, however, failed to reflect more than a mere extension of what could have been a normal newscast. Highlights of the debut were extensive coverage by sportsman Jim Graner of the Cleveland Browns opening session at camp. Graner, one of the top sportscasters in the area, overdid the interviews although his general wrapup was good. The news feature by Murray Seegar, one-time Plain Dealer state capital correspondent was a pictorial report in depth of the need for voter approval of the county's Metropolitan General Hospital On this type of news gathering tv is at its best and reflects maturity.

Meteorologist Dick Goddard, about mid-way in the show, did a weather analysis, but let the following day's forecast hold for a cliff-hanger return near the end. It would be better for the entire weather stanza be moved to the end position than the present hyphenated version.

Jorgensen carried the news program with highlights of the day, plus two features of his own. One, an interview with Ariane Tebbenjohanns, the blonde German self-proclaimed fiancee of Dr. Sam Sheppard who has moved to Cleveland to await the eventual release of the osteopath. The second was his observations of Prague when he stoped off during his recent European flight. These were the bits that afforded a chance of pace in heavy bustlings of a metropolitan community. For the remainder of the show, there seemed to be a distinct lack of good pictorial coverage, and the extensive variety of news that can make for fast-moving reportoral accounting.

Commercials, with Bond Clothes and Greyhound carrying the major portion, has adult treatment. *Mark.*


The


Winner and Still Champion
METROPOLITAN BROADCASTING TELEVISION, A DIVISION OF METROMEDIA, INC.

German TV-AM Com'l Spot 'Take' At $112,500,000

Frankfurt, July 30.

Anticipated earnings from the commercial spots on West Germany's radio outlets and two television networks will reach a new high of about 450,000,000 German marks this year — or about $112,500,000.

That is a considerable increase over the total of $83,250,000 that the entertainment media earned in 1962, of which about $71,500,000 came from television and the rest from radio.

In addition, the West German Federal Post Office will collect another 1,190,000,000 German marks (about $297,500,000) in monthly fees levied on the owners of the radio and television sets.

This means that the radio and television stations have about $400,000,000 to spend for their programming and production.

A recent study noted that the stations spend considerably more —about a third—than the British network BBC does for its programming.

In addition, there is a constant increase in the number of full-length films playing on German television screens, 93 in the first six months of 1962 and just 50 in the same period in 1961.

The country's current count is 7,900,000 television sets and 16,900,000 radios.

Calif. Educ'l TV U.S. Aid Weighed

San Francisco, July 30.

Federal officials met here Friday (26) to discuss possible Government aid to educational tv stations in the West.

Grants are to be made by the Department of Health, Education and Welfare to establish new educational tv stations and improve existing ones.

San Mateo County, San Diego, Bakersfield, Sacramento, Redding, Tucson and Portland sites are under consideration.

College of San Mateo is scheduled to set up its station, Channel 14, in less than a year.

Program as authorized would offer $32,000,000 in grants of up to 50 to 75% of cost of local projects. So far, however, Congress has made available only $1,500,000.

Total grants in any one State won't exceed $1,000,000.

NTA Ordered to Make Accounting on 3 Series

An award rendered by American Arbitration Assn. requires National Telefilm Associates to account to Pyramid Productions for all amounts received from NTA distribution efforts respecting "China Smith," "Orient Express," and "International Police," covering the period 1953 to a current date.

Pyramid, which is now a subsid of Buckeye Corp., complained that the NTA reports on the three series were inaccurate and incomplete and that revenue allocations and accounting techniques deprived Pyramid of substantial revenues.

'Seth Parker' Revival

Ellsworth, Me., July 30.

As part of this city's bicentennial celebration station WDEA broadcast three of the "Seth Parker" radio shows originally presented in 1938.

Phillips H. Lord, creator of the series and actor of the name role lives in nearby Surrey where he operates a campgrounds called "The Gatherings."

The setting for the "Seth Parker" series was in Jonesport near here.

Knoxville — Bob Hood, formerly on the sales staff of WNOX-radio has been appointed operations manager of WSHO-radio in New Orleans. He has served as a salesmen and operations manager for WNOX for the past four years.

Estimated Weekly Network TV Program Costs: '63-'64

Continued from page 44

PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER
Hootenanny	ABC	41,000	Polaroid	DDB	Richard Lewine
Huntley-Brinkley Report	NBC	21,000	American Home Prod.	Bates	Reuven Frank
			R. J. Reynolds	Wm. Esty	
			American Chicle	Bates	
			Aluminum Corp. of America	FSR	
			Standard Brands	JWT	
I Love Lucy (Daytime)	CBS	6,000	Participating		Jess Oppenheimer
International Showtime	NBC	76,000	A. C. Gilbert	BBDO	Producer, Pat Pleven
			Warner-Lambert	JWT	Grandes Scenes
Issues And Answers	ABC	14,000	Nationwide Insurance	Sackheim	Peggy Whedon
I've Got A Secret	CBS	51,000	Toni	North	Gil Fates
			General Foods	Y&R	Chester Feldman
Jack Benny Program	CBS	70,000	State Farm Ins.	NLB	Irving Fein
			General Foods	Y&R	Fred DeCordova
Jack Paar Show	NBC	100,000	Menley & James Labs	FCB	Dolphin Productions
			Speidel Corporation	Mc-E	
			P. Lorillard	L&N	Paul Keyes
			Noxema Chemical Co.	SSCB	Paul Orr
			Miles Labs	Wade	Jack Paar
			Hertz System	NCK	
			Block Drugs	SSCB	
Jackie Gleason's American Scene Magazine	CBS	130,000	Participating		Jack Philbin
Jerry Lewis Show	ABC	250,000	Liggett & Myers	JWT	Ernest D. Glucksman
			Pontiac	MacM, J&A	(Exec)
			Star-Kist	Burnett	Perry Cross
			Green Giant	Burnett	
			Beecham	K&E	
			Block Drug	SSCB	
			Gluton	Compton	
			U.S. Plywood	K&E	
			Armour	FCB	
			Polaroid	DDB	
			Goodrich	BBDO	
Jetsons (Daytime)	ABC	6,000	Deluxe Reading	Zlowe	Hanna-Barbera
			Louis Marx	Bate	
Jimmy Dean Show	ABC	100,000	Star-Kist	Burnett	Bob Banner (Ex)
			Pepsi	BBDO	Julio Di Benedetto
			Polaroid	DDB	
			American Tobacco	BBDO	
Joey Bishop	NBC	57,000	P. Lorillard	L&N	Bellmar Prod., Producer
					Milt Josefsberg
Judy Garland Show	CBS	165,000	General Mills	DFS	George Schlatter
			Menley & James	FCB	
			American Tobacco	Unassigned	
Dr. Kildare	NBC	130,000	Colgate Palmolive	Bates	MGM-TV Arena Prod.
			Singer Sewing	Y&R	
			Alberto Culver	Compton	
			Liggett & Myers	JWT	
			Glenbrook Labs	DFS	
			Warner-Lambert	JWT	
			Scott Paper Co.	JWT	
Kraft Theatre	NBC	125,000	Kraft	JWT	Revue Productions
Lassie	CBS	47,500	Campbell	BBDO	Robert Golden
Lawrence Welk Show	ABC	50,000	Whitehall	Bates	Sam Lutz
			J. B. Williams	Parkson	
			Bristol-Myers	Y&R	
			Block Drug	SSCB	
			Sinclair	GMB	
Liberty Bowl Football	NBC	37,500	Participating		NBC Sports
Loretta Young Theatre (Reruns)	NBC	6,000	Participating		John London
Love of Life	CBS	3,000 (per segment)	Participating		Roy Winsor
Lucy Show	CBS	66,000	General Foods	Y&R	Elliott Lewis
			Lever	JWT	
Magic Land of Allakazam	ABC	6,000	General Mills	DFS	Mark Wilson
Major Adams: Trailmaster	ABC	50,000	Hubley	W. B. Doner	Howard Christie
			Ideal Toy	Grey	
			Louis Marx	Bates	
Make Room For Daddy (Reruns)	NBC	6,000	Participating		Sheldon Leonard
Make That Spare	ABC	9,000	Whitehall	Bates	Jim Colligan
Match Game	NBC	3,000 (per segment)	Participating		Goodson-Todman
The McCoys	CBS	6,000	Participating		Irving Pincus
McHale's Navy	ABC	58,500	R. J. Reynolds	Esty	Edward Montagne
			Schick	NCK	
			Nationwide Insurance	Sackheim	
			Remington	Y&R	
Meet The Press	NBC	6,000	Co-Op		Lawrence Spivak
Mighty Mouse Playhouse	CBS	6,200	Participating		Terrytoons
Miss America Pageant (Special)	CBS	175,000	Toni	North	Paul Levitan
			Pepsi	BBDO	
			Oldsmobile	D. P. Brother	
Miss Universe Beauty Pageant (Special)	CBS	110,000	P&G	Burnett	Paul Levitan
Mister Ed	CBS	48,000	Participating		Arthur Lubin
Monday Night At The Movies	NBC	200,000	Miles	Wade	
			Carnation	EWRR	
			Sunbeam	FCB	
			Sterling Drug	DFS	
			Bristol-Myers	Y&R	
			Maybelline	Post-Keyes-Gardner	
			Union Carbide	Wm. Esty	
			P. Lorillard	L&N	
			Thomas Leeming	Wm. Esty	
			Buick	McC-E	
			Vick	Morse	
			Beecham Products	K&E	
			American Tobacco	SSCB & Gumbinner	
			Jergens	C&W	
			Pontiac	McC-E	
			Coca-Cola	McC-E	
Mr. Magoo's Christmas Carol	NBC	110,000	Timex	W&L	UPA Pictures, Inc., in assn. with NBC-TV

(Continued on page 60)

OBSERVATIONS FROM THE CHAIN GANG

Continued from page 25

in Congress, the Administration, and the Supreme Court that need to be known by citizens of a particular region? The story of a Titan missile contract award to the Martin Co. in Denver has little interest to the viewers and listeners in 49 other states, hence has little chance of surviving the network news editor's blue pencil. But it has great interest in Colorado, and the Time-Life Broadcast News Bureau is on hand to report it. Ditto for the fight for the Indiana dunes, the fate of San Diego's aircraft industry, the fortunes of Michigan's political leaders, the decisions affecting Minnesota's taconite deposits and a hundred other news stories lying just beneath the surface headliners that the network skims off each night.

When the Broadcast News Bureau of Time-Life is augmented by the skillful, specialized Time, Life and Fortune correspondents who work out of our Washington bureau, a formidable array of talent becomes available for meaningful broadcast reports to our five television and radio stations. Thus, the fact of Time-Life Broadcast's ownership of its limit of VHF television stations not only fills a gap in news service to audiences in five regions, it also adds dimensions to that news service that no other group could add.

There are as many different philosophies of group operation as there are groups operating. Some believe in leaving decisions to local managers, some in making them at headquarters. Some believe in group programming, some in strictly local buying. Some have gone into program production for syndication, some have not. All insist on public service for the cities in which they are licensed to operate, but their definitions of the elusive term vary widely.

At Time-Life Broadcast, we believe in strong local management with near-100% autonomy in making decisions that affect their local operations. We believe in a total broadcast service, encompassing all the facets of radio and television. We believe in stimulating and actively supporting creative programming at the local level, with especial emphasis on the use of remote pickups. We urge our management and staffs to participate actively in community affairs, and we support our managers in vigorous programs of editorializing on local issues. All of this is natural and right, because of the nature of broadcasting and the nature of Time Inc.

But because we are part of one of the great news organizations of the world, we further believe that Time-Life Broadcast stations have a duty above and beyond covering local news and serving their local institutions in the public interest. We feel it our responsibility to reach out beyond our signal areas for the information our audiences need to know.

Time Inc., for 40 years, has been dedicated to expanding the horizons of its audiences. Time The Weekly Newsmagazine pioneered in making the news of the world intelligible, comprehensive and readily available to its readers. Life, in 1936, took the beginnings of photo journalism and expanded them into a new form of communication. Fortune, Architectural Forum, House & Home and Sports Illustrated each staked out a specialized area of information and news and became the authoritative, engrossing leader in its field. The whole world of its subject matter is each magazine's oyster; the purpose is to inform, in the liveliest and most provocative way possible.

Active in broadcasting since 1924, when Time Inc. pioneered in radio programming, the company established its first beachhead in television-radio station operation is 1952, partnered with the late Wayne Coy in KOB-AM-TV, Albuquerque, the company's aims were no different: we gave number one priority in broadcasting, as in publishing, to informing our audiences. Today, 11 years later, we are in the same business in San Diego and Denver and Minneapolis and Indianapolis and Grand Rapids. And in Latin America, the Middle East and elsewhere.

We believe in bringing the world to our audiences in a way that transcends even our excellent network and wire service facilities. Thus, the Washington Bureau.

Thus, the "International Forum," a series of face-to-face meetings with leading statesmen and businessmen of the world in the communities we serve—so far in 1963, such VIPs as Sir Zafrulla Khan of Pakistan, President of the UN General Assembly; Ambassadors Sir Howard Beale of Australia, Gonzalo J. Facio of Costa Rica, Frederick H. Boland of Ireland, Sergio Gutierrez-Olivos of Chile, and Roberto T. Alemann of Argentina, the Hon. Grady S. Upton of the Inter-American Bank, John F. Gallagher of Sears Roebuck International, and many others.

Thus, our new project of assigning station news directors to significant television reporting from overseas, working in harness with Time and Life correspondents around the world. And thus, our support of the most exciting way of teaching French by television we've encountered, Dawn Addams' easy-to-take "En France" film series which starts in the fall on all our stations and in syndication to more than 25 others.

And thus, as this issue goes to press, the Time-Life Broadcast public service project on behalf of all licensees, to demonstrate the ability of broadcasters to act swiftly and boldly in the public interest: production of a series of "spot" appeals to individual conscience and reason, recorded for television and radio by national leaders from various fields, with the endorsement and participation of President Kennedy, available at no charge to all television and radio stations in the United States. It is hard to conceive of such a project being carried out, on a rush basis, by any single station.

We respectfully submit that these activities, and the many being carried on daily by our fellow group operators, do indeed inject a "third force" into the service television renders its audiences, and that our unique contribution lies in providing the spark and the savvy—to say nothing of the budget—for that service.

By JOHN T. MURPHY
(Pres., Crosley Broadcasting Corp.) .....

Recently a well-known business publication headlined an article on broadcasting entitled, "Smaller Networks: Champions of Local Programming."

We at Crosley Broadcasting agree with that title 100% and not only agree but have for many years made it a part of the programming philosophy of each of the five WLW Crosley stations.

Way back in the early days of radio WLW initiated and broadcast the first of the "Soap Operas," "The Who Dun Its," and many other live radio shows.

It was 21 years ago that the now nationally famous "Ruth Lyons 50-50 Club" was born in Cincinnati and broadcast over WLW Radio. Fifteen years ago this show made its first appearance on WLW Television. Now simulcast in living color over WLW-T Cincinnati, WLW-D Dayton, WLW-C Columbus and WLW-I Indianapolis, plus WLW-Radio, it today represents the most popular daytime local live television show in the country.

With this extremely successful experience under our belts, we have proceeded to expand and produce a comparable type of show for each of our stations.

Next to appear on the scene was "The Paul Dixon Show" broadcast over WLW-T Cincinnati. Running from 9 a.m. to 10:30 a.m. each weekday it too is colorcast, sponsor time is sold out, and its audience tickets gone for the next three years.

From there to the state capital and WLW-C Columbus. Now titled "The Dean Miller Show" it plays to a daily full house with excellent ratings and a goodly list of bluechip sponsors.

In Dayton, WLW-D, Jimmy McClain of Dr. IQ fame joined the Crosley parade and now is in his second successful year as m.c. of his morning audience participation show.

And finally, to be launched early this fall will be "The Don Melvoin Show" over WLW-I Indianapolis. Patterned after the tried and proven format of its brothers in entertainment we have complete confidence of its future success.

I cite these shows as evidence of our belief in local live programming. Not only have we found that they are economically feasible but I feel they fill a real need in providing a television service in areas other than canned film programming.

As a small network we are not forgetful of the excellent service provided us by NBC and ABC, two of the three big networks. Adding our local live "top name" programming to their nationally known programs in essence rounds out to an extremely well balanced radio, television entertainment fare.

But we do not regard our responsibility in broadcasting as solely entertainment. As we are all aware, we owe our communities, in addition to entertainment, information in many areas including news, weather, education, etc. As a group operation, we feel that here too we can be rated in the top echelon of the business.

We constantly pool the news gathering facilities of all five of our stations, so as to provide our listeners and viewers with the finest last minute local and regional news coverage. I feel sure that we are one of the few "small" networks in the country that provide a 300-mile radar weather service. This has proved to be invaluable not only to the average viewer but, additionally, to business people such as trucking firms, local police, farmers, buyers of weather vulnerable products and others whose very business existence can depend upon an advance knowledge of "what's the weather going to be."

And finally let's add to all the foregoing—the magic of color. Crosley Broadcasting could have, as many other broadcasting groups and/or individual stations did, taken the stand that we would wait until there were sufficient color sets sold that color would be a commercially profitable operation.

This did not happen—in fact, WLW-T was the first NBC affiliate to sign for and broadcast color programs. (I know, I signed it in 1954). In 1957 we originated our first local live color-cast and have enthusiastically promoted and increased color-television programming ever since.

The reason, in a way, is quite simple. We firmly believed in the beauty, the reality and the appeal full color television would have for the viewers of our stations. We also could not overlook the tremendous sales advantage that someday it would offer to our sponsors.

In a way, it meant the non-returnable investment of many, many hundreds of thousands of dollars in equipment, sets, promotion, etc. Yet, now, almost nine years later, we couldn't be happier that we made that initial decision.

Our viewers verified our belief that they wanted color television. Today Cincinnati is known as 'Colortown U.S.A.' with the highest per capita color set ownership in the U.S.A. and our four station tv area contains approximately 10% of all the color television sets in the country. Our sponsors?—Well the waiting list on most of our color shows rather verifies that belief also.

I guess, in a capsule way, this is Crosley Broadcasting Corp. today—a few of its beliefs and philosophies—42 years after WLW Radio made its first broadcast to the crystal sets of that era.

By BENNETT KORN
(Pres., Metropolitan Broadcasting Co.)

A group operation today represents the best possible configuration in the television world.

As programmers we enjoy a creative freedom not available to the networks. And compared to the single-station owner, we have the advantage of greater resources.

In most areas we can function quite flexibly, and this flexibility has become our most important asset. Operating both non-network and network-affiliates put us astride of two patterns of broadcasting.

Metromedia's television division, Metropolitan Broadcasting Television, reaches into seven vital markets. Our non-network stations are in the prime markets: New York (WNEW-TV) and Washington (WTTG), and now in Los Angeles where we have just acquired KTTV. The network-affiliated stations, all ABC, are in four important areas: Kansas City (KMBC-TV), Sacramento-Stockton (KOVR), Peoria (WTVH, a UHF facility) and Decatur (WTVP, also UHF).

These stations under a group operation may retain an autonomous posture while benefiting from the obvious cohesiveness of the corporate structure. This is behind our technique in programming and selling.

In programming, each of our managers, through constant contact with the community, feels the local pulse. This "community contact" alerts the manager to the needs of his audience. In New York we produce a continuing series of local-issue documentaries called "Community Dialogue." Our Kansas City station programmed a special appeal to raise subscription funds toward the establishment of a professional football team there. Through the efforts of WTTG, Washington was afforded the privilege of viewing a unique sign-language performance of a Shaw play presented by students of a local school for deaf mutes.

Because of our facility for producing outstanding programs, a viewer in any one of our markets has the opportunity of watching not only the locally-produced programming but of experiencing the output of our other production centers as well.

This new and signigcant possibility of using group resources has enabled us to expand quality programming tremendously. Today, the main production center is in New York. But with our newly acquired Los Angeles station we will have facilities that can tap the talent resources of that creative area. And soon to be completed is an entirely new operating plant in Washington. The advantages of our studios in the nation's capital are obvious. The highly-successful "Opinion in the Capital," in which leading governmental figures are interviewed is a forerunner of our anticipated Washington programming output.

In overall programming concept, we plan the non-network segment of our network-affiliated stations like our independents.

We have succeeded in gaining wide audiences by diversifying our programming and thereby attracting various segments of the market. We try to effect a balance between popular fare, programs that are culturally appealing, public affairs documentaries and instructive shows normally found only on educational television.

Group Flexibility

The off-network syndicated properties, feature films and children's programs are our basic entertainment fare. From these we gain our "regular" audience which can be counted upon for fairly consistent listening habits and numbers. The art of scheduling of these shows is critical. As a group operator, we are in a position to support a research organization capable of supplying expensive and accurate program analyses. Further advantages is gained by group buys of syndicated properties.

Our cultural programming is another example of group flexibility. It includes individually purchased properties such as our eminently successful "Age of Kings" series obtained from the BBC, or Standard Oil's "Festival of the Performing Arts" series, or the Boston Symphony concerts. Of course there are our own productions, the Metropolitan Broadcasting Television Specials. A recent effort, the comic satire "What's Going on Here?" pioneered an area never before attempted by television. These are the programs that create great excitement among television's more culturally attuned viewers.

The flow of cultural programs is continuous, and many more specials are on the way. Upcoming are "China and the Bomb" (a two-part examination of the newest nuclear threat) and "The Unbelievable Mind—Chan Canasta" (an entertaining look at the wierd world of psychic experiments).

Programs such as these could not reasonably be exploited by the networks because of their non-mass appeal. At the same time, they are beyond the means of a single-station operator.

Our public affairs programs attain a high degree of quality and viewers acceptance because as a group we are better equipped to enlist those talented and qualified individuals needed to create and participate in programs of this nature.

As a group operation we can also afford to underwrite and offer such non-commercial and educational shows as "Columbia Seminars in International Studies" to each of our markets.

We've examined the cart; now let's look at the horse.

As in the area of programming, each manager has wide latitude in selling his product. In the instance of common programming, one manager may be able to sell a given show to a single sponsor, whereas another may find participations within that same program the way to income. However, spot selling is the key to our success. And the key to selling effectively is our research group that expends nearly $500,000 each year on the many areas of our business.

Finally, we are a part of a larger, diversified corporate structure, Metromedia, which adds strength to our group operation.

Operation Countdown

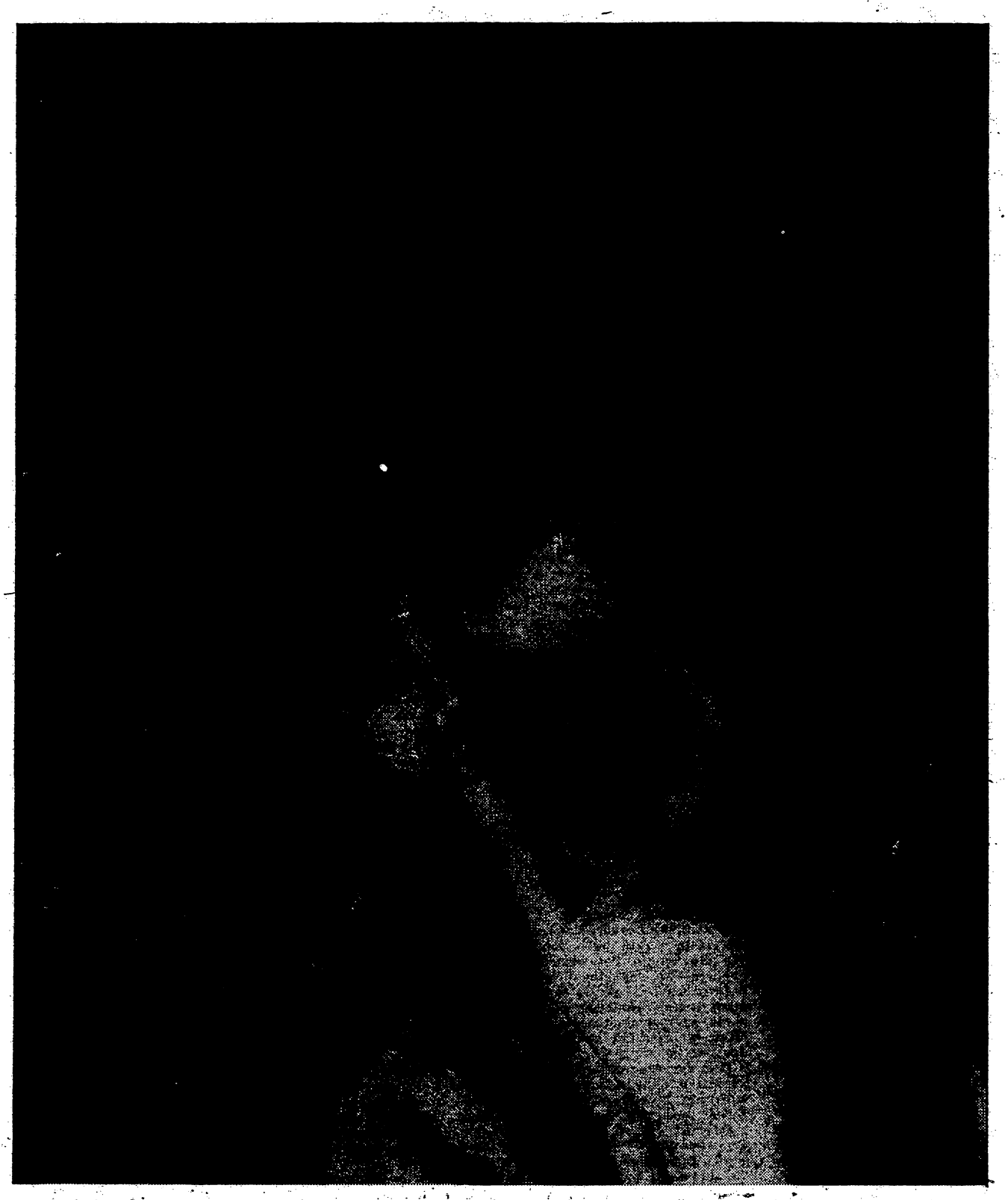
Continued from page 25

cameras, I felt that we should establish an observation post and base of operations. I succeeded in renting the house closest to the Cape which also had an excellent view. Of course the owner thought I was going to use it as a vacation retreat for my wife, three daughters, and myself. When an army of telephone linemen and installers started to arrive with cables and phones, my next door neighbor announced that I was spying on the government and since I had to cross his land to reach my new-found vantage point he wasn't going to let me through to carry on this espionage. What followed was like a B movie melodrama. He barricaded the road with barbed wire, we cut it down; he dug a small ditch across the access road, we filled it in; he dug a hole big enough for an Olympic swimming pool in the middle of the road, we went to court and obtained an injunction to stop him—he sued me—the case was finally thrown out of court.

Coincidental with all these shenanigans, six members of the press corps (we were sworn to secrecy) made an agreement with the Air Force authorities to allow news media personnel on the Cape. It wasn't many months after that when we were informed that we would be allowed to bring live tv cameras on the Cape for coverage of this counrty's first attempt to hit the moon.

That "first" was rather rudimentary what with only two cameras over a mile and a half from the launch pad, and five men physically lifting one whole camera and tripod up to track the missile.

Most of the rest is television history. We still have a few battles to win such as color coverage and live release of capsule camera pictures, but we have come a long way from those days "On the Beach."



Susie just *has* to crack up when WCBS Radio's Bill Randle starts his comedy close-ups every weekday morning. Bill's 11:10 to Noon show was a revelation to Susie. Having passed through her rock 'n' roll stage—summer listening seemed to be a real drag until she discovered that WCBS

WCBS RADIO 880 101.1 FM

Radio is a million laughs all morning starting at six a.m. with Jack Sterling, followed at ten by Arthur Godfrey's gang and wrapped up with The Bill Randle Show. Later, at the beach, she'll listen to Yankee Baseball. By Susie's standards, WCBS Radio is a gas. Stuffy? Us?

A CBS OWNED RADIO STATION

All-American Syndie Champs

Herewith is a 12-market American Research Bureau survey, a key market sample, of the performance of syndicated product over a time span from Sept. 1962, through May, 1963. The charts are summaries per market of those syndicated programs which have appeared in the ARB Top 10 in the nine-month period.

The shows have been ranked by (1) "relative evaluation," which is the number of times a show appeared in the top 10 during the measured time span; (2) the average total area homes reached for t. : number of times a particular show appeared on the charts. The estimates of homes and ratings as well as market statistics for TV Homes and Metro Area TV Homes, have been derived from the ARB Local Market Reports. The Day and Time column features the time period which was most representative of the corresponding program.

The nine-month summary chart printed below caps a weekly American Research Bureau list in VARIETY *of the Top 10 Syndicated Programs that have appeared in various television markets during their survey periods. These programs in the weekly list are ranked on the basis of average total area homes reached, as posted in the ARB Local Television Market Reports.*

Survey Dates: SEPTEMBER 1962—MAY 1963

LOS ANGELES

Homes in Survey Area—3,209,300
TV Homes —2,975,300
Metro Area TV Homes—2,227,400

Stations—KNXT, KNBC, KTLA, KABC, KHJ, KTTV, KCOP

RANK, SHOW, (Day & Time)	Station	Distributor	Relative Evaluation	Average Total Homes	Average Metro Rating
1. Sea Hunt (Sat. 7:00)	KNXT	Economee	7	410,800	16
3. Death Valley Days (Wed. 7:00)	KNBC	US Borax	7	370,600	14
3. Huckleberry Hound (Tues. 7:00)	KTTV	Screen Gems	7	234,700	10
4. Yogi Bear (Thurs. 7:00)	KTTV	Screen Gems	6	243,500	10
5. Across the 7 Seas (Tues. 7:00)	KNBC	Crosby Prod.	6	242,200	9
6. Quick Draw McGraw (Mon. 7:00)	KTTV	Screen Gems	6	210,300	9
7. Heckle & Jeckle (Wed. 7:00)	KTTV	CBS Films	3	216,000	9
8. People Are Funny (Mon.-Fri. 7:00)	KNBC	NBC Films	3	210,500	8
9. Deputy Dawg (Fri. 7:00)	KTTV	CBS Films	3	195,700	8
10. Third Man (Fri. 10:30)	KABC	NTA	3	195,600	8
11. Life of Riley (Various)	KNXT	NBC Films	2	340,100	14
12. True Adventure (Thurs. 7:30)	KCOP	Teledynamics	2	210,300	9
13. Phil Silvers (Various)	KTTV	CBS Films	2	186,400	7
14. Hennesey (Fri. 7:00)	KNBC	NBC Films	2	179,200	6

CHICAGO

Homes in Survey Area—2,421,700
TV Homes —2,255,500
Metro Area TV Homes—1,947,300

Stations—WBBM, WNBQ, WBKB, WGN

1. Yogi Bear (Tues. 6:00)	WGN	Screen Gems	7	267,400	12
2. Mr. Lucky (Fri. 9:30)	WBKB	Official Films	6	257,900	12
3. Huckleberry Hound (Mon. 6:00)	WGN	Screen Gems	5	288,900	14
4. Rocky & Friends (Wed., Fri. 6:00)	WGN	PAT	5	249,200	12
5. Quick Draw McGraw (Thurs. 6:00)	WGN	Screen Gems	5	244,200	11
6. Mike Hammer (Tues. 9:30)	WGN	MCA	4	228,200	11
7. One Step Beyond (Frt. 8:00)	WGN	ABC Films	4	204,100	10
8. Thriller (Fri. 8:30)	WGN	MCA	4	192,100	9
9. Wild Cargo (Thurs. 7:30)	WGN	Lakeside TV	4	190,400	9
10. Third Man (Fri. 9:30)	WGN	NTA	3	215,400	10
11. Everglades (Various)	WGN	Economee	3	214,100	10
12. Biography (Sun. 9:30)	WGN	Official Films	3	195,700	9
13. Maverick (Thurs. 9:00)	WGN	Warner Bros.	3	186,000	9
14. Rebel (Wed. 7:30)	WGN	ABC Films	3	171,400	8

PHILADELPHIA

Homes in Survey Area—2,505,000
TV Homes —2,346,500
Metro Area TV Homes—1,244,400

Stations—WRCV, WFIL, WCAU

1. Death Valley Days (Mon. 7:00)	WRCV	US Borax	7	365,300	18
2. Ripcord (Thurs. 7:00)	WRCV	UA-TV	7	330,200	16
3. Popeye/Clutch/Angeles (Mon.-Fri. 5:30)	WFIL	UAA, KING	7	255,700	14
4. Rebel (Fri. 10:30)	WFIL	ABC Films	6	317,800	16
5. Sea Hunt (Sat. 7:00)	WCAU	Economee	5	315,000	18
6. Yogi Bear (Mon. 5:00)	WFIL	Screen Gems	5	284,200	15
7. Wyatt Earp (Wed. 7:00)	WRCV	ABC Films	5	276,400	15
8. Biography (Fri. 7:00)	WRCV	Official Films	4	256,500	11
9. Huckleberry Hound (Thurs. 5:00)	WFIL	Screen Gems	4	247,700	14
10. Quick Draw McGraw (Tues. 5:00)	WFIL	Screen Gems	4	240,800	14
11. Everglades (Fri. 7:00)	WRCV	Economee	3	284,500	12
12. Rocky & Friends (Wed., Fri. 5:00)	WFIL	PAT	3	263,500	14

DETROIT

Homes in Survey Area—1,655,900
TV Homes —1,574,600
Metro Area TV Homes—1,065,300

Stations—WJBK, WXYZ, WWJ, CKLW

1. Everglades (Fri. 7:00)	WJBK	Economee	5	198,900	15
2. Yogi Bear (Wed. 6:30)	CKLW	Screen Gems	5	190,200	16
3. Death Valley Days (Sat. 7:00)	WJBK	US Borax	5	180,800	14
4. Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	5	180,600	15
5. Shannon (Fri. 10:30)	WXYZ	Screen Gems	5	179,500	15
6. Groucho Marx (Wed. 7:00)	WWJ	NBC Films	3	181,700	14
7. Huckleberry Hound (Thurs. 7:00)	CKLW	Screen Gems	3	180,900	16
8. Mr. Magoo (Wed. 7:00)	CKLW	TV Personalities	3	166,700	15
9. Deputy (Mon.-Fri. 6:00)	WWJ	NBC Films	3	163,800	12
10. Phil Silvers (Mon. 7:00)	WJBK	CBS Films	3	140,200	12
11. Story Of (Wed. 9:30)	WJBK	UA-TV	2	181,500	15
12. Sea Hunt (Various)	WJBK	Economee	2	177,300	13
13. Highway Patrol (Mon.-Sat. 6:30)	WJBK	Economee	2	166,800	13
14. Lawman (Mon. 7:00)	WWJ	Warner Bros.	2	159,700	12
15. M-Squad (Mon.-Fri. 6:00)	WWJ	MCA	2	159,200	13
16. Rebel (Wed. 7:00)	WXYZ	ABC Films	2	150,400	12

DALLAS-FT. WORTH

Homes in Survey Area—861,900
TV Homes —771,200
Metro Area TV Homes—496,900

Stations—KRLD, WBAP, WFAA, KTVT

1. Death Valley Days (Sat. 10:00)	KRLD	US Borax	6	134,500	20
2. Third Man (Fri. 9:30)	WFAA	NTA	6	89,300	15
3. Clutch Cargo (Sat. 8:00)	WBAP	Cartoon Dist.	5	81,300	13
4. Yogi Bear (Mon. 6:00)	KTVT	Screen Gems	5	64,100	11
5. Quick Draw McGraw (Tues. 6:00)	KTVT	Screen Gems	5	52,400	9
6. Lone Ranger (Mon.-Fri. 5:30)	KRLD	Telesynd	5	57,000	8
7. Three Stooges (Mon.-Fri. 5:00)	KTVT	Screen Gems	3	73,500	13
8. Huckleberry Hound (Thurs. 6:00)	KTVT	Screen Gems	3	60,300	11
9. Deputy Dawg (Sat. 9:30)	WFAA	CBS Films	3	59,700	10
10. Hennesey (Various)	WFAA	NBC Films	2	59,900	10
11. Love That Bob (Mon.-Fri. 5:00)	KRLD	MCA	2	56,800	9

(Continued on page 53)

Recipe for a Sultry Summer Night—WNEW's 30th Anni Hoopla

By BILL GREELEY

WNEW's 30th anni celebration on a hot July night, Wednesday (23), fit snugly into N.Y.'s Madison Square Garden with a draw of around 15,000 (Garden's capacity is 18,000) and a range of talents, politicos, and sundry celebs ranging from the kicking coach of the New York pro football Giants to Spyros Skouras.

For the many show business tradesters on hand, 20th Fox chairman Skouras provided the prize quip of the night. An official of the Musicians Aid Society, which benefited from the event (with tickets scaled from $50 to $2), Skouras couldn't resist a plug for 20th's "Cleopatra," and asked the audience, "Did you see it?" There was mild applause. "Did you like it?" Milder applause. "Well, see it," said Skouras, "It cost me my job."

Frank Sinatra didn't show up. He was to be a surprise guest if he could possibly make it to this gala of the New York independent where he was once a staff vocalist.

Frank Sinatra Jr. did make it, and was a tremendous hit with the crowd in a carbon of the old man on three numbers. He sang with the "Tommy Dorsey Band" fronted by Sam Donahue, which also featured vet big band vocalist Helen Forrest and the Pied Pipers in nostalgia that struck a response from the middle-aged segment of the audience.

The Dorsey band was one of three big orchestras that was on the large, revolving circular stage during this amazingly well-managed presentation which ran from 8:15 to 1:22 a.m. The other big bands were lead by Si Zentner and Sy Oliver in slick instrumentals and vocal backings that were made even better by excellent lighting and accoustics.

There also was a smaller revolving stage for the combos, including the Dave Brubeck Quartet and the Dukes of Dixieland, who flew in from Las Vegas to blow up a two-number, two-beat storm.

WNEW's popular morning team, Klavan & Finch, also performed from the small stage, and wowed the audience particularly with their ape of the current folk craze. Clutching a beat up guitar, Finch jibed New York's highway-happy Robert Moses (who was previously introduced) who now heads the World's Fair planning organization, with this folk parody (to the tune of "Tom Dooley"):

Hang down your head, Bob Moses,
Hang down your head and cry,
Hang down your head, Bob Moses,
The World's Fair is going to die.

Pair was equally sharp with the home town in lyrics that proclaimed New York a Summer Festival (that interminable and ridiculous local promotion) if you dig the miserable heat, muggings in the park, race demonstrations, subway mopery, slums and the other more charming aspects of the city where 8,000,000 citizens live in peace and harmony."

Klavan & Finch also had the dubious honor of introducing the guest who prompted the only hissing and booing of the night. That was the City's cultural executive Robert W. Dowling, who appropriately doled out proclamations and city keys to the worthy. Poor fellow was competing against some of the top entertainers in the country, and he, in truth, took the razzing as a spokesman of Mayor Bob Wagner who was absent and whose name provoked the loudest catcalls.

Above mentioned top talents (not previously mentioned), included the Peppermint Lounge Twisters, the Ray Charles Singers, the New York Giants football team Jack Jones, Robert Q. Lewis, Teri Thornton, Jerry Vale, Billy Taylor (jazz pianist and a WNEW jazz deejay), George Maharis, The J's with Jamie, The Seven Epics, Della Reese, Buddy Hackett, Marilyn Maxwell, Jack E. Leonard, James Garner, Steve Lawrence and Eydie Gorme, Peter Nero and Vic Damone.

WNEW deejays handled the emcee chores: William B. Williams, Bob Landers, Ted Brown, Marty O'Hara, Fred Robbins, Wally King. Former staffers who did some reminiscing included Gene Rayburn and Jack Lescoulie. Also, Martin Block of local "Make Believe Ballroom" fame, whose current employer, WOR, signed a release for his appearance.

WOR, though competition, could be empathetic to WNEW's Garden gala. The RKO station tossed a 35th anni for morning deejay John Gambling in the same location a few years back. Instead of hot and late, WOR's four-hour affair was early and cold (7 a.m. on a chilling winter's day). But like the WNEW event, the fans turned out by the thousands for the entertainment and several thousand free cups of coffee and doughnuts.

Don't ever underestimate the pulling power of radio. Not in New York, anyway.

35G Per Bob Hope Pic for WABC-TV

New highs for pix product in N. Y. market are being established in a new round of selling of selected cinematics.

It's understood that WABC-TV, N. Y., paid in the neighborhood of $35,000 per pic for first-run Bob Hope features. Allied Artists Television, distributing the Hope pix, has five first-runs and two reruns in the Hope package. AATV also has sold the Hope pix group to KNXT, Los Angeles, WBBM, Chicago; WCAU, Philadelphia; and WTOP, Washington.

'Dick Powell Theatre' Grabbing Its Own Little Prime Time Network

Four Star Distribution's off-web syndication package, "Dick Powell Theatre," will replace CBS-TV's new and first-run, "East Side, West Side," on KOLN-TV, Lincoln, Neb., when the new season starts.

The Lincoln station's knock-off of a first-run network offering is one of many such for the Powell drama anthology, says Four Star Distribution, which has surveyed stations on placement of the off-web package.

Station survey, says FSD, shows that 62.5% of the stations will be slotting the Powell show in prime time, including WPIX, New York; KCOP, Los Angeles; KCTO, Denver, and WHIO, Dayton.

Another 25% will program the series either on Saturday or Sunday at 11:15 p.m. in place of a late feature picture, including WNBQ, Chicago; WRCV, Philadelphia; WMAL, Washington; WMAR, Baltimore; and WDAF, Kansas City.

METROMEDIA NET AT 6-MONTH PEAK

Metromedia has reported a record net income for the first six months of 1963 of $1,838,228 for $1.03 per common share.

The figure compares with $1,021,655 for 57c per common share for the same period of 1962. Gross revenues for the fiscal year were up to $27,978,446 from $26,206,832 the year before.

For the second quarter of '63, net income totaled $1,134,945, equal to 63c per common share. Second quarter of 1962 net totaled $882,923 for 50c a share.

Britannica Sales

Trans-Lux Television's Encyclopedia Britannica Films Library has been bought on a longterm pacts by eight more stations.

The library of 800 titles covering a wide range of subject matter has been contracted for five years by WDBO, Orlando, Fla.; KMID, Midland, Tex.; WGAN, Portland, Me.; KOCO, Oklahoma City; and two stations of the Community Broadcasting Service outfit in Maine, WABI, Bangor, and WAGM, Presque Isle.

WTOP, Washington, has repacted for another five years, while WCAU, Philadelphia, which has been using the pix since '57, has extended the pact to 1965 for a total of eight years.

GROUP W MEANS NEW SOURCES OF PROGRAMMING

THE MIKE DOUGLAS SHOW

Local show goes Group. "The Mike Douglas Show" is a product of a Group W—Westinghouse Broadcasting Company—station. KYW-TV Cleveland. It is scheduled to be seen on all five Group W television stations.

A big success in Cleveland, "The Mike Douglas Show" brings a fresh personality into the medium; and daily hour-and-a-half programs of variety, laughter, and big name guests. It will be a source of pleasure to audiences in Boston, Baltimore, Pittsburgh, and San Francisco, as well as its own home town. It is even being made available to other stations outside of Group W throughout the country.

The Group, unlike the network or the individual station, has both local flexibility and creative and financial resources. "The Mike Douglas Show" is a case in point. It demonstrates the ability of a single station to contribute to the vitality of the Group. It also demonstrates the ability of Group W to use these resources and this flexibility to provide new and interesting sources of programming for the industry.

GROUP W

BOSTON WBZ · WBZ-TV
NEW YORK WINS
BALTIMORE WJZ-TV
PITTSBURGH KDKA · KDKA-TV
CLEVELAND KYW · KYW-TV
FORT WAYNE WOWO
CHICAGO WIND
SAN FRANCISCO KPIX

WESTINGHOUSE BROADCASTING COMPANY

All-American Syndie Champs

Continued from page 51

Survey Dates: SEPTEMBER 1962 — MAY 1963

CLEVELAND

Homes in Survey Area — 1,427,600
TV Homes — 1,345,500
Metro Area TV Homes — 526,000

Stations—KYW, WEWS, WJW

RANK, SHOW, (Day & Time)	Station	Distributor	Relative Evaluation	Average Total Homes	Average Metro Rating
1. Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	6	255,900	22
2. Yogi Bear (Thurs. 7:00)	KYW	Screen Gems	6	251,100	22
3. Death Valley Days (Wed. 7:00)	KYW	US Borax	6	201,300	17
4. Third Man (Fri. 10:30)	WEWS	NTA	5	228,600	20
5. Quick Draw McGraw (Fri. 7:00)	KYW	Screen Gems	5	207,100	18
6. Expedition (Tues. 9:30)	WEWS	ABC Films	5	188,400	19
7. Shannon (Fri. 10:30)	WEWS	Screen Gems	3	232,500	21
8. Adv. in Paradise (Thurs. 10:00)	WJW	20th Cen.-Fox TV	3	225,500	21
9. Biography (Sun. 7:00)	KYW	Official Films	3	170,400	16
10. Hennesey (Tues. 7:00)	WEWS	NBC Films	3	168,700	16
11. Tombstone Territory (Sun. 7:00)	WEWS	Economee	3	149,300	13
12. Wyatt Earp (Tues. 7:00)	KYW	ABC Films	2	169,300	16
13. Hong Kong (Sun. 6:00)	WEWS	20th Cen.-Fox TV	2	163,900	16
14. Ripcord (Fri. 7:00)	WEWS	UA-TV	2	162,800	13

BOSTON

Homes in Survey Area — 1,907,800
TV Homes — 1,801,500
Metro Area TV Homes — 897,700

Stations—WBZ, WHDH, WNAC

1. Death Valley Days (Wed. 7:00)	WBZ	US Borax	7	243,600	15
2. Dragnet (Tues. 7:00)	WBZ	MCA	7	241,500	16
3. Wyatt Earp (Thurs. 7:00)	WBZ	ABC Films	7	214,000	14
4. Brave Stallion (Fri. 7:00)	WBZ	ITC	7	212,900	13
5. Rescue 8 (Fri. 7:00)	WHDH	Screen Gems	7	196,400	15
6. Biography (Mon. 7:00)	WBZ	Official	6	230,400	16
7. Ripcord (Sat. 7:00)	WHDH	UA-TC	5	211,900	12
8. Sea Hunt (Mon.-Sat. 6:30)	WHDH	Economee	4	218,300	16
9. M-Squad (Fri. 10:30)	WNAC	MCA	3	226,400	16
10. Hennesey (Tues. 7:30)	WHDH	NBC Films	3	174,400	12
11. Checkmate (Sat. 5:30)	WBZ	MCA	2	189,500	13
12. Deputy Dawg (Sat. 5:30)	WHDH	CBS Films	2	172,700	12
13. Lone Ranger (Sat. 6:00)	WHDH	Telesynd	2	168,000	11

ST. LOUIS

Homes in Survey Area — 968,600
TV Homes — 871,600
Metro Area TV Homes — 602,800

Stations—KTVI, KMOX, KSD, KPLR

1. Death Valley Days (Sat. 6:00)	KSD	US Borax	7	87,100	10
2. Third Man (Fri. 9:30)	KTVI	NTA	5	84,500	12
3. Three Stooges (Mon.-Fri. 5:00)	KPLR	Screen Gems	5	69,200	9
4. Sea Hunt (Sun., Fri. 5:30)	KSD	Economee	5	59,000	7
5. Lone Ranger (Sat. 11:30)	KSD	Telesynd	4	66,200	8
6. Popeye (Sat. 4:00)	KMOX	UAA, KING	3	72,200	10
7. Biography (Mon. 9:30)	KSD	Official Films	3	68,100	9
8. Quick Draw McGraw (Mon. 5:00)	KSD	Screen Gems	3	57,200	7
9. Ripcord/Thea. (Various)	KSD	UA-TV	2	87,500	12
10. Life of Riley/BB (Sun. 3:30)	KSD	NBC Films	2	78,000	11
11. Superman (Mon.-Fri. 5:00)	KTVI	Flamingo	2	69,000	9
12. Little Margie/Show (Various)	KMOX	Official Films	2	68,100	9
13. Mickey Mouse Club (Mon.-Fri. 5:30)	KTVI	Buena Vista	2	64,900	10
14. Shena, Queen (Sat. 10:30)	KTVI	ABC Films	2	62,400	9
15. True Adventure (Sun. 5:00)	KTVI	Teledynamics	2	55,400	7
16. Heckle & Jeckle (Various)	KTVI	CBS Films	2	51,200	8
17. Casper & Co. (Sat. 9:30)	KTVI	ABC Films	2	49,200	7

WASHINGTON, D. C.

Homes in Survey Area — 1,577,300
TV Homes — 1,435,700
Metro Area TV Homes — 567,500

Stations—WRC, WTTG, WMAL WTOP, WOOK

1. Yogi Bear (Wed. 6:30)	WTTG	Screen Gems	6	114,700	14
2. Three Stooges (Mon.-Fri. 6:00)	WTTG	Screen Gems	6	105,800	11
3. Hennesey (Thurs. 7:00)	WRC	NBC Films	6	102,800	13
4. Death Valley Days (Mon. 7:00)	WRC	US Borax	5	118,400	13
5. Quick Draw McGraw (Mon. 6:30)	WTTG	Screen Gems	5	116,900	14
6. Rebel (Wed. 7:00)	WRC	ABC Films	5	109,900	12
7. Huckleberry Hound (Thurs. 6:30)	WTTG	Screen Gems	4	140,900	17
8. Mr. Magoo (Fri. 6:30)	WTTG	TV Personalities	4	118,000	13
9. Deputy Dawg (Tues. 6:30)	WTTG	CBS Films	3	103,300	14
10. Wanted Dead Alive (Tues. 7:00)	WRC	CBS Films	3	100,400	11
11. Highway Patrol (Sat. 7:00)	WTTG	Economee	3	85,000	9
12. Wyatt Earp (Mon., Wed., Fri. 7:00)	WTTG	ABC Films	2	112,000	13
13. Assignment Underwater (Thurs. 7:00)	WTTG	NTA	2	97,800	12
14. Bat Masterson (Tues. 7:00)	WTTG	Economee	2	88,200	11

MINNEAPOLIS-ST. PAUL

Homes in Survey Area — 844,400
TV Homes — 772,300
Metro Area TV Homes — 431,700

Stations—WCCO, KSTP, KMSP, WTCN

1. Death Valley Days (Fri. 9:30)	KMSP	US Borax	7	97,500	16
2. Superman (Mon.-Fri. 5:30)	WTCN	Flamingo	6	80,200	14
3. Rebel (Tues. 9:30)	KMSP	ABC Films	6	77,200	13
4. Huckleberry Hound (Tues. 6:30)	WCCO	Screen Gems	6	76,700	11
5. Whirlybirds (Mon.-Fri. 6:00)	WTCN	CBS Films	6	69,600	12
6. Mickey Mouse Club (Mon.-Fri. 5:00)	WTCN	Buena Vista	5	68,100	12
7. Yogi Bear (Thurs. 5:30)	WCCO	Screen Gems	5	60,600	8
8. Hennesey (Mon. 9:30)	KSTP	NBC Films	4	66,700	10
9. Sea Hunt/BB (Tues.-Fri. 8:00)	WTCN	Economee	3	54,700	9
10. Highway Patrol/BB (Fri. 10:00)	WTCN	Economee	2	98,400	16
11. Checkmate (Sun. 3:00)	WCCO	MCA	2	92,200	14
12. One Step Beyond/BB (Tues.-Fri. 8:30)	WTCN	ABC Films	2	87,800	13
13. Bachelor Father/BB (Tues.-Fri. 7:30)	WTCN	MCA	2	62,700	11
14. Quick Draw McGraw (Mon. 5:30)	WCCO	Screen Gems	2	57,900	7
15. Phil Silvers (Sun. 9:00)	WTCN	CBS Films	2	48,700	9

NBC, CBS Expanded News Shows Raising Havoc With Chi O&O's

Chicago, July 30.

The new 30-minute early evening newscasts that NBC-TV and CBS-TV are scheduling next fall have played havoc with their Chicago o&os, both of which will be expanding their own adjacent newscasts to a like length for a full hour of news in all. Apart from the question of format and the matter of revving up their staffs for the greater output of news, the Chi stations are faced with the time zone problem of having to program either the local or the network segment at 5:30 p.m., which is still the shank of commuter time.

There's been a great deal of shilly-shallying on the part of both WNBQ and WBBM-TV the past few weeks, with each holding off any definite announcements as to its plans until the other was heard from first. WNBQ finally broke the ice last week with a formal announcement, and while WBBM-TV still has not it's apparent from the station's tentative plans that it will be useing a similar strategy at 5:30 p.m. next fall.

It's virtual certainty that both will carry the network news first and follow at 6 p.m. with their own 30-minute local strips. Each will work with a basic three-man team, keeping the format flexible so that weather or sports might lead off the report if they should happen to be the major story of the day; and each will be sold on a spot basis, rather than to single or alternating sponsors. WBBM-TV, as per present plans, will sell only five spots in the show because the station editorial, which is not for sale, will occupy the last five minutes of its entry.

WNBQ has tapped Charles McCuen as newscaster and anchorman for the "Chicago Report," with Len O'Connor getting a 10-minute seg each edition for his news analysis and Harry Volkman a shorter spot for weather reports. Various staff reporters will also take part, principally in newsreel assignments.

WBBM-TV will go with the three-man team of Frank Reynolds, who'll give the hard news and weather and will anchor the outside reports; John Drury, who'll develop and deliver topical news features; and Bruce Roberts, who will deal exclusively in sports. The five-minute editorials at 6:25 will continue to be given by news director John Madigan.

WNBQ has created a separate news unit for the expanded 6 p.m. strip, with an exec producer, producer, director and two editors. NBC News has also established a Central Region news desk in Chi for the "Huntley-Brinkley Report" manned by Robert Mulholland, as senior editor. As before, the Chi area cut-ins on the network show will be done by Floyd Kalber.

KWK — Still a Chance

Washington, July 30.

FCC will hear oral arguments Sept. 9 on reconsidering its revocation of KWK-AM, St. Louis, Mo.

Station's license was revoked May 29 because of complaints about several contests it sponsored.

ABC Int'l in Ties With 26 Channels Around the Globe

Hollywood, July 30.

ABC International is involved in ownership of 26 tv channels in other countries, and negotiating for involvement in still another. International arm is associated in a trio of Canadian channels; nine in Mexico and Latin America; one in the Caribbean; five in South America; five in the Far East and Australia; two in the Middle East, and one in Africa.

ABC has ties with CPTO-TV, Toronto; CJCH-TV, Halifax, Nova Scotia; and CKOS-TV, Saskatchewan, Manitoba.

Its Mexican-Central American links are with XET-TV, Monterrey, Mexico; XHFM-TV, Vera Cruz, Mexico; XHTV, Mexico City; Channel 7, Paso de Coretz, and Channel 6, Zamarano, both in Mexico; TI-TVOR, San Jose, Costa Rica; YSKE-TV, San Salvador, El Salvador; TG-BOL-TV, Guatemala City, Guatemala; HRTG-TV, Tegucipalpa, Honduras; YMEA-TV, Managua, Nicaragua; TV-2, Panama City, Panama. It's also involved in HISD-TV, Santo Domingo, Dominician Republic.

Other ABC involvements:

South America, Teleonce, Buenos Aires, Argentina; TV Excelsior, Rio de Janeiro, and Sao Paulo, Brazil; Venevision network, in Venezuela.

Far East and Australia; Southern TV Corp, Adelaide, Australia; JCOR-TV, Osaka, Japan; JOEX-TV, Tokyo; DEBB-TV, Manila; KSAR-TV, the Ryukyus Islands.

Africa: WNTV, West Nigeria.

Middle East: TVI-TV, Teheran, and TVI-A, Abadan, both in Iran; Tele Orient, Beirut, Lebanon.

Georgia TV-AM's Giant Promotion

Atlanta, July 30.

Georgia Department of Industry and Trade and 165 radio-television members of Georgia Assn. of Broadcasters have signed an agreement for a 12-month statewide radio-tv promotion. It is believed to be a "first" of this magnitude.

Via this pact GAB members will provide 20,000 public service announcements, programs and special events promoting tourism in Georgia.

Promotion project was announced jointly by Bill Hardman, tourist division chief of Department of I&T, and GAB President Raymond E. Carow, WALB-TV, Albany.

Carow said "we believe this is the biggest statewide tourist project ever conducted by broadcasters. We think it is the first 12-month-a-year statewide tourist campaign ever conducted by radio-tv."

Hardman said: "We are delighted with this opportunity to use the voices of radio-tv to boost tourist development in Georgia. The GAB promotion will include special radio and tv announcements, a four-color tourist map, a statewide radio-tv contest leading to the selection of Miss Georgia Hospitality, plus special events as they develop during the tourist year."

Broadcasters' tourist drive kicked off last week with release of special radio announcements, with tv announcements now in production.

Cleve. WEWS-TV's Music Festivals

Cleveland, July 30.

WEWS-TV will produce a series of hourlong music festivals featuring nationally-known stars and top local artists. Among those already pacted for shows are Duke Ellington, with Carmen McRae and Dizzy Gillespie in the opening stanza; the Dukes of Dixieland and the Buffalo Bills for the second show, while Peter Nero will headline the third show.

With Ellington, whose show was taped at Karamu following his stint at Musicarnival were Laura Engolia and Bobby Bryan, singers, and staff pianist Joe Howard. Bill Gordon, WEWS' "One O'Clock Club" co-host was emcee. With the Dukes were localites Cecelia Valencik, Peter Ulrich and Peggy Denny, along with Howard and the 20-piece WEWS orchestra. Ron Penfound emceed as he will for the Nero stint to be taped today (30) with a local trio, The Tradesmen, and Jona Carroll, singer. Nero was booked while performing with the Cleveland Pop Concert (20) and drew the largest house of the current year, 6404. According to Orchestra flack Robert Carman, Pops will hit 80,000 before the summer ends.

Two remaining hourlong WEWS festival offerings will include a special children's offering and a hootennany session.

NEW BREED locks up L.A. Market!
ARB* rates NEW BREED top syndicated hour in 7-station market!

AND N.S.I. AGREES

PRIOR PROG. Dec.'62	NEW BREED May'63	SAT. 9:30-10:30 PM
3.2	8.3	RATING
6%	15%	SHARE OF MKT.
90,500	208,200	TOTAL HOMES

*VARIETY'S ARB'S JULY 10, 1963

The New Breed—a different kind of show about a different kind of cop. It had to be great to make these headlines. It has to be great for your station's ratings.

ABC FILMS, INC.
1501 Broadway, N.Y. 36 • LA 4-5050
360 N. MICHIGAN AVE., CHICAGO, ILL./AN 3-0800 •
190 N. CANON DRIVE, BEVERLY HILLS, CALIF./NO 3-3311

VARIETY-ARB SYNDICATION CHART

VARIETY's *weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.*

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY *Coupled with the rating performance of the top 10 network shows, on the local level, the* VARIETY-ARB *charts are designed to reflect the rating tastes of virtually every market in the U.S.*

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Bonanza	KRON	408,200	32
2.	Red Skelton	KPIX	339,400	31
3.	Defenders	KPIX	332,800	29
4.	Perry Mason	KPIX	323,200	29
5.	Beverly; Julie-Carol	KPIX	313,800	26
6.	Candid Camera	KPIX	308,300	23
7.	Van Dyke; Julie-Carol	KPIX	298,700	26
8.	Ed Sullivan	KPIX	292,400	23
9.	Andy Griffith	KPIX	288,700	28
10.	Gunsmoke	KPIX	288,100	27

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Search For Adv.; BB (Tues. 8:00)	KTVU	Banner	216,700	14
2.	Kingdom of Sea; BB (Tues. 8:30)	KTVU	Medallion	143,800	9
3.	Third Man (Fri. 10:30)	KGO	NTA	138,800	14
4.	Flying Doctor (Mon. 7:00)	KTVU	TV Marketers	135,100	13
5.	One Step Beyond (Wed. 7:00)	KPIX	ABC Films	129,900	11
6.	You Asked For It (Thurs. 7:00)	KTVU	Int'l TV	127,600	11
7.	Biography (Wed. 7:00)	KRON	Official	124,400	9
8.	Ripcord (Mon. 7:00)	KPIX	UA-TV	122,300	10
9.	Sea Hunt (Tues. 7:00)	KRON	Economee	122,200	10
10.	San Francisco Beat (Sat. 7:00)	KPIX	CBS Films	117,700	11

Top Competition	Sta.	Total Homes
Laramie; Kremlin	KRON	179,900
Red Skelton	KPIX	329,000
J. Paar; Revolution	KRON	200,600
Ripcord	KPIX	122,300
Biography	KRON	124,400
Hennesey	KRON	103,300
One Step Beyond	KPIX	129,900
Flying Doctor	KTVU	135,100
World of Adv.	KTVU	121,200
Fight of The Week	KGO	191,400

WASHINGTON, D. C.

STATIONS: WRC, WTTG, WMAL, WTOP, WOOK. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1.	Bonanza	WRC	275,900	36
2.	Red Skelton	WTOP	235,400	33
3.	Hillbillies; Baseball	WTOP	209,200	22
4.	Candid Camera	WTOP	201,800	27
5.	Dupont; Emmy Awards	WRC	194,100	24
6.	Disney's World	WRC	186,800	25
7.	Andy Griffith	WTOP	184,700	25
8.	Van Dyke; Baseball	WTOP	181,600	23
9.	Gunsmoke	WTOP	179,100	25
10.	Iv'e Got A Secret	WTOP	177,100	21

1.	Death Valley Days (Mon. 7:00)	WRC	U.S. Borax	96,800	8	Newsnight	WTOP	93,000
2.	Rebel (Wed. 7:00)	WRC	ABC Films	83,200	8	Newsnight; CBS Report	WTOP	74,000
3.	Detectives (Wed. 7:30)	WTTG	4 Star	74,900	9	Virginian	WRC	97,800
						Wagon Train	WMAL	94,100
4.	Wanted Dead or Alive (Tues. 7:00)	WRC	CBS Films	72,500	8	Newsnight	WTOP	80,900
5.	Hennesey (Thurs. 7:00)	WRC	NBC Films	64,600	8	Newsnight	WTOP	61,400
6.	Three Stooges (Mon.-Fri. 6:00)	WTTG	Screen Gems	58,000	7	Best of Groucho; Race	WRC	47,300
7.	Highway Patrol (Sat. 7:00)	WTTG	Economee	57,800	7	Trails West	WMAL	55,500
8.	Roaring 20's (Tues. 7:30)	WTTG	Warner Bros.	57,400	8	Combat; JFK	WMAL	114,300
9.	Yogi Bear (Wed. 6:30)	WTTG	Screen Gems	56,800	7	News; Wea; Hunt-Brink	WRC	95,800
10.	Trails West (Sat. 7:00)	WMAL	Robeck	55,500	7	Highway Patrol	WTTG	57,800

KANSAS CITY

STATIONS: WDAF, KCMO, KMBC. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1.	Candid Camera	KCMO	177,200	36	
2.	Beverly; Julie-Carol	KCMO	177,000	30	
3.	Bonanza	WDAF	161,900	38	
4.	Lawrence Welk	KMBC	157,600	27	
5.	Hazel	WDAF	157,100	29	
6.	Ben Casey	KMBC	155,500	32	
7.	Andy Griffith	KCMO	147,200	31	
8.	Van Dyke; Julie-Carol	KCMO	141,600	22	
9.	Gunsmoke	KCMO	139,700	29	
10.	Garry Moore	KCMO	139,500	29	

1.	M Squad (Fri. 9:30)	KMBC	MCA	94,900	15	J. Paar; Revolution	WDAF	92,700
2.	Riverboat (Sun. 5:30)	KMBC	MCA	69,900	12	Biography; BB	WDAF	37,400
						Lassie	KCMO	73,000
3.	Detectives; Edie (Tues. 9:30)	KMBC	4 Star	65,900	14	Garry Moore	KCMO	134,900
4.	Wyatt Earp (Sun. 5:00)	KMBC	ABC Films	57,900	7	Mt. Press; BB; Cooper	WDAF	54,200
5.	Death Valley Days (Fri. 8:30)	WDAF	U.S. Borax	53,400	11	77 Sunset Strip	KMBC	116,000
6.	Zoorama; Movie; BB (Sun. 1:30)	WDAF	Trans-Lux	48,000	9	Million $ Movie	KCMO	61,100
7.	Superman (Sat. 8:30)	WDAF	Flamingo	42,900	8	Felix The Cat	KMBC	25,500
8.	Cameo Thea; Movie; BB (Sun. 12)	WDAF	NBC Films	40,400	9	Metropolitan Movie	KMBC	50,700
9.	Torey; Popeye (Sat. 9:30)	KMBC	UAA, King	38,400	6	Mighty Mouse	KMBC	29,900
						Fury	WDAF	25,700
10.	Checkmate (Sat. 5:30)	KMBC	MCA	37,700	8	Jeff's Collie	WDAF	32,400
						News; Wea; Sports	WDAF	48,000

DALLAS-FT. WORTH

STATIONS: WRLD, WBAP, WFAA, KTVT. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1.	Beverly; Julie-Carol	KRLD	316,000	47	
2.	Andy Griffith	KRLD	267,600	42	
3.	Gunsmoke	KRLD	259,000	39	
4.	Red Skelton	KRLD	251,600	35	
5.	Van Dyke; Julie-Carol	KRLD	239,200	37	
6.	Candid Camera	KRLD	238,700	34	
7.	Garry Moore	KRLD	231,400	36	
8.	Jack Benny	KRLD	222,700	34	
9.	Password	KRLD	213,700	31	
10.	Rawhide	KRLD	203,000	28	

1.	Death Valley Days (Sat. 10:00)	KRLD	U.S. Borax	145,100	23	Texas; News; Wea	WBAP	91,100
2.	Third Man (Fri. 9:30)	WFAA	NTA	94,200	14	J. Paar; Revolution	WBAP	86,500
3.	Clutch Cargo (Sat. 8:00)	WBAP	Cartoon Dist.	54,500	7	Captain Kangaroo	KRLD	26,600
4.	Thriller (Mon. 10:30)	WFAA	MCA	53,500	9	Steve Allen	KRLD	51,100
5.	Love That Bob; JFK (Mon.-Fri. 5)	KRLD	MCA	50,600	9	Three Stooges	KTVT	33,800
6.	Deputy Dawg (Sat. 9:00)	WFAA	CBS Films	48,600	7	Mighty Mouse	KRLD	54,900
						Rin Tin Tin; Roy Rogers	KRLD	40,000
7.	Desilu Playhouse; Movie (Sun. 10:30)	WFAA	Desilu	45,900	9	5 Star Theatre; News	WBAP	40,200
8.	Biography; M. Adams; Adv. (Sun. 4:30)	WFAA	Official	44,600	6	G.E. College Bowl	KRLD	38,300
						20th Century	KRLD	57,000
9.	Felix The Cat; Adv. Thea (Sat. 8:30)	WFAA	Trans-Lux	43,700	6	Ruff & Reddy	WBAP	33,700
10.	Lone Ranger; Cartoon (M-F 5:30)	KRLD	Telesynd	43,100	5	Action 5	WBAP	31,400

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1.	Bonanza	WWJ	450,500	36	
2.	Candid Camera	WJBK	396,300	32	
3.	My 3 Sons	WXYZ	383,200	32	
4.	Beverly; Julie-Carol; BB	WJBK	378,400	30	
5.	Red Skelton	WJBK	365,400	29	
6.	Donna Reed	WXYZ	360,100	30	
7.	McHale's Navy	WXYZ	352,200	27	
8.	Leave It To Beaver	WXYZ	347,600	28	
9.	Andy Griffith; Scrbd.	WJBK	339,500	26	
10.	Jackie Gleason	WJBK	334,100	27	

1.	Shannon (Fri. 10:30)	WXYZ	Screen Gems	228,600	20	J. Paar; Revolution	WWJ	285,300
2.	Phil Silvers; BB (Mon. 7:00)	WJBK	CBS Films	167,300	13	Lawman	WWJ	104,900
3.	Death Valley Days; BB (Sat. 7:00)	WJBK	U.S. Borax	150,100	11	Surfside 6	WWJ	71,600
4.	Huckleberry Hound (Thurs. 7:00)	CKLW	Screen Gems	130,700	12	Michigan Outdoors	WXYZ	134,300
5.	Third Man (Sun. 9:00)	WJBK	NTA	120,500	9	Bonanza	WWJ	456,800
6.	Everglades (Fri. 7:00)	WJBK	Economee	110,000	7	At The Zoo	WWJ	144,400
7.	Lawman (Mon. 7:00)	WWJ	Warner Bros.	104,900	8	Phil Silvers; BB	WJBK	167,300
8.	Hennesey (Tues. 7:00)	WJBK	NBC Films	103,500	9	Weekend; JFK	WWJ	160,100
9.	Superman (Thurs. 6:30)	CKLW	ITC	100,600	9	News; Spts; Hunt-Brink	WWJ	124,700
10.	Yogi Bear (Wed. 6:30)	CKLW	Screen Gems	100,400	9	News; Spts; Hunt-Brink	WWJ	133,400

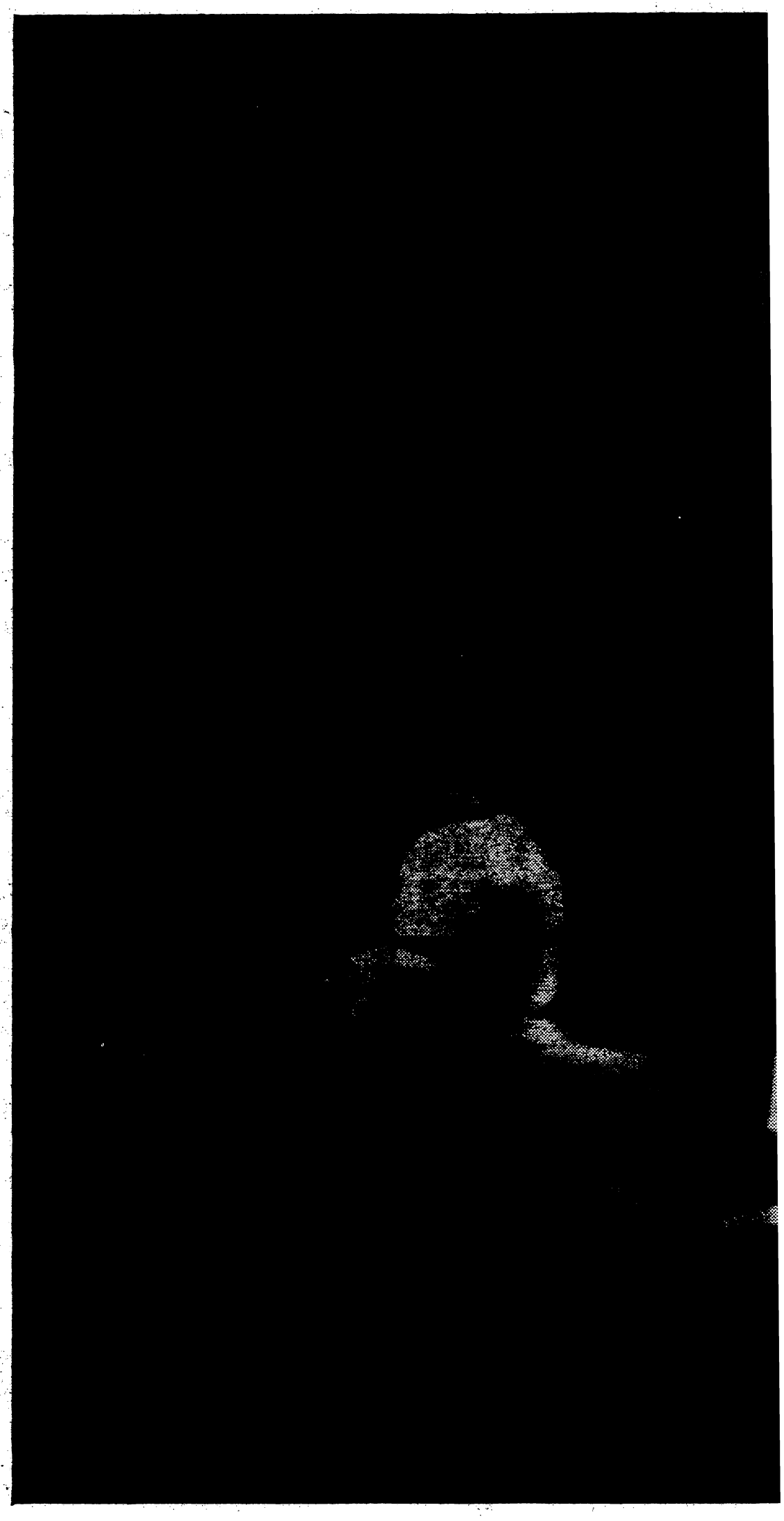
BIRMINGHAM, ALA.

STATIONS: WBRC, WAPI. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1.	Beverly Hillbillies	WAPI	184,000	52	
2.	Lucy Show	WAPI	161,300	49	
3.	Lawrence Welk	WBRC	147,600	34	
4.	Hootenanny	WBRC	147,700	33	
5.	Ben Casey	WBRC	137,600	38	
6.	Red Skelton	WAPI	137,100	33	
7.	Gunsmoke	WAPI	136,300	43	
8.	McHale's Navy	WBRC	133,300	34	
9.	Donna Reed	WBRC	130,100	39	
10.	Stoney Burke	WBRC	129,100	33	

1.	Maverick (Sun. 5:30)	WBRC	Warner Bros.	113,000	26	Mister Ed	WAPI	28,200
						O'Toole; Frank McGee	WAPI	26,100
2.	Adv. In Paradise; H. Smith (Sun. 9)	WBRC	20 Fox TV	109,200	27	Dupont; Emmy Award	WAPI	50,800
3.	Wyatt Earp (Thurs. 7:00)	WBRC	ABC Films	96,600	18	Real McCoys	WAPI	109,600
4.	Death Valley Days (Wed. 9:00)	WBRC	U.S. Borax	95,000	28	Circle Th; Steel Hr	WAPI	52,800
5.	U.S. Marshal (Tues. 6:00)	WBRC	NTA	74,800	13	News; Wea; Hunt-Brink	WAPI	88,400
6.	Deputy (Mon. 6:00)	WBRC	NBC Films	72,500	14	News; Wea; Hunt-Brink	WAPI	80,700
7.	Bronco (Sun. 4:00)	WBRC	Warner Bros.	71,500	16	Thea; Best Post; Cooper	WAPI	14,000
						Your Problem; Cooper	WAPI	20,500
8.	Sugarfoot (Fri. 6:00)	WBRC	Warner Bros.	71,300	13	News; Wea; Hunt-Brink	WAPI	79,900
						Rawhide	WAPI	78,300
9.	Sea Hunt (Thurs. 6:00)	WBRC	Economee	62,400	12	News; Wea; Hunt-Brink	WAPI	84,200
9.	Supercar (Sat. 8:30)	WBRC	ITC	62,400	15	Ruff & Reddy	WAPI	20,800

Photograph taken off a television monitor in New York of a scene in the Denver studio during the CBS Television Network broadcast of "Town Meeting of the World" via Telstar II. Seated at left, former President Dwight D. Eisenhower. Participating from the audience Professor Allen Brecht (standing) of Denver University, asking a question of former British Prime Minister Anthony Eden 5000 miles away in London--and getting an instantaneous response...



Big world, wasn't it?

On Wednesday, July 10, 1963, a 34½-inch metal ball whirling 7000 miles in outer space gave exciting reality to television's dream of enabling the peoples of the world to take part in a discussion of their common hopes and problems.

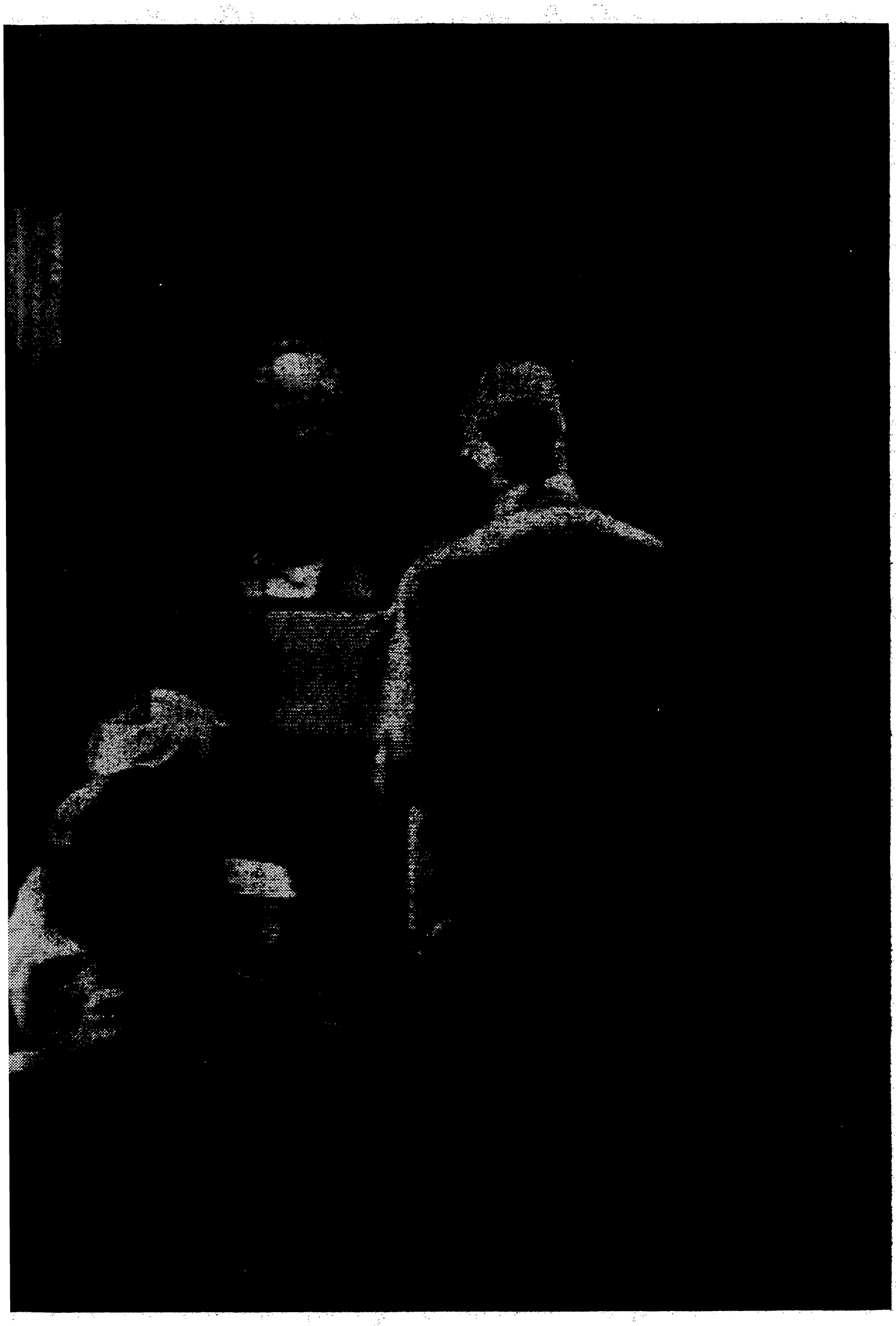
Bouncing off the surface of AT&T's communications satellite Telstar II, the words and images of four distantly-separated world statesmen and their fellow citizens were heard and seen by millions of Americans over the CBS Television Network.

This first broadcast of a "Town Meeting of the World," initially conceived and proposed by CBS last Fall, brought together former President Dwight D. Eisenhower in Denver; former British Prime Minister Anthony Eden in London; former West German Foreign Minister Heinrich Von Brentano in Bonn; and Jean Monnet, "father" of the Common Market in Brussels, with CBS News Correspondent Walter Cronkite as moderator. At its conclusion members of the studio audiences addressed questions to the four principal participants.

We are proud of having been able to bring to the American people this historic "meeting in space," made possible through the cooperation of the European Broadcasting Union, the British Broadcasting Corporation, the British government's ground station at Goonhilly Down, the American Telephone and Telegraph Company's ground station at Andover, Maine, Radio Television Brussels, and West Deutscher Rundfunk.

On the strength of its success, a series of similar intercontinental broadcasts will be presented quarterly by the CBS Television Network, starting in the Fall. These will embrace discussions of the arts and sciences, as well as international politics. As new satellite sending and receiving stations come into being it is our hope that, through this new sphere of influence, even more distant parts of the world may be united in mutual understanding and effort for the common good.

CBS NEWS



UNITED PRESS INTERNATIONAL
"CBS is to be highly congratulated for not merely utilizing Telstar on matters like new transmissions, but for leading in creative satellite broadcasting."

TIME MAGAZINE
"As a suggestion of what might be —future international colloquies drawing continents together— CBS's program could not have been more impressive. CBS swiftly announced plans to stage similar meetings four times a year."

DETROIT FREE PRESS
"CBS, which originated the idea and put the program together, as a salute to the anniversary of the first Telstar broadcast, can be proud of the pregram."

WASHINGTON POST
(Lead Editorial)
"The first use of Telstar for a 'Town Meeting of the World'... disclosed the exciting possibilities of this device for the formation of world opinion...possessed other virtues that recommend its frequent repetition in a world that needs to hear dispassionate and friendly discussion of the problems of greater Western unity."

LOS ANGELES TIMES
"Television, which often records history, made history Wednesday morning when CBS presented a 'Town Meeting of the World,' the first instantaneous hookup between nations utilizing the Telstar communications satellite."

HOLLYWOOD CITIZENS-NEWS
"It was a wonderful example of network television operating in the public interest on a global scale."

BOSTON TRAVELER
"'Town Meeting' was a landmark in television progress. It's gratifying to learn that CBS-TV plans another program of the same type in the near future."

ALBANY TIMES-UNION
"...this show represents a real communications breakthrough."

CHICAGO DAILY NEWS
"The CBS-TV 'Town Meeting of the World' was an overwhelming success filled with the magic of excitement at television history being made."

NEW YORK WORLD-TELEGRAM AND SUN
"When time ran out on the first 'Town Meeting of the World' the other night my impulse was to stamp my feet, beat my hands together and cry, 'More! More!'"

BALTIMORE SUN
"'Town Meeting of the World' was a smashing success despite the churlish obstruction placed in the way by the French Government. To begin with, it was a thrilling experience for those who watched the live spacecast via Telstar II on CBS-TV in midday; here was history in the making, regardless of what was said by the distinguished participants in the five-way discussion."

MONTREAL STAR
"...whatever the content, the program itself was historic. CBS deserves every kudos for doing it...and for repeating it in the evening."

CHICAGO'S AMERICAN
"...the telecast was a milestone in world communications, foreshadowing the day when world leaders may hold high-level diplomatic conferences via trans-Atlantic TV and when the man on the street anywhere can question directly leading statesmen on international problems."

NEW YORK JOURNAL-AMERICAN
"Telstar's tremendous potential— and the fear of that potential harbored in some quarters—was proven beyond question yesterday as CBS beamed its first 'Town Meeting of the World.'"

THE NEW YORK TIMES
"The reality of instantaneous international communications was warmly underscored early yesterday afternoon in the live telecast of the 'Town Meeting of the World' over the Columbia Broadcasting System..."

TV-Radio Production Centres

IN NEW YORK . .

Kathy Kersh (Miss Rheingold of 1962) signed for running lead in CBS-TV's new fall series, "My Favorite Martian" . . . **Red Barber** signed for play-by-play assignment on CBS-TV sports coverage of NCAA football games next season . . . **Leo Durocher** inked for upcoming segment of CBS-TV's "Mister Ed" which will be shot at Los Angeles Dodgers Stadium in Chavel Ravine . . . CBS pubaffairs department moved to new Broadcast Center on 57th Street last Friday (26) . . . Al Brodax, director of tv for King Features Syndicate, returned to N. Y. after a month's work in Rome . . . UPI's **Merriman Smith, Henry Morgan,** and **Dr. Albert Burke** on today's (Wed.) edition of CBS Radio's "Arthur Godfrey Time."

John Gavin signed to star in the "Destry" series due on ABC-TV for the 1964-65 season . . . **Chris Schenkel** kicks off the pro football Giants schedule preseason telecasts via WOR-TV starting Aug. 10 . . . **Bill Leonard** taking over the duties of **Blaine Littell,** CBS News Bureau Chief in Paris starting Aug. during the latter's vacation . . . **Frances Rickett,** CBS radio press staffer, sold a suspense novel, "Tread Softly," to Simon & Schuster, her second whodunit . . . CBS Radio's "Invitation To Learning," now its 23d year, is looking into Gunnar Myrdal's "An American Dilemma" . . . **Marion Ayer,** secretary to AB-PT prexy **Leonard H. Goldenson,** off on a northwest vacation . . . **Donald E. Bishop,** former NBC exec, has joined the public affairs staff of the U. S. Department of Commerce. WABC-FM kicking off its stereo broadcasting Aug. 1 and will present a live stereo concert with the ABC Symphony Orchestra under **Glenn Osser's** baton Aug. 5.

Director **Al De Caprio** touring Europe with family . . . **Joe Hamilton,** Bob Banner Assoc's producer, and wife **Carol Burnett** on a Caribbean swing, having completed vidtaping of "Calamity Jane" special for CBS-TV . . . WNBC-TV and publicity manager **Al Slep** cited for service to youth in the station's "Voice of Democracy" broadcasts by the New York State Veterans of Foreign Wars . . . Gotham network and station reps met last week and formed the Broadcasters' Softball League to start in 1964. Already in the loop are NBC, CBS, ABC, Armed Forces Network, WOR, Mutual, WINS and WHN . . . **Joanne Scheuer,** secretary in NBC-TV sales presentations, off on tour of Germany, France and Italy . . . **Herb Sargent** signed as chief writer and **Bob Fletcher** as scenic-costume designer by **Perry Como** for the emcee's seven color specs next season . . . NBC Opera producer **Samuel Chotzinoff** guest-speaking at Univ. of Colorado and Music Festival at Aspen . . . NBC-TV's sales presentation book on "Mr. Novak," written and designed by **Marcy Tinkle** and **Bob Greenwell,** being distributed by N.E.A. to 1,000 educational leaders . . . Former actor and ad man **Winston O'Keefe** new producer of NBC-TV's "Grindl," which debuts this fall starring **Imogene Coca** . . . **David Brinkley** filming color river spec in Mississippi with producer **Ted Yates** . . . NBC Press mag head **Mal Barbour** on Coast scouting new fall shows . . . **Jack Paar** back from Tahiti vacation . . . **Dick Connell, Jr.** new asst. trade editor at NBC Pres.

Harold Klein, exec director Film Producers Assn., N.Y., has left for Europe to confer with film festival directors. His trip will take him to Madrid, Venice, London and Edinburgh, where meetings have been arranged by discuss types and quality of advertising film entries . . . **Harvey Mann,** former assistant to **Alan Jay Lerner,** a lyricist, named casting director of 20th-Fox . . . **Howard Grafman** named central division manager of Allied Artists Television.

IN HOLLYWOOD

It was a gathering of the clan (Benton & Bowles) when alumnus **Tom McDermott** hosted a retirement party for **Al Kaye,** ending 21 years as head of the agency's Hollywood outpost. **Atherton Hobler** and **Ted Steele** flew out from N. Y. joined the 100 and more others who came to toast the vet and pay tribute. **Abe Lastfogel** sounded a note that was shared by the others when he said, "it's good to know that there's some sentiment left in the business." **Danny Thomas** had high praise for Kaye and none for retiring him at 65. Said Danny, "all that's gonna be changed. I'm going to buy the agecy" . . . **Dick Gottlieb,** 14 years as a producer with **Ralph Edwards,** has formed his own company with another ex-Edwardian, **Axel Gruenberg.** For theatrical they're planning a story of the Yosemite Indians ("a glorified western"). Their first tv shot is production for NBC-TV of the International Beauty Spec at Long Beach . . . ABC's western commentator, **William Winter,** moved down from Frisco to broaden his news scope. To better illustrate the headlines, he has devised what he calls "Flash Point," an animated backdrop to add impact to his commentary . . . **Robert Hardy Andrews** has excited network interest in "Young Man Going Somewhere," based on his tome, "Corner of Chicago," highlighting his newspaper career.

IN CHICAGO .

George Jessel is this week's guest deejay on WIND, sitting in for vacationing **Howard Miller** . . . WBBM-TV bought the 25 post-'53 Warner Bros. feature pix that sister station WCBS-TV, New York, also grabbed . **Bud Chase,** who's responsible for WBKB's clever on-the-air promos, just finished a documentary opus for the station, "The Glass House," dealing with commonplace immorality in modern society . . . WBBM-TV sports director **Bruce Roberts** leaves for a two-week vacation in Colorado this weekend . . . **Bruce Lee,** the WIND deejay, did the emcee chores for **Jerry Lewis'** 14 stage appearances for "The Nutty Professor" a fortnight ago . . . Rev. Wilbur Daniel, prexy of the Chicago branch of the NAACP, gets the "City Desk" treatment on WNBQ this Sunday (4) . . . WBKB veep general manager **Sterling (Red) Quinlan** called his exec staff to Pheasant Run, Ill. for a strategy powow over the weekend. Station's annual company outing will be held tomorrow (Thurs.) at St. Andrews Country Club . . . WBBM-TV has moved its news room to larger quarters and, in separating publicity from the ad-promo department, set up a new suite for **George Nicholaw's** pubrel unit . . . WIND veep **Ralph Atlass** accepted a special award from Chicago Heart Assn. for the station's "all heart" campaign last winter . . . WBBM-TV will telecast the Chicago Bears' pre-season games for the fourth straight year. First one will be aired Aug. 10 versus the New York Giants.

IN LONDON .

BBC-TV cameras scheduled to cover the London opening of "Cleopatra" today (Wed.) and will vidtape arrivals of celebs . . . **Jeremy Isaacs** joins Associated-Rediffusion as producer of the station's click pubaffairs skein "Third Week." **Peter Morley** hitherto connected with the program moves on to produce news specials. **Cyril Bennett,** who helmed the show with Morley, to concentrate on his chore as head of features section . . . MP William Deedes, a minister without portfolio, campaigning for the televising of Parliament, says: "The whole sessions could be piped to clubs, schools and so on" . . . **Micheal Redgrave** and **Joan Greenwood** set as narrators for **Ned Sherrin's** Victoriana show "Steam, Sanctity and Song" which emerges tomorrow (Thurs.) on BBC . . . BEC landed exclusive rights to the Liston-Patterson fight and subsequently showed the clip on Tuesday (23) . . . Pearl & Dean Ltd. formed yet another new company Pearl & Dean (Jamaica) Ltd., under general managership of **Michael Sherman** . . . Granada-TV series of first World War plays due to emerge next month . . . British Telemeter Home Viewing, British limb of Par's Telemeter operation, formed a new company, Telemeter Home Viewing Operations, to conduct the day to day business of running the tollvision company . . . **Michael Charlton** joins BBC in September as a commentator on "Panorama." Previously he was with the Aussie ABC setup and co-producer of the "Four Corners" current affairs show.

IN WASHINGTON .

WTOP-TV appointed **Michael Hardgrove** a director and **Laird Smins II** an assistant director. Both had been floor directors . . . **William Hepner** named director of public relations for Electronic Industries Assn. . . . NBC's **Don Ameche** bringing travelling version of his "International Showtime" to Carter Baron Ampitheatre here Aug. 5-11 . . . WMAL-TV to air hour show Aug. 2 featuring a musical tour of local outdoor spots . . . CBS White House correspondent **Robert Pierpoint** had a 24-hour scoop that railroads would postpone their showdown on work rules . . . WTOP-TV will air seven hour-long concerts by the National Gallery Orchestra during prime time next Fall . . . WTTG-TV's "Community Dialog" had local Negro leaders discussing the planned civil rights march on Washington . . . CBS news editor **Jerry Waters** engaged to Sue Parry, aide to Sen. Kenneth Keating (R-N. Y.) . . . NBC reports its producer **Lou Hazam** is having trouble getting the geyser "Old Faithful" in Yellowstone Park to go off on cue. He and **Van Heflin** are shooting scenes in West for "American Spectacle" scheduled for March 1964.

IN TORONTO . . .

Saul Ilson, former writer of the "Parade" series for CBC-TV, is a writer on the upcoming "Danny Kaye Show" . . . **Bernard Rothman,** formerly of "The Tommy Ambrose Show," which was axed by the CBC-TV, has been signed for the upcoming CBS special for **Robert Goulet** . . . **Bill Gammie,** producer of "The Jerry Lester Show," scouting talent for the CFTO-TV series, with teeoff skedded for Sept. 21 and to emanate from here . . . **Jean Murray** appears in her first CBC-TV drama in the "Festival" series and will play opposite **Melvyn Douglas** in the **Harvey Hart** production of "A Very Close Family" by **Bernard Slade** . . . **Royce Frith,** moderator on the "Telepol" series, to job on the Royal Commission for Biculturism . . . **Bernard Trotter** has handed in his CBC resignation, as of Sept. 1, to take over post with Queens U— of which he is a grad . . . **Peter Jennings** of CTV to wed Valerie Godsoe, Toronto lawyer's dotter, on Sept. 21 . . . **June Dennis,** after 16 years of freelancing, has resigned, with **Maggie Morris** replacing on "Audio" at CJBC (radio).

IN BOSTON

James E. Allen, general manager WBZ-TV, back from three country tv tour, England, France and Italy, says "shows are so different abroad" . . . **Thomas J. Knott,** WBZ producer director, named pubaffairs director of Group W stations succeeding **Albert Waller,** resigned . . . **Robert Weinstein,** WNBF-TV, Binghamton, N. Y. producer director, joining WBZ-TV's staff . . . "Mike Douglas Show," held up by labor troubles earlier this year in its attempted span from Cleveland to Boston, finally made it and first 90-min. show originating live from KYW-TV, Group W Cleveland outlet, comes in Monday (5) 12:30-2 p.m. Show will be telecast Mondays through Fridays. WBZ area veep **Bill Swartley** and general manager Jim Allen made Washington Wednesday (24) to present Library of Congress with 19 prints of "Complex Community," local pubaffairs series telecast during '61-62. In making request for study and research, Library cited series as "outstanding tv program," . . . WNAC, RKO General's key station of the Yankee net in New England, marks its 41st birthday Wednesday (31). It was Hub's first radio station, and effective this week is on the air for 24-hours a day . . . Songwriters **Arthur Schwartz** and **Howard Dietz,** composers of **Mary Martin** show, "Jennie," current at Colonial, played selections and discussed the show tunes on WBZ-TV's "Odyssey" . . . **William J. Fahey,** formerly of the Boston Herald-Traveler and Post, named manager, merchandising and sales coordinator for WNAC, WNAC-TV and Yankee net working with **F. Proctor Jones,** director of sales, and **Thomas H. Bateson,** veep WNAC-TV . . . **Phyllis Doherty,** WNAC-TV press officer, back from vacash in Hawaii, planning a luau party for the tv press.

IN SAN FRANCISCO . . .

KGO-TV makes the news with two headline items: **Don Sherwood,** Boy Wonder (or Enfant Terrible, depending on whether you know him) of the airwaves, returns to the little screen Aug. 12 with a five-day one-hour afternoon show, and **Lester (Les) Bailey,** Negro newscaster, joins the station's news department. Sherwood quits jockeying for KSFO radio Aug. 9 to make the switch (at a reported $2,500 a week), will also get "consultant" pay from KSFO to keep him off other people's radio stations—until 1975. **Jack Carney** and **Jim Lange** fill his KSFO slots. Bailey's tv stint also begins Aug. 12, with a 90-minute morning news show (big news in itself) from 7:30-9 a.m., with **Carlton Cordell.** Bailey is a former NAACP executive in Cincinnati and on the org's national staff, also formerly with KSAN radio . . . **Tom Mullahey,** public affairs director for KRON-TV attended NBA's Editorial Conference in Athens, Ga. . . . Crew from Radiodiffusion Television Francais is roaming Frisco shooting a documentary on the city . . . KCBS radio is presenting full-length dramas produced by the BBC every Sunday evening. Authors range from Shakespeare to Chekhov . . . KJAZ-FM celebrates four years of full-time FM jazz b'casting tomorrow (1) . . . **Al Baccari,** KPIX promotion exec, is running for city's Board of Supervisors (city council). He's 34.

IN PHILADELPHIA .

Charles Keller, exec director of the WFIL-TV film production unit responsible for the successful "Frontiers of Knowledge" series, appointed director of news and special events for the WFIL stations. **John Toutkaldjian,** director of the series, steps into Keller's former spot . . . **George A. Koehler,** WFIL, WFIL-TV station manager, named chairman of the public relations committee for the 1964 United Fund Torch Drive . . . WCAU-TV adds a package of 25 post-1953 films produced by Warners to library, including "Dark at Top of Stairs," "Cash McCall," "Nun's Story," "Look Back in Anger," etc . . . WRCV personality **Jack Pyle** cast as the defense attorney in the Bucks County revival of "The Night of Jan. 16" . . . **Ben Gimbel,** Metromedia veepee, on European tour . . . Newscaster **Bill Emerson** switched from WPEN to WIBG . . . **Herb Clark** subs on WCAU's "Evening Edition" while **Taylor Grant** takes three-week tour of West Coast. **John Clough,** exec director of the Commission of Higher Education taking care of Grant's afternoon post . . . **David L. Reeves,** former sales rep for the Phila. Inquirer, appointed sales account exec for WIP . . . **Arnold Rabin,** a former director of public affairs for WCAU-TV, named administrator of special projects for WNDT, New York educational station . . . Former localite **Jack Kogan** operates an all-night session on KSHO, Las Vegas.

IN MINNEAPOLIS

Sales veepee **Marv Rosene** ankling **Stan Hubbard's** KSTP to move to Ponte Vedra Beach, Florida . . . **J. Carroll Naish** and **Lon Chaney** in town last week to film seg for CBS-TV's "Route 66." . . . WCCO-TV newscaster **Dave Moore** will take a vacation from tv chores Aug. 21-31 when he's slated to play the lead in "Mister Roberts" at Old Log Theatre, Equity strawhatter at suburban Lake Minnetonka. For Moore, it's his second pro legit effort. Earlier he played role of Ensign Pulver in the same play . . . Smashing success of their "Guthrie Theatre

(Continued on page 64)

TV Set Sales Up But AM In Slump

Washington, July 30.

Television set sales in 1963 are still running ahead of the 1962 figures but radio sales are still slumping.

Electronic Industries Assn. reported May tv distributor sales fell to 387,215, the year's lowest mark while total sales to date were 2,414.998 compared to the five-month mark in 1962 of 2,243,528.

Total radio sales to date fell to 3,123,747 a big drop from the comparative 2,759,976 sold in 1962.

May radio sales declined to 598,410 from the 637,443 mark in April.

On the production front, UHF sets are bustling along at 325,839 to date this year. The five-month figure for 1962 was 225,163.

Auto and FM radio production is also running ahead of last year. Over 3,000,000 auto radios have been produced to date in 1963 compared with 2,642,473 in 1962. Five month figures for FM sets are 486,089 in 1963 compared to 367,221 in 1962.

PEORIA STATIONS FACE LABOR RAP

Washington, July 30.

A National Labor Relations Board trial examiner recommended filing unfair labor practice charges at WMBD-AM-FM-TV Peoria, for refusing to bargain with two unions.

Examiner John F. Funke said the station wouldn't bargain in good faith with the American Federation of Television and Radio Artists and the International Brotherhood of Electrical Workers after the unions won a contested representation election.

The station challenged five ballots in the election, questioning the eligibility of those employees to vote.

The Examiner's recommendation is subject to final Board action.

Raymond Helms WAGA-TV

Atlanta, July 30.

Ken Bagwell, general manager of WAGA-TV, one of oldest links in Storer broadcasting chain and mouthpiece of CBS in Atlanta, has revealed appointment of Paul Raymon as station's general manager, effective Aug. 19.

Raymon, local sales chief, will replace E. A. ("Buzz") Hassett, who has resigned to become general sales manager of the new VHF station, WGHP, serving the Greensboro-Highpoint, North Carolina, market. Stepping into Raymon's present post will be sales staffer Charles ("Chuck") Lipton.

Rogaliner's Greece Stint

Pittsburgh, July 30.

Pitt's WHIC will sponsor Explorer Scout Lee Rogaliner during his participation in the 11th World Jamboree in Marathon, Greece, Aug. 1-11.

While attending the Jamboree, young Rogaliner will serve as a working correspondent for the station. He has been trained as a news photographer and he will send a filmed story of his activities back to the station for screening. He will also provide the news department with newsfilm and reports during his 10-day stay in Greece.

VAN CAMP'S POPS POST

Atlanta, July 30.

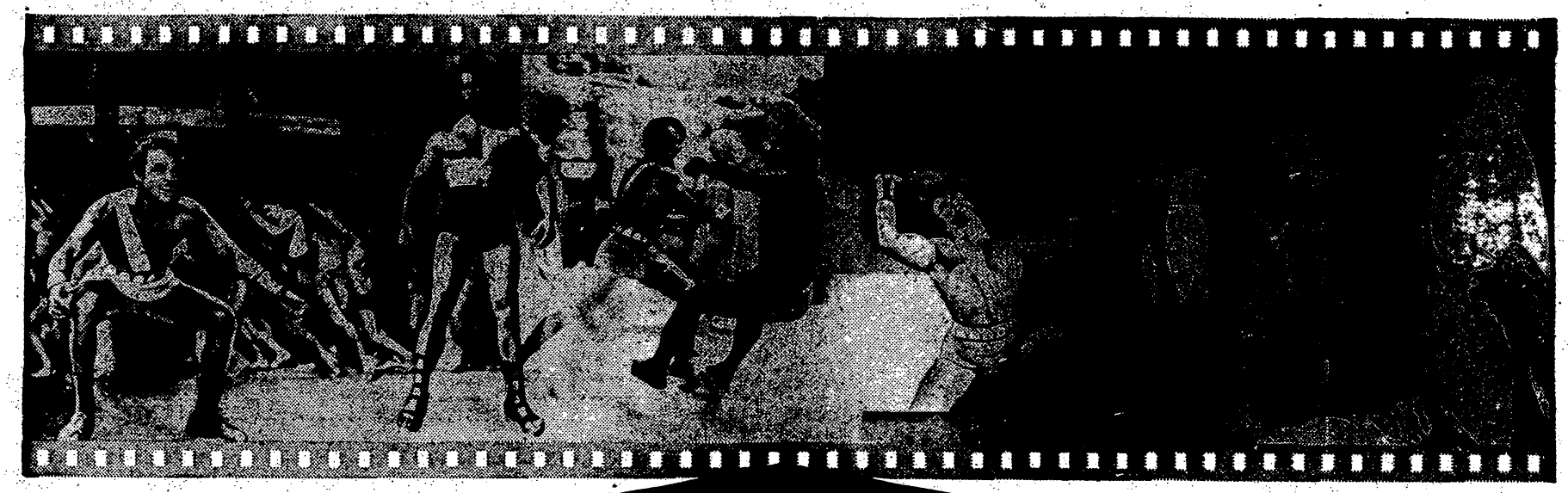
Bob van Camp, veteran announcer and musical director of WSB Radio, has been named chairman of the board for the Atlanta Pops Orchestra.

Van Camp is program narrator for the Pops, a job he has held since the group was organized in 1945.

Charlotte, N.C. — Jefferson Standard Broadcasting Co., which owns and operates WBT, WBT-FM and WBTV here and WBTW in Florence, S.C., has announced plans to construct a major radio-television production center. Charles H. Crutchfield, president of Jefferson Standard, said the $500,000 facility would specialize in "commercial production and program syndication for both radio and television."

13 HERCULEAN FEATURE FILMS for TV

SPONSOR Magazine reports: **"Track records of spectacle-type films on tv such as Joe Levine's HERCULES have proved ratings blockbusters."** Now Embassy offers 13 full-length action spectacles, styled in the same epic manner as HERCULES and ATTILA—styled to score the same record breaking ratings!



35 MARKETS *SOLD* PRIOR TO GENERAL RELEASE

Each of these 13 exciting feature films is available two ways:

1. As full length features for prime-time programming **2.** As one hour versions for "cliff-hanger" programming, specially prepared with "see-part-two" end-titles, recaps and narration-over flashback sequences.

ALL IN COLOR ▪ AVAILABILITIES Beginning JANUARY 1, 1964

ACCESSORIES INCLUDE: TRAILERS / SLIDES / AD MATS / STILLS

JOSEPH LEVINE EMBASSY PICTURES CORP. Time & Life Bldg. Rockefeller Center New York 20, New York JUdson 2-2100

'Win the Symph' As WCCO Benefit

Minneapolis, July 30.

A "Win the Symphony" contest, gratuitously promoted by WCCO Radio, CBS affiliate here, to help the current Minneapolis Symphony Orchestra guarantors fund drive to raise $420,000 in gifts for next season's operation, is resulting in 30 of the famous organization's musicians playing next week for a local three-hour neighborhood street dance.

The dance with the orchestra members playing outdoors thusly will be a tribute to the husband-wife owners of a small neighborhood grocery store in recognition of the many "good deeds" they're continuously performing.

This contest, given much publicity by WCCO Radio, had its dialers sending in letters stating why they'd like to have the "symphonette" musicians services free, whether for a private ball, concert or any purpose whatsoever. The winner award was to go to the writer coming up with what a committee deemed to be the best utilization.

The adjudged winner was the letter signed by the particular neighborhood's 30 men and women explaining why and in what way they wished to honor "Ma and Pa Grocer."

Contest entrants were required to accompany their letters with guarantors fund donations and sufficient of these were received in amounts ranging from 10c to $100 to cover what the street dance will cost the radio station and guarantors fund committee.

Guarantors fund heads credit the contest with whipping up so much symphony orchestra interest at a time of year when interest in the organization usually is almost dead that the drive's success practically is assured.

Those making guarantor gifts or subscriptions need only to come across, when called upon, to the extent necessary if concert receipt and bequests' interest are insufficient to defray a season's operational cost.

CANADA CTV, CBC TO DIVVY UP GRID

Ottawa, July 30.

A new agreement between the CTV network and the Canadian Broadcasting Corp. television web for carrying Canadian professional football will get its first workout when the season preems Aug. 5. First game at Edmonton that date will start the pro ball season with its 68 games plus semi-finals and the classic Grey Cup closer. In the past, the two national networks have wrestled over air rights to the games and not until the 1962 Grey Cup game was there any agreement. The pact between CTV and CBC for sharing the games coverage in east and west will run until 1968.

Main points include: CBC airs Saturday games and such weekday games as CTV cannot handle. If there are two games on one day, the web with that day's priority gets first choice. CTV has exclusive tv rights for western semi-finals and first game of the eastern final, with CBC airing exclusively the eastern semi-finals and the first game of the western final. Remaining playoffs will be on both webs, including the Grey Cup game. Production of the Grey Cup will be handled by CTV. Webs will huddle on choice of gabbers. CTV and CBC may bid for rights to the games but whatever the result both webs will air the games. Webs also will cooperate in seeking and accepting bankrollers for the shows.

'Hercules' Buys

Trans-Lux Television's new cartoon series, "The Mighty Hercules," has been bought in six more markets.

Recent buyers of the 130-episode package, which is slated for fall premiere, are CFTO, Toronto; KMBC, Kansas City; KLZ, Denver; KTSM, El Paso; KEY, Lafayette; and WTTG, Washington. "Hercules" stanzas are five and a half minutes in length and are being produced in both b&w and color.

Estimated Weekly Network TV Program Costs: '63-'64

Continued from page 48

PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER
Mr. Novak	NBC	123,000	Bristol-Myers	Y&R	MGM-TV
			Frito-Lay	DFS	
			Buick	McC-E	
			Warner-Lambert	JWT	
			Noxema	SSCB	
			Pontiac	McC-E	
			Scott Paper	JWT	
			Coca-Cola	McC-E	
			Du Pont	N. W. Ayer	
Murphy Martin With The News	ABC	2,600	Sunoco	Wm. Esty	Walter Pfister
			General Insurance	L&N	
			Bristol-Myers	Y&R	
			Chesebrough-Ponds	Wm. Esty	
			Beecham	K&E	
My Favorite Martian	CBS	52,000	Kellogg	Burnett	Jack Chertok
			Toni	North	
My Friend Flicka	ABC	16,000	Hassenfeld	Bruns	Sam White
			Horsman	Manchester	
			Hubley	Doner	
			Ideal	Grey	
My Three Sons	ABC	57,000	Quaker Oats	JWT	Don Fedderson (Exec)
			Hunt Foods	Y&R	
National Football League Games	CBS	200,000	Ford	JWT	CBS Sports
			Philip Morris	Burnett	
NBC White Paper (Special)	NBC	60,000	Participating		Irving Gitlin
NCAA Football	CBS	210,000	General Cigar	Y&R	CBS Sports
			Texaco	B&B	
			Firestone	Sweeney & James	
			Institute of Life Insurance	JWT	
			Norelco	LaRoche	
			Studebaker	D'Arcy	
			Polaroid	DDB	
1964 Political Conventions	NBC	6,000,000	Gulf	Y&R	NBC News
Nurses	CBS	131,000	Whitehall	Bates	Arthur Lewis
			Brown & Williamson	Bates	
			P&G	B&B	
100 Grand	ABC	36,500	Alberto-Culver	Compton	Robert Stivers (Exec)
			El Producto	Compton	
Orange Bowl Game	ABC	47,500	Buick	Mc-E	Roone Arledge
Outer Limits	ABC	121,000	Liggett & Myers	JWT	Joseph Stefano
			Schick	NCK	
			Pontiac	MacM, J&A	
			Remington	Y&R	
			Goodrich	BBDO	
			P&G	Compton	
Password (Daytime)	CBS	3,000 (Per Segment)	Participating		Bob Stewart Frank Wayne
Password (Nighttime)	CBS	27,500	Speidel	McCann-Marshalk	Bob Stewart
			R. J. Reynolds	Wm. Esty	Frank Wayne
Patty Duke Show	ABC	53,000	Pepsi	BBDO	William Asher Robert A. Arthur (Ex)
Perry Mason	CBS	140,000	Participating		Gail Patrick Jackson
Pete & Gladys (Reruns)	CBS	6,000	Participating		Joe Connolly Bob Mosher
Petticoat Junction	CBS	59,000	Whitehall	Bates	Paul Henning
			P&G	Compton	
Phil Silvers Show	CBS	66,000	General Foods	B&B	Rod Amateau
Philco Specials	ABC	40,000	Philco	BBDO	John Secondari (Exec)
Price Is Right (Daytime)	ABC	3,200 (Per Segment)	Participating		Bob Stewart (Exec)
Price Is Right (Nighttime)	ABC	28,000	Block Drugs	Grey	Bob Stewart (Exec)
Pro Bowl Game of the National Football League	NBC	61,000	Liggett & Myers	JWT	
			Carter Products	SSCB	
			United Motors	C-E	
Pro Bowlers Tournament	ABC	16,000	Participating	SSCB	Jim Colligan
Pro Football Kickoff	CBS	3,900	Rise	SSCB	CBS Sports
			Vitalis	DCSB	
			Hamilton Watch	N. W. Ayer	
Pro Footbal Scoreboard	ABC	4,300	Bristol-Myers	DCSS	Barney Nagler
			General Mills	K-R	Jim Colligan
			Skil	FSR	
Project Twenty	NBC	77,000			Donald B. Hyatt
Queen For A Day	ABC	2,600 (per segment)	Participating		Edward Kranyak
Rawhide	CBS	121,000	Participating		Vincent M. Fennelly
Red Skelton Hour	CBS	158,000	Best Foods	L&N	Cecil Barker
			Lever	BBDO	
			S. C. Johnson	FCB	
			Philip Morris	B&B	
Redigo	NBC	61,000			Screen Gems
Richard Boone	NBC	110,000	Reynolds Metals	L&N	NBC Goodson Todman
			Polaroid	DDB	Buck Houghton
Rin Tin Tin	CBS	6,000	Mattel	C-R	Herbert B. Leonard (Screen Gems)
Ron Cochran With The News	ABC	6,300	Block Drug	Grey	Bill Seamans
			Schick	NCK	
			Star-Kist	Burnett	
			Upjohn	McCann-Marschalk	
Rose Bowl Game	NBC	250,000	Gillette	Maxon	
			Chrysler	Y&R	
Route 66	CBS	134,000	Chevrolet	C-E	Herbert B. Leonard
			Philip Morris	B&B	
Roy Rogers Show	CBS	12,500	Participating		Roy Rogers Syndication
Ruff & Reddy	NBC	11,000	Participating		Hanna-Barbera
Saturday Night At The Movies	NBC	200,000	Union Carbide	Wm. Esty	
			Thomas Leeming	Wm. Esty	
			R. J. Reynolds	Wm. Esty	
			Maybelline	Post-Keyes-Gardner	
			Chesebrough-Pond's	Wm. Esty	
			Buick	Mc-E	

(Continued on page 62)

B C TV
Enterprises
CURRENT
WORLD
SALES
(Television and
Non-Theatrical)

French-English Conflict in Canada Over Ottawa Nix

Montreal, July 30.

The wave of nationalist emotions sweeping through French-Canada may be one of the contributing factors in determining a new or clarified status for the Board of Broadcast Governors which, like the Federal Communications Commission in the United States, is charged with regulating all radio and tv.

Latest incident affecting the sensitive French-Canadians, whose leaders of the nationalist and "separatist"—setting up a Province of Quebec separate from the rest of Canada—movements have been pitching for an increasing use of French, was the disclosure in Parliament last week that a BBG recommendation for the granting of a private, French-language tv outlet in Ottawa, had been rejected by the Liberal Government.

Transport Minister McIlraith, who is the man responsible to Parliament for the nation's broadcasting policies, said that in rejecting the BBG recommendation, he was not attempting to "substitute myself for the BBG." He indicated, however, that the enforcement body's functions may well have to be clarified, if similar incidents are to be avoided in the future.

Local broadcasting circles feel, however, that the matter goes much deeper than merely clarifying the functions of the BBG and, actually, reflect a general concern with achieving a balance in Canada's complex cultural pattern as reflected in the French-English conflict.

It'll be recalled, for example, that Jack Tietolman, owner of local outlet CKVL, was turned down when he wanted to acquire station CFCF for the reported purpose of running an additional French outlet; it'll also be recalled that the Provincial Government of Quebec which, as the main proponent of French-Canada's aims and aspirations for strengthening the identification and independence of the Quebcois, has periodically indicated that it might very well consider the establishing of its own tv and radio net.

The question arises if, first, the BBG would be able to act in this situation to evaluate the relative importance of going along with the nationalist emotions in Quebec, and second, if the Federal Government would support the BBG in whatever it decides.

On the matter of the BBG general, there is no question that even the CBC which, until the establishment of the BBG some years ago was the forcer of the broadcasting regulations, has often voiced its disappointment with some of the decisions.

The CBC would like to have a much bigger voice in the conducting of its own affairs, particularly since the opening up of tv to private enterprise, has created a competitive situation which has found its income dropping year by year.

London Agencies

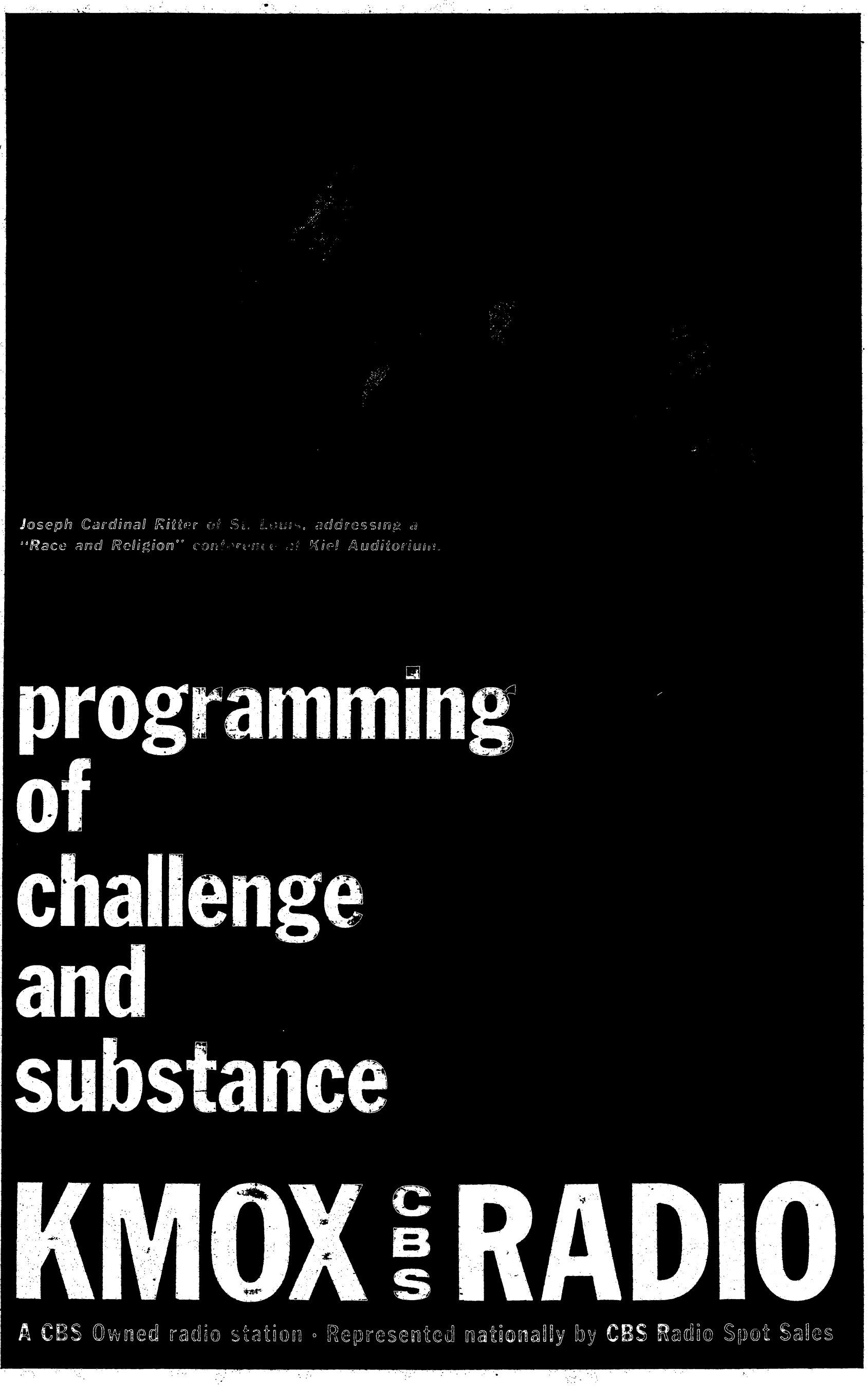
London, July 30.

Jingle-writing team John and Joan Shakespeare have circulated to all the London agencies and overseas clients an album of their most successful jingles. Under the title "Music For Advertising," the wax is designed "to remind advertisers again of the way ad problems can be solved in the musical sphere" . . . Big match combines, J. John Masters and Bryant & May, launching major campaign to stimulate sales of their three cent boxes of matches. Drives will concentrate on the London and Southern England areas. Masters account is handled by Butler & Gardner; Brymay by George Cuming . . . Coinciding with a government report on noise, Ardente, hearing aid branch of EMI, mounting major publicity drive through agents Hausman Langford & Partners . . . Some 150 leading execs in advertising attended a research symposium this week prepped by Television Audience Measurement Ltd, the indie research organization . . . MacKay and van Zill appointed to handle several "all the year round" products of Vick International.

Estimated Weekly Network TV Program Costs: '63-'64

Continued from page 60

PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER
			Sunbeam Corp.	FCB	
			Vick Chemical	Morse	
			Menley James Labs	FCB	
			American Tobacco	SSCB & Gumbinner	
			Insurance Co. of N. America	N. W. Ayer	
			Pontiac	Mc-E	
			Andrew Jergens	C&W	
			Block Drug	SSCB	
			Whitman's Chocolates	N. W. Ayer	
			Coca-Cola	Mc-E	
Say When	NBC	2,700 (per segment)	Participating		S. Robert Rowe
Search For Tomorrow	CBS	3,300 (Per Segment)	P&G	Burnett	Frank Dodge
Secret Storm	CBS	2,750 (Per Segment)	Participating		Roy Winsor
Seven Keys	ABC	2,200 (Per Segment)	Participating		Bobbie John
Shell's Wonderful World of Golf	NBC	86,000	Shell	K&E	Dick Darley
Sing Along With Mitch	NBC	86,000	Buick	Mc-E	All American Features
			Pontiac	Mc-E	
			Block Drug	SSCB	
Sky King	CBS	11,000	Nabisco	Mc-E	MacGowan Productions
			Mattel	C-R	
Sugar Bowl Game	NBC	55,000	Brown & Williamson	Bates	
			United Motors	C-E	
			Georgia Pacific	Mc-E	
			Colgate	Bates	
Sunday News Special	CBS	9,000	Whitehall	Bates	CBS News
			Carter	Bates	
77 Sunset Strip	ABC	116,000	Menley-James	FCB	Warner Bros.
			R. J. Reynolds	Wm. Esty	
			Schick	NCK	
			Union Carbide	Wm. Esty	
			Star-Kist	Burnett	
			Colgate	Bates	
			Green Giant	Burnett	
			Armour	FCB	
			Pontiac	MacM, J&A	
			Mobil	Bates	
			Jergens	C&W	
			Whitman Candy	N. W. Ayer	
			Block Drug	Grey	
			Remington	Y&R	
			Goodrich	BBDO	
Ted Mack and the Original Amateur Hour	CBS	18,000	J. B. Williams	Parkson	Lewis Graham
Tennessee Ernie Ford Show	ABC	2,700 (Per Segment)	Wurlitzer	Clinton Frank	William Burch
			Westinghouse	Grey	
Temple Houston	NBC		Participating		Warner Bros.
To Tell the Truth (Daytime)	CBS	3,000 (Per Segment)	Participating		Willie Stein
The Doctors	NBC	2,900 (Per Segment)	Participating		Jerry Layton
The Lieutenant	NBC	121,000	Sterling Drug	DFS	MGM-TV Arena Prod.
			Pontiac	Mc-E	Norman Felton
Travels of Jaimie McPheeters	ABC	114,000	A.C. Spark Plugs	D. P. Brother	Robert Sparks
			Alberto-Culver	Compton	
			Miles	Wade	
			Liggett & Myers	JWT	
			Quaker Oats	JWT	
			Nationwide Insurance	Sackheim	
			Remington	Y&R	
Twentieth Century	CBS	45,000	Prudential	R-McC	Isaac Kleinerman, Burton Benjamin
Twilight Zone	CBS	62,000	P&G	B&B	Bert Granet
			American Tobacco	unassigned	
The Virginian	NBC	160,000	P&G	Burnett	Revue-NBC
			Alberto-Culver	Compton	
			Carnation	EWRR	
			Noxzema	SSCB	
			Bristol-Myers	Y&R	
			Miles	Wade	
			Liggett & Myers	JWT	
The Wizard of Oz (Special)	CBS	300,000	P&G	B&B	Metro-Goldwyn-Mayer
To Tell the Truth (Nighttime)	CBS	31,000	Whitehall	Bates	Bruno Zirato, Jr.
			R. J. Reynolds	Wm. Esty	
Today	NBC	2,000 (Per Segment)	Participating		Al Morgan
Tonight	NBC	65,000	Participating		Art Stark
Truth or Consequences	NBC	2,800 (Per Segment)	Participating		Ralph Edwards Prod.
Wagon Train	ABC	116,000	R. J. Reynolds	Wm. Esty	Howard Christie
			Menley-James	FCB	
			Schick	NC&K	
			Firestone	Sweeney & James	
			Star-Kist	Burnett	
			Colgate	Bates	
			Green Giant	Burnett	
			Pontiac	MacM, J&A	
			Mobil	Bates	
			Whitman	N. W. Ayer	
			Nationwide Insurance	Sackheim	
			Pepsi	BBDO	
			Block Drug	SSCB	
			Remington	Y&R	
			Polaroid	DDB	
			Goodrich	BBDO	
Walt Disney	NBC	140,000	RCA	JWT	Walt Disney
			Eastman	JWT	
Winter Olympics	ABC	4,500,000 (Including 16 Pre-Olympic Shows)	Firestone	Sweeney & James	Roone Arledge
			Jergens	C&W	
			P. Lorillard	L&N	
			Texaco	B&B	
			Liberty Mutual	BBDO	
			Schlitz	Burnett	
What's My Line	CBS	39,500	J. B. Williams	Parkson	Gil Fates
			Kellogg	Burnett	
Who Do You Trust	ABC	2,600 (Per Segment)	Participating		Jim Landis
Wild Kingdom	NBC	25,000	Mutual of Omaha	B&J	Don Meier Prod., Inc.
You Don't Say	NBC	2,900 (Per Segment)	Participating		Andrew Yagemann Co.
Your First Impression	NBC	2,700 (Per Segment)	Participating		Wes Kenney



Joseph Cardinal Ritter of St. Louis, addressing a "Race and Religion" conference at Kiel Auditorium.

programming of challenge and substance

KMOX CBS RADIO

A CBS Owned radio station · Represented nationally by CBS Radio Spot Sales

IA Locals Rebuff Walsh in Bid To 'Tape Up' Major Telefilmeries

Hollywood, July 30.

Unqualified opposition to IATSE international prexy Richard Walsh's current efforts to initiate a vidtape contract at the major telefilmeries has been expressed by two Hollywood IA locals, with the membership and boards of each going on record against such a pact and against Walsh seeking to negotiate it.

Opposition of the locals is based on their contention that their existing contracts with the majors cover tape, so that a new pact is unnecessary, also that the majors are seeking lower terms via a new pact.

Involved are IA cameramen's local 659, and IA Soundmen local 695. Walsh has contacted both of these locals, been rebuffed by each, spokesmen for the unions revealed.

IA cameramen's business agent Herb Aller said Walsh had appeared before the local's board last spring, urging a pact for tape. At that time, the membership took action empowering the board to take whatever action it deems necessary against Walsh and anyone else involved, in the event he proceeded to negotiate such a pact, Aller revealed. He said he is aware of Walsh's current talks with the majors, adding "we have no objection to his talking," but emphasized the union does not want him to negotiate. "We don't want anybody but the people doing the job negotiating. They know the situation here better than anybody else," he declared. "We have a contract, and everybody must stick to it," he added.

Walsh's Idea

Walsh, in his appearance before the board, urged a separate pact for vidtape, with lower rates such as those now applicable under network pacts, a pitch rejected by the board, reported Aller.

Soundmen business agent Thomas Carman also revealed that his board and the membership has taken the stand that tape is covered under its present pact with the majors, that there is no need for a new contract.

Carmen asserted the terms provided for in the network-type contract "would set us back 20 years." "Our present contract covers vidtape as well as film. It covers any phase of making pictures, whether on tape or whatever," he said. He expressed firm opposition to Walsh seeking a new tape pact for the majors, insisting the IA unions now have jurisdiction, that such a pact is sought only because it would provide "cheaper" rates.

Hollywood's telefilmeries will be able to make "enormous" savings by taping pilots instead of filming them, if discussions with Walsh anent a videotape pact are successful, said International Video Tape Productions prexy William Wallace.

Wallace pointed out film pilots are now "made for $50,000 to $125,000 and upwards, and often they don't get on the air. This way, they could tape a show's pilot as the sample, saving a lot of money. Then, if the pilot sells, it could be shot on film."

'Instant Show Biz'

Continued from page 28

men . . . of all job classifications and income categories . . . are equally eager for knowledge and information.

Whether they run a farm, a machine shop, or a retail store, whether professional man, skilled worker or laborer, today's American man is an active and vocal citizen, interested in and informed about his neighborhood, his city, his state, his nation and his world.

Our programming helps meet the needs of these adults through its information and discussion format in prime hours, its range of broadcast editorials, and an innovation during this past year of which we are particularly proud . . . live broadcasts from the floor of the Missouri House of Representatives during debate. KMOX Radio pioneered the efforts to break down the traditional barriers to broadcasting in the Missouri House, and helped make Missouri one of 13 states in the nation to have permitted electronic media to broadcast live debate. Response to this new extension of the broadcast function in our state has been overwhelming, both from the public and from the legislators themselves.

I do not mean to suggest that I believe that the expansion of talk and information programming along the lines of KMOX Radio is the only factor in radio's renaissance. Information programming has contributed, without doubt, to the strength of the sound medium, and the increasing emphasis on news and information by stations throughout the country is evidence of the demand for this type of broadcasting.

However, radio has moved into its "Golden Age" in many other ways . . . through the new emphasis on drama, good music, and program service to special interest groups. Radio in most communities, large and small, is playing the role that daily and weekly newspapers filled in decades past. It is called on to rally communities in time of emergency, to win support for charitable activities, to inform of civic meetings, to get out the vote, to inspire interest in the public schools, to spotlight inefficiency or corruption in public office.

Today's radio stations are, for the most part, among the key influences in their communities. They help make the wheels run. America's towns, villages, cities and metropolises need radio as they have never needed it before. No other medium can move so fast, range so far, or devote as much time and energy to local affairs.

This dynamic concern with life on the local level is inevitably reflected in actions in the marketplace of advertising. When a station's influence is felt in civic affairs, those who earn their livings in that city are the first to know it, and the first to place their dollars where the response is. The growing percentage of local billing even for large-market stations is testimony to this fact of radio life.

National advertisers, too, are tapping this grassroots strength for their clients in increasing numbers. It is not unrealistic to project that many consumer products and services will be budgeting from 15 to 25% of their advertising funds to the medium that literally hits home.

Radio is changing. It is changing from a defensive medium struggling for budget supplements and scattering its shots, to a major voice, proud of its product, its impact on its audience and its sales effectiveness. Today's radio has found its "formula" . . . produce better programming for the community you serve, and you'll find your place in the sun.

Bill Henry

Continued from page 23

high paying job he probably could have gotten anyway, simply on straight ability as an unkown brain of Chicagoland, from whence he came and returned.

Henry is an admirer of Minow's, but there seems no reason to believe he is interested either in press attention, as such, or the same sort of middleground future. Henry, more likely, has a desire to make money in law or to make hay in politics. Willfully or not, his direction as FCC chairman will be so governed.

It makes considerable more sense to assume that Henry respected the strong hand Minow took in demanding that broadcasters come eyeball to eyeball, to use a Dean Rusk phrase, with the public interest. This, he must see, in contrast to such Eisenhower (in contrast with his allegiance to Kennedy) appointees as John C. Doerfer and George McConnaughey.

Federal law says broadcasters must comply with the public interest, but it is a trick combination of words which can be defined (and twisted) in extremes.

With the approach of August, FCC's month off, Henry is leaving on vacation.

He has not yet given positive evidence that he intends to be unreasonable with broadcasters. He has put a halo around sustaining time, but not yet with a finality which will drain significant profits. His FCC votes have been generally the same as might be expected from Minow.

But there is not yet a firm reason for broadcasters who carefully assess Henry to fear more than fear itself.

Foreign TV Reviews

Continued from page 45

of some passages. Bill Owen capably mugged as his sidekick, and Renee Houston surged and spluttered adequately.

Michael Mills' production was stiff, and often misfired by placing its cameras where the significant action escaped them. But the main fault was that there was no reason to link the action with the cab-driving milieu, and the chance to explore a jaunty and unfamiliar mode of living was just not taken.

Otta.

THE CITY

Producer: James Bredin
Writer: Paul Ferris
50 Mins., Wed., 9:45 p.m.
Associated TeleVision, from London

Stemming from a book about the business ramifications of the City of London published last year, author Paul Ferris capsuled the material into a well-turned essay, which was matched to some telling pictures in James Bredin's production. It was an ambling and ruminative affair, crammed with local color. It may have disappointed those in search of financial facts, but it satisfied as an account of a powerful region in which historical tradition jostles with modern money-making.

Ferris, who delivered his own script with urbanity, showed a square mile of gentlemen, operating in the Stock Exchange, Lloyd's of London, a merchant bank, and stockbroking offices. The piquancy was given by the contrast between the financial juggling and the picturesque survivals from an earlier age. Shining top hats were worn by some operators in their morning visits to offices. At the top of the pile, the Lord Mayor conducts an elaborate pageantry of ceremony and banqueting, and the program well conveyed the coffee-house atmosphere in which major bargains were struck.

The meaning of much of this share-dealing and price-watching must have been lost on outsiders, and Ferris might have scored more if he had tried to give more facts with his impressions. There were languid, and repetitious patches, but they were generally enlivened by cunning shots of the elegant buildings, of one of the 12 guilds that survive from the Middle Ages dispensing strawberries to old folk, and of black-suited City gents going about their business.

Producer James Bredin boldly did away with a musical soundtrack, except for one brief episode, and the experiment paid off. It allowed concentration on his pictorial images, and on Ferris's word-play. Foreigners would find it a quirky, but sound, guide to an odd, but influential, slice of life.

Otta.

MORE FACES OF JIM

With Jimmy Edwards, June Whitfield, Ronnie Barker, Edwin Apps, Kenneth Fortescue, Brian Rawlinson, Peter Glaze, Kenneth Keve
Producer: Douglas Moodie
Writers: Frank Muir, Denis Norden
30 Mins., Fri., 8:45 p.m.
BBC-TV, from London

The bristling and breezy personality of Jimmy Edwards found a cosy home in the first "Faces of Jim," scripted by the Muir & Norden team long associated with him. Problem was to switch Edwards from the schoolmaster format of earlier skeins, and it was crisply and wittily achieved.

The current series attempts to debunk showbiz idioms, and the one caught, "A Matter of Spreadeagling," mocked the recent BBC-TV package of Shakespeare's Roman plays. Jimmy Edwards, in toga and skirt, was Hadrian the wall-builder, and the script was writen in thees and thous, making amusing puns and other verbal fancies out of the style. Thus, an aged messager entered panting, having run from Rome to Northern Britain with news. A romance between a British wench (June Whitfield) and a Roman officer (Ronnie Barker) guyed the conventions. And Edward bumbled agreeably throughout, making most of the lines in which he fell into modern vernacular in contrast with the blank-verse floridity.

But the segment never shook off the feeling that it was taking the easy way out. It was a facile and oldhat idea, and a stock ingredient of revue from Noel Coward to "Beyond the Fringe." Muir & Norden are agile word-jugglers, but to give this sort of thing a sharper impact something more original, less farcically conceived and performed, was needed.

Douglas Moodie's production tended to bludgeon points home, and was occasionally clumsy in execution. But it was held together, on a mild level, by Edwards's effervescence, with June Whitfield frothing nicely in support.

Otta.

Brit. 'Millionaires'

Continued from page 28

chancey undertaking. The domestic market only returns a small part of the capital investment, and wihout substantial overseas sales vidpic production is doomed to financial failure. Associated Television has had the edge on other companies, inasmuch as it has a wholly-owned subsid in Independent Television Corporation, but this company, too, has warned the Government that the levy on advertising must result in curtailment of production.

That is how the television scene shapes up at the present. The new Act, which comes into force in the summer of 1964, will run for 12 years, but it won't necessarily be rigid. There is scope to maneuver. The tax could be amended if the Government should consider that desirable or necessary, and commercial television could be given its second network and thus facilitate a complete country-wide realignment of broadcasting territories. It is believed that this will happen wihin a reasonable period.

From The Production Centres

Continued from page 58

Matinee Parties" has moved WCCO-TV and Radio, CBS affiliates, to extend those Wednesday noon offerings five more stanzas. More than 1,000 femmes went for the first four "Parties" which include lunch at the new Sheraton Ritz Hotel, guest appearances by broadcast and legit notables and tickets to matinee performances at the Guthrie Theatre. WCCO personality **Dean Montgomery** will host tomorrow's session with Guthrie cast members **Zoe Caldwell** and **Graham Brown** joining in the festivities . . . WLOL has named **Rod Trongard** to head its news, sports and special events. Trongard will also handle all WLOL sportscasts, succeeding **Ray Christensen** who has moved to WCCO.

IN DETROIT . . .

ABC-TV Day was proclaimed by Mayor Jerome P. Cavanagh to coincide with the press and civic leader showing of the net's new fall programs, with WXYZ prexy **John Pival** hosting the large gathering at the swank Roostertail nitery . . . "Michigan Story: Henry Ford the Man" is an in-depth WWJ-TV special, narrated by **Don Perrie**, to commemorate Ford's 100th anni . . . WJBK-TV's show world reporter, **Shirley Eder**, off for Hollywood for live and tape interviews with the stars at the Beverly Hills Hotel. Also, Miss Eder will see a few scenes in which she appeared in a cameo role in Warners "Palm Springs Weekend". . . WXYZ-TV's **Dave Diles**, noting that Michigan has more pleasure boats registered than any other state, will discuss the subject "Right Now—Boating," including films of the famed Port Huron to Mackinac sailing race.

IN CLEVELAND

Chuck Crouse, onetime WLKR news director, joined WCLV announcing staff . . . **Harvey Firestone** named WJW-TV flack . . . WGAR news director **Charles Day** on four-week western jaunt . . . **John Blair** named national rep for WGAR . . . WHK newsmen **Ed Hersch** and **Dave Buckel** instituting monthly half-hour controversial discussions Sunday 10 p.m. with civil rights first topic . . . Group W officials including **Don McGannon**, president; veep **Dick Pack**, and **Jack Kuney**, assistant, conferring with **Mike Douglas** on program syndication . . . **Bob Smiley**, WGAR program director, to host European junket . . . **Rift Fournier** named to KYW-TV's Mike Douglas show as associate producer . . . **Dick Trembath**, producer, and Dick Pitschke, cameraman, back from 6,000 mile trek for Westinghouse's "The Automated Iron Horse." . . . WCLV-FM starts publication of a monthly program guide in September.

IN DALLAS .

Rufus Blair, in drumbeating ABC-TV's "Greatest Show on Earth" guest of WFAA-TV at press luncheons here and in Forth Worth . . . **Johnny Cash** added to talent roster when ABC-TV tapes a "Hootenanny" segment here at Southern Methodist U. Oct. 1-2 . . . **Tony Garrett** inked as new host of American Airlines' all night "Music 'Til Dawn" longhair show on KRLD—now in its ninth year . . . "Strike It Lucky" bowling show on KRLD-TV struck out after 13 weeks . . . **John N. Davenport**, WFAA-TV public affairs director, named news bureau manager for the Canaveral Division of the Martin Co., Cocoa Beach, Fla. . . . **Don Safran**, Dallas Times Herald show biz columnist, and **Dan McGraw**, KRLD production manager, cohosting weekly "Night Scene," half-hour radio gabfest on KRLD from the Statler-Hilton's Empire Room . . . Dallas Cowboys, pro pigskin team, will play-by-play fall games via FM-stereo on KVIL and the AM version on KLIF, with **Charlie Boland** doing the calling for both stations . . . KRLD-TV weatherman **Jim Underwood** does the commercial for WFAA-TV weatherman **Dale Milford's** nightly show. Both on at 10:15 p.m., with Underwood's sales spiel a tape for First National Bank.

'Harry's Girls'

Continued from page 23

"Harry's Girls" will probably shoot second 13-week cycle from Paris.

In a letter to British Equity, M-G has stated that it can see no reason why the series should be treated differently from any other produced in the UK and the producer has given the union a strong hint that the series will not be back.

This is in spite of a compromise agreement—inspired by the British producer associations of which Metro British is a member—under which Equity has agreed the series could be produced here. Latter agreement, while embracing the SAG residual payment structure, left actual application of the SAG overseas residual principle to an independent arbitrator. Pact is seen as something of a forerunner to an agreement Equity is currently seeking with the local producers concerning residuals for telepix.

But Metro Inc.'s attitude in instructing its London limb to tell Equity "Harry's Girls" deal was off derives, the union believes, from the producer's suspicion of the talent unions meeting in Toronto.

What happened there was that SAG indicated that it intended to press for artist residual rights for overseas showings. Equity gave assurance that it would not encourage "runaway" Yank product by allowing British performers to be hired at less than SAG rates where the product was obviously all-American.

New Haven—Jack Lazare, former New York City radio personality, has been named station manager of WNHC here. Lazare has been with the station a year as the morning deejay and also handling a noon interview show, "Luncheon with Lazare," originating at the Stratford Motor Inn.

THE GREAT WESTERNS ARE HOURS

One sure-fire way to beef up late-afternoon and early-evening television ratings is to program a Western series. And you'll find most of the great television Westerns are hours. Take *Maverick*, *Sugarfoot*, and *Bronco*, for examples. They're all going great guns on an off-network basis.

REACH 35% MORE HOMES

During February and March 1963, a total of 65 hours of these three Westerns were running each week in various markets between 5:30 and 7:30 P.M. weekdays. Compared to programs on the same stations, same time periods, a year ago, these 65 Western hours reached *35% more homes.**

REACH MORE ADULTS, TOO

More important, the three Westerns reached *48% more men* and *24% more women.* Now, with the hour-long *Cheyenne* series ready for fall start, stations and advertisers have even greater flexibility in opportunities to reach more adults. Look into the great Westerns. You'll find most of them are *hours*... and they're also *ours.*

**ARB Reports: Feb/Mar 1963 and 1962*

WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000

ALSO: HAWAIIAN EYE · SURFSIDE 6 · THE ROARING 20'S · BOURBON STREET BEAT · LAWMAN

Sonderling's Pubservice Radio Swiper at John Birch Society

Will radio, with possibly less at stake, emerge again as the broadcast medium of editorial opinion and genuine commentary?

While a tv show recently killed a singing act's parody of the John Birch Society, the Sonderling radio stations have prepared a series of pubservice editorials on democracy, with some that directly attack the far-right organization.

The Sonderling editorials are of spot-commercial length and will be aired through the year with 15 or more repeats of each for ad-campaign impact. They are being written and voiced by Prof. Robert A. Scalapino, head of the political science department, Univ. of California at Berkeley, and carry the title, "Declarations for Democracy."

The "declarations" cover a wide range of questions about democracy, but several directly attack the fringe, both right and left.

Sample attack on the Birchites comes from one of the spots titled: "Do We Need A Dictator?" It says, in part: "The John Birch Society proclaims that it is a truly American organization whose primary purpose is to lead us in the fight against Communism. Its founder, Robert Welch, has set forth his basic ideas in 'The Blue Book.' This 'Blue Book' is a collection of lectures given by Welch at a secret meeting in December 1958 when the Birch Society was founded.

"How American is the John Birch Society? . . . Welch states that what is necessary if a group is going to combat Communism is 'some hardboiled, dictatorial and dynamic boss.' Only 'personal leadership,' he asserts, can save us . . .

"These are strange doctrines for a society that claims to be American. This nation has existed for nearly 200 years without dictators. Even in times of crisis, our people have always rejected those men on white horses who wanted to tell us what to read, what to think, and what to do. We would gain nothing if we threw democracy away to defeat Communism, as the John Birch Society would have us do. The answer to communism is not some kind of authoritarian or Fascist control. The answer to Communism is a better and fuller democracy for all of our people."

Sonderling prexy Egmont Sonderling says the idea of the saturation "democracy" campaign came out of his travels abroad, particularly in the Iron Curtain countries, where "I became aware of the fact we Americans do not have answers to many claims made by Communists for their system of government."

Sonderling stations and their prime coverage areas are WOPA-AM-FM, Chicago; WDIA, Memphis; KDIA, San Francisco; KFOX AM-FM, Los Angeles. Chi station is ethnic and the Memphis and Frisco outlets are Negro-programmed. LA coverage is country and western.

Pro-Negro Stand

Continued from page 23

the underground railroad. Cast for the episode includes Ruby Dee, Brock Peters, Ossie Davis, Ethel Waters, Mimi Dillard and Gloria Calomee.

The Robinson memo in the spring of '62 did not result in any major revolution of what the web offered in prime time tv drama, other than the previously mentioned shows, and occasional outings in other series. There was praise from National Assn. for the Advancement of the Colored People for a "Defenders," but the NAACP and more militant Negro groups condemned all the webs for following lily-white patterns, in most of their prime time show spectrum.

The fact remains that the whole range and depth of the Negro protest movement currently rocking the U. S. hasn't been examined to any extent on any of the tv network dramas.

According to a CBS programming exec, the school integration theme, being so mercurial, may be difficult drama, but said he, the theme is "not taboo for drama on our network." Only two years ago, producer Brodkin said he had not reached the stage of freedom allowing him to present a "Defenders" episode dealing with the Negro social upheaval, exemplified by the integration school fight.

Web programming exec acknowledged that the integration theme would be a sensitive issue to affils in the south, as is the casting of Negroes in "Defenders" and "Nurses." He added, though, he has heard of no southern affils cancelling "Defenders" or "Nurses" last season because of Negro casting, or an occasional theme dealing with the racial issue.

What will be the concrete results of the new Dann and Werner memos remains to be seen on the screen next season. For years now, Negro talent showcased in variety layouts has not represented any special problems. Negro talent is used freely in religioso programs.

Negro talent, though, has found a tough go of it in the escape vehicles of tv, ranging from situation comedies to game shows to mellers. In the more realistic dramas, it's been an uphill struggle for the Negro performers. That they can be utilized creatively and effectively even in a soft series such as a "Lassie" was proven by one episode last season. In the episode one of the workingmen who helped Lassie and Timmie out of a mess happened to be a Negro. It was a bit, but important role.

NBC's Werner in his letter spoke of the web's policy "of portraying all members of minority groups fairly and honestly, avoiding stereotypes, in a manner consistent with their relationship to the society as a whole and with the ralities of every-day life. While this policy applies to all racial minorities, obviously its principal reference—because they constitute such a sizeable minority—is to the casting and depiction of Negroes.

"Our policy and objectives in this area were discussed in some detail in meetings recently held on the West Coast between representatives of the NBC Program and Broadcast Standards Departments and the producers of all filmed NBC programs."

Werner went on to say that "Negroes are actually engaged in many occupations that are part of the background of story-telling, and accordingly there should be opportunities to include them in roles where it would be natural and realistic for a Negro to appear. This does not mean that any special effort should be made merely for its own sake to include members of racial minorities in programs that do not logically call for their presence. But it does mean that an effort should be made to include them in programs in which their presence contributes toward an honest and natural depiction of places, situations and events."

On the Coast, a series of telefilm meetings between NAACP and industry officials ended with the NAACP characterizing the upcoming situation as a "period of appraisal." The same characterization for all of tv in relationship to the Negro could be made in the East, and throughout the country.

'Open End' to Hit Road; O'seas Too

David Susskind's "Open End" series will be hitting the road during its 1963-64 run with originations scheduled for several U.S. cities as well as London and Paris. While maintaining the overall format of the five-year old show more or less intact, Susskind plans to showcase more offbeat theatrical ideas and personalities, along the lines of his presentation of "The Premise" and "Second City" this year.

Again to be syndicated by National Telefilm Associates, "Open End" was given a new lease on life by the agreement of WPIX to buy the show for the New York market. Unlike WNEW-TV, which cancelled the show before the end of the season, WPIX will have no partnership interest in the series. The conservative leanings of WPIX's parent company, the N.Y. Daily News, will have no bearing on Susskind's freewheeling adherence and advocacy of liberal causes on his show. Fred Thrower, WPIX general manager, has bought the show without any political strings attached.

NTA, which lined up 19 stations for 'Open End" last season, is now setting its sights on a lineup of 40 stations. Susskind himself has been actively engaged in finding a Washington, D.C., outlet in view of the series' concern with the state of the nation. He's also shooting for a deal that would give "Open End" exposure in England.

In addition to a heavier stress on entertainment shows, Susskind plans to increase the number of his one-man interviews. He's received commitments from Jack Benny, Garson Kanin, Truman Capote, and others, to appear solo on the show with him. In another variation, Susskind is trying to set more straight debates for "Open End," along the lines of the Gore Vidal-William Buckley cerebral rowdydow last season.

Wolper's Grace Kelly 'Two Worlds' Half-Hr.

Grace Kelly will have another network outing next season. Wolper Productions has set "Grace Kelly-Princess of Two Worlds" as a half-hour bio episode for its "Hollywood and the Stars" series on NBC-TV.

Last season, Grace Kelly, as Princess of Monaco, toured the tiny principality on CBS-TV in a special, packaged by MCA.

Raleigh — Betty Elliott has resigned as woman's editor of the Raleigh Times to go with WRAL-TV as director of women's activities. Mrs. Elliott, who joined the Times in 1952 as a reporter, is a former president of the North Carolina Press Women.

Inside Stuff—Radio-TV

Clair R. McCollough, president of the Steinman station and former chairman of the joint board of the National Assn. of Broadcasters, has been elected president of the Broadcasters' Foundation.

McCollough succeeds Arthur Simon, who died last month. Both McCollough and William S. Hedges, a former NBC veepee, were named to the board of directors of the organization.

The Univ. of Michigan Television Center's program "From Rebel to Reformer" received one of first place awards in tv from the 1963 American Exhibition of Educational Radio & Television Programs, sponsored by Ohio State U.

This was the only first place award received by an educational tv producer in the general, or non-systematic broadcasting categories. Competition included many large commercial stations as well as ETV stations.

"From Rebel to Reformer" is a documentary on the progress of the American woman from "second class citizenship" to her contemporary role as a social and political reformer.

NAB appointed an 11-man membership committee for 1963-64 headed by Carleton Brown, WTVL, Waterville, Me. and John Dille Jr., WSJV-TV, Alkhart, Ind.

Other members are: John Box Jr., WIL, St. Louis; John Coyle, KVIL, Dallas; Julian Haas, KAGH, Crossett, Ark.; Glenn Marshall Jr., WJXT, Jacksonville; Allan Page, KGWA, Enid, Okla.; Fred Rabell, KITT, San Diego; Gene Trace, WBBW, Youngstown, O.; Hugh Turner, KTIM, San Rafael, Calif., and Robert Wright, WTOK-TV, Meridian, Miss.

Television Reviews

Continued from page 35

year-around programming on local stations.

The Hoyt-Kelly battery allows no dull moments during a broadcast. Both are heavy in baseball lingo and inside play comment. Hoyt's gallery of rooters includes many who pull for rainstops and other game delays so as to enjoy his recollections of playing days and humorous and human interest incidents with past stars, characters, umpires and owners of ball clubs.

Telecasts also are in capable hands. Frank McCormick, former star first baseman for the Reds, doing play by play for several seasons, is in tandem for the second year with Ed Kennedy, vet Cincy sportcaster. They are on the Cincinnati Baseball Club's payroll. Video of home games is by two RCA color cameras with zoom lenses with Ron Wilson as producer and Ronald Merle as studio assistant. Tinting is excellent.

Telecasts are preceded by field interviews of local and visiting players by Lou Smith, vet Cincy Enquirer sports editor, and in WLW-T studio on away games by Pat Harmon, Post and Times-Star sports chief.

Hoyt and Kelly cover all home and away games at scene of action, a relief for Hoyt who did his share of dramatizing via telegraphic descriptions in those years of costs cutting by sponsors on away games.

Besides keeping busy with play by play, the mikers also cram in line scores of other major league games, announcements of approaching railroad excursions, special nights and days, doubleheaders, fireworks displays, circus acts and reduced prices for senior citizens, free gate for twins and other gimmicks to boost attendance, plus commercials and station breaks.

Koll.

SPECIAL REPORT
(The Casino Story)
With Dick John, Barbara Curtis
Producer: John
Writer, Director: P. J. O'Connell
10 Mins., Fri., 6:20 p.m.
WIIC, Pittsburgh

A special report, their 10 minute in depth feature spot on WIIC's hour-long "Dateline '63," dealt with the recent contest by the Casino Theatre in Pitt to find new feature performers.

Writer, director P. J. O'Connell made this serious tome and pointed up not only the poor state of burly b. o. but the pitiful attempts of inexperienced girls trying desperately to break into show biz. Producer Dick John was the narrator and he took his cameras into the theatre, on stage and back to the barren dressing rooms in a successful attempt to show both the problems of the industry and the would-be stripper in the dying burly field. Barbara Curtis, vet talking woman, was the only professional in the seg and was remarkably natural as she put the girls through their paces. Most heartwringing spectacle was a youngster twisting her young body around in horrible gyrations which made her as sexy as a piece of taffy.

On camera was winner Laurie Lane who said, "Some people regarding stripping as indecent and immoral but it can be art. My mother thought I was trying out for the chorus, but she didn't object to this. I like to dance like this, especially when you get paid."

At no time was levity introduced. The girls paraded around in net bras and panties and one was seen clutching her foundation garment as Miss Curtis explained to her that the customers wanted happy faces and no frowns. As it stands, the clip could be used in expanded form to rate a look from the networks.

Lit.

ROMPER ROOM
With Coleene Eilers, others
Producer: Bert Klaster Enterprises
Director: Bob Allingham
30 Mins., Mon.-Fri., 11 a.m.
PARTICIPATING
KTAR-TV, Phoenix

A curious thing occurs daily at 11 a.m. in the periphery blanketed by KTAR-TV's 316,000 watts. The postpablum set abandon their toys and convene before their video sets to sit in rapt attention while Coleene Eilers and her six moppet guests calls her Romper Room to attention.

Justifiably, this program is highly endorsed by the Arizona Education Assn., the PTA but especially delighted are the sponsors lucky enough to latch on to the show who are enamored of her army of lilliputian shills who cruise the aisles of the local supermarkets hustling their parents to buy the products that "Miss Coleene talks about." Even with all these recommendations going for Miss Eilers one still would suspect that the highest appreciation comes from the harassed young mothers who are only too happy to turn their tots over to this engaging program so they might enjoy a 30-minute coffee break.

Miss Eilers, a femme Pied Piper with a down-south, tranqualizing cornpone demeanor, leads her charges through a dandy but constructive half-hour of calisthentics, marches, respect for flag and family, dates and numbers, animals and manners. She has a remarkably gentle rapport with her prekindergarten guests but God help the fractious, restless towhead who gets out of line. She can be as tough as a Marine DI as she calmly 86s the little offender off-camera into an oblivion of sorts and placidly continues with the proceedings. This wholesome fare is highly recommended for the youngsters.

O'Haf.

WMCA

Continued from page 24

air. FCC chairman E. William Henry also flatly opposed any attempt to regulate editorials by legislation, insisting that the FCC regulations were sufficient to prevent any abuses in this field.

Safeguards against cynical manipulation of broadcast facilities for the propagation of private opinions of station owners have already been institutionalized over the past decade in the so-called "fairness doctrine." Under this doctrine, broadcasters are obligated to offer time to spokesmen opposing the broadcaster's editorial stand. Another limitation, suggested by various Congression, to bar endorsements of political candidates two days before elections will also probably be accepted by the broadcasters, whether as a formal regulation or as a self-imposed rule of conduct.

However, the right to endorse candidates, which has emerged as the key bone of contention in the Washington hearings, is being insisted upon by the broadcasters. At last week's National Broadcast Editorial Conference in Athens, Ga., before many House members, Roger W. Turner, WMCA's director of news and public affairs, summed up the industry's attitude as follows: "On the air editorializing on issues between elections is commendable, but it also posed a duty to suggest solutions and the ultimate vehicle for most solutions in this country is the polling place on Election Day."

French TV

Continued from page 24

matic offerings, films and essay type programs. But even that has far to go, and the much discussed second one has even farther to go.

So the needed monetary backing has to be solved before station number two can really tee off. Meanwhile the RTF has been facing flash strikes again as workers demand better wages. The expensive spacious new radio quarters have opened and a good part of the tv staff is also ensconced there. But a tv city is to be built soon which means more money outlay. It is hard to see when the RTF can solve all its present problems to be able to then get the expanded personnel it will need for that coming tv station.

But at least it will definitely be here. Once it is actually on the air changes should be faster and inevitable to give it its true image. Jockeying by monied private tv packaging concerns should also pressure it into a more coherent, definite outlook and formula that it still does not dispaly. Above is the main aspect of the tv picture in France today.

How often have you seen Variety talk like this about a local TV series?

- *"highly commendable . . . engrossing as well as timely, reflected much credit on KMSP-TV staffers . . .*
- *"skillfully handled in all respects . . . disseminated valuable information . . . a worthwhile 30 minutes . . .*
- *"provided much human interest in a commendable manner . . . profound and extremely interesting and attention riveting . . .*
- *"a meritorious presentation on par with more pretentious and costly TV networks' specials . . .*
- *"a milestone in TV reporting . . . a laudable effort, carried out with smashing impact."*

All these comments were made about a local series on KMSP Channel 9—Pursuit. This locally produced program deals directly with important problems in the upper midwest area—and does it with gloves off. As one advertising man put it: "There isn't another local program in our area that's got so many people talking and thinking."

Pursuit is just one representative part of our regular local programming. Just one of many reasons why KMSP is the favorite station of thoughtful people in the upper midwest.

Isn't this the kind of open-minded climate where your products would get a good showing?

REPRESENTED NATIONALLY BY BLAIR TV

20th CENTURY-FOX TV abc

KMSP 9
MINNEAPOLIS-ST. PAUL

MOVIERECORD ESTUDIOS MORO

AWARDS; 1963

10TH INTERNATIONAL ADVERTISING FILM FESTIVAL, Cannes: THE GOLDEN PALM, One First Prize, one Second Prize, and Three Diplomas. INTERNATIONAL BROADCASTING AWARDS; Sponsored by the Hollywood Advertising Club: SWEEPSTAKES TROPHY, "World's Best Television," in addition to four major prizes.

ESTUDIOS MORO/ MOVIERECORD

Los Mesejo 15, Madrid / Martires, de Alcala 4, Madrid

AIN MADRID, SPAIN MADRID, SPAIN MADRID, SP

UNSURPASSED QUALITY/GUARANTEED DELIVERY

GOODMAN
ACE

TED
MACK

KKTSOURKE

Still Running—With Ratings Stronger Than Ever!

"THE LONE RANGER"

166 Half Hours

"SERGEANT PRESTON OF THE YUKON"

starting on NBC Network in the Fall, Saturdays 12 to 12:30

FULL-LENGTH FEATURE STARRING THE LONE RANGER

TeleSynd 136 EAST 57th STREET | NEW YORK, N.Y. | PLaza 2-3210

A DIVISION OF WRATHER CORPORATION

NORMAN FELTON

Director of Television Programs

Metro-Goldwyn-Mayer Television

Executive Producer
for ARENA PRODUCTIONS, INC.

"DR. KILDARE"

"THE ELEVENTH HOUR"

"THE LIEUTENANT"

the station with the latin beat....1480 kc

WHOM

136 WEST 52nd STREET

NEW YORK 19, N. Y.

Circle 6-3900

SEVENTEEN YEARS OF CREATIVE PROGRAMMING...

NEW YORK
THREE SEVENTY FIVE PARK AVENUE
BEVERLY HILLS
NINETY FOUR SIXTY WILSHIRE BOULEVARD

How Brand X became the envy of the alphabet!

. . . for surprisingly little cost increase.

VERY SIMPLE. Manufacturer of this product gave his TV commercials the PLUS OF COLOR. Customers came—saw—recognized what they saw—and bought. Overnight, "Brand X" became one-of-a-kind, thanks to color.

Note: Your black-and-white commercials will be even better when filmed in color. Prints will come alive . . . shades and subtleties will stand out as never before.

For more information on this subject, write or phone: Motion Picture Film Department, **EASTMAN KODAK COMPANY, Rochester 4, N.Y.** Or—for the purchase of film: **W. J. German, Inc.,** Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

EASTMAN FILM

METRO-GOLDWYN-MAYER TELEVISION PRESENTS

View from the Lion's Den

Won't Even Fade Away...

■ In the days of booming film production in Hollywood, the studios produced hundreds of pictures a year. A surprising percentage was really good entertainment. A lot of television stations discovered this, too, when they bought those pre '48 libraries. In the next 12 months a good many contracts will be running out on the MGM pre '48 features. *What to do about it?*

■ Well, good old movies never die. They don't even fade. The public continues to have a "thing" about Hollywood. Networks and advertisers make hay with TV specials about Stars, Eras and Academy Awards. The many fine films from the Fifties (though more limited in number) continue to draw big audiences at most any hour. And prime-time pictures haven't dented the stay-up habits of late show fans. So stations shouldn't turn away from what can be a continuing program mainstay and money maker—that good pre '48 feature film.

■ *Examples* are easy to track in New York City with its daily ARB ratings. On WCBS-TV, top pre '48 MGM features played on the Early and Late Show racked up some pretty remarkable figures. Do you like 12.4, 7.0, 12.3? That's the dimensions of the ratings for the third, fifth, and seventh run of *Boom Town.* This in a period of 33 months. Or take the *Hucksters,* which premiered with 18.6 and was delivering a 10.6 exactly eight runs and four years later.

■ Redressing pre '48 pictures does wonders, too. Four films were "packaged" by WCBS-TV as Adventure Film Classics and sold to a toy client as pre-Christmas specials on Sunday afternoons last season. A similar idea, called Family Classics, broke viewing habits in Chicago and put WGN-TV in a prime rating position Friday evenings.

■ *An offer* of a detailed list of more such situations and results has been made by Dick Harper over the phone to many clients who are already renewing their pre '48 deals. He'll gladly send it to anyone else who drops a note to him at MGM-TV, 1540 Broadway, N.Y.C. Ask for "The Boom Town Bedtime Story."

CHESPEAKE BAY RETRIEVER PUPS

Whelped 5/21/63. By August Belmont's AFTC Bomarc of South Bay CD, S-938025, out of Leelen Kennels Leelen Sequoia SA 138481, 3 males, 1 female. Mrs. William F. Mackey, Jr. 516 LT 9-2986 (Long Island).

ROBERT SCHEERER

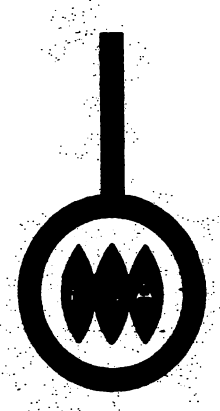
DIRECTOR

of the

"DANNY KAYE SHOW"

STARTING September 25th on CBS-TV

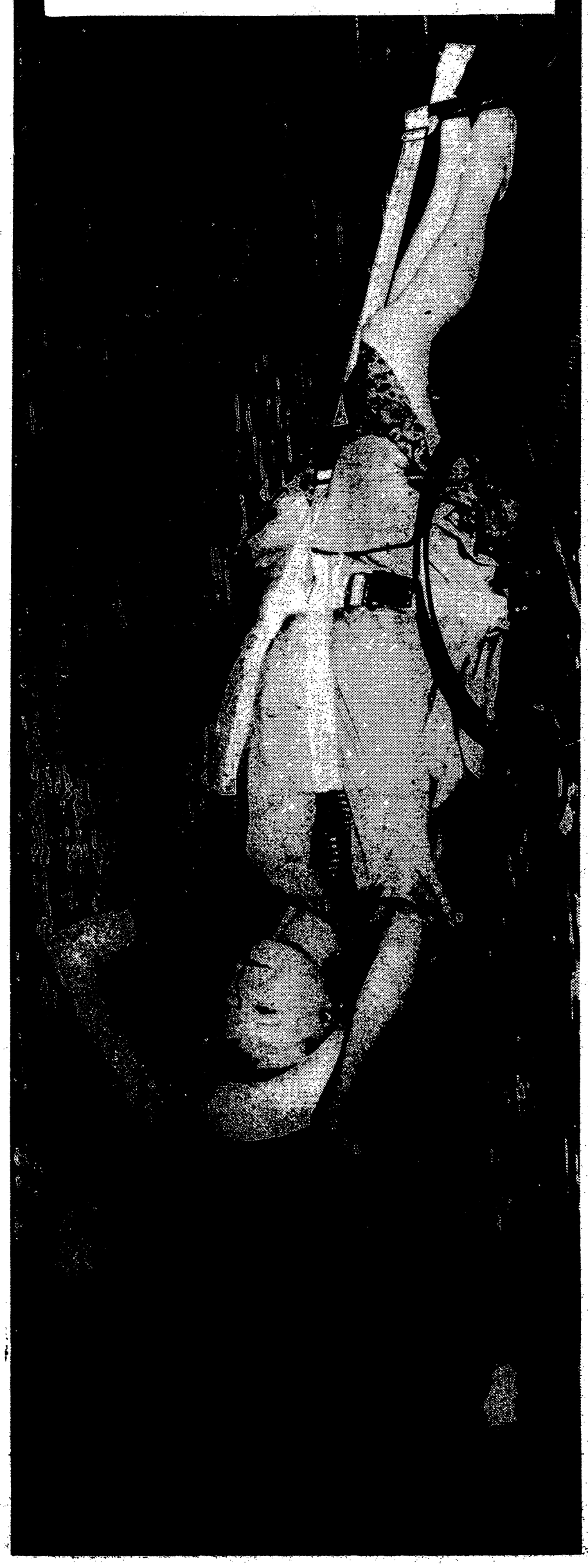
Grey Lockwood



FRANK COOPER ASSOCIATES Agency, Inc.

Yes, Mary will *sing* on this Yoga Wheel in "Jennie" but Pegeen *talks* while standing on her head this easy way!

In fact, The Fitzgeralds (Ed & Pegeen, WOR, 12:15-1 p.m. daily) are topsy-turvy in their whole approach to broadcasting and it has been a durable technique!



You Put The Words In My Mouth...

VOICES

JUNE FORAY

Records — Cartoons — Commercials — Dubbing

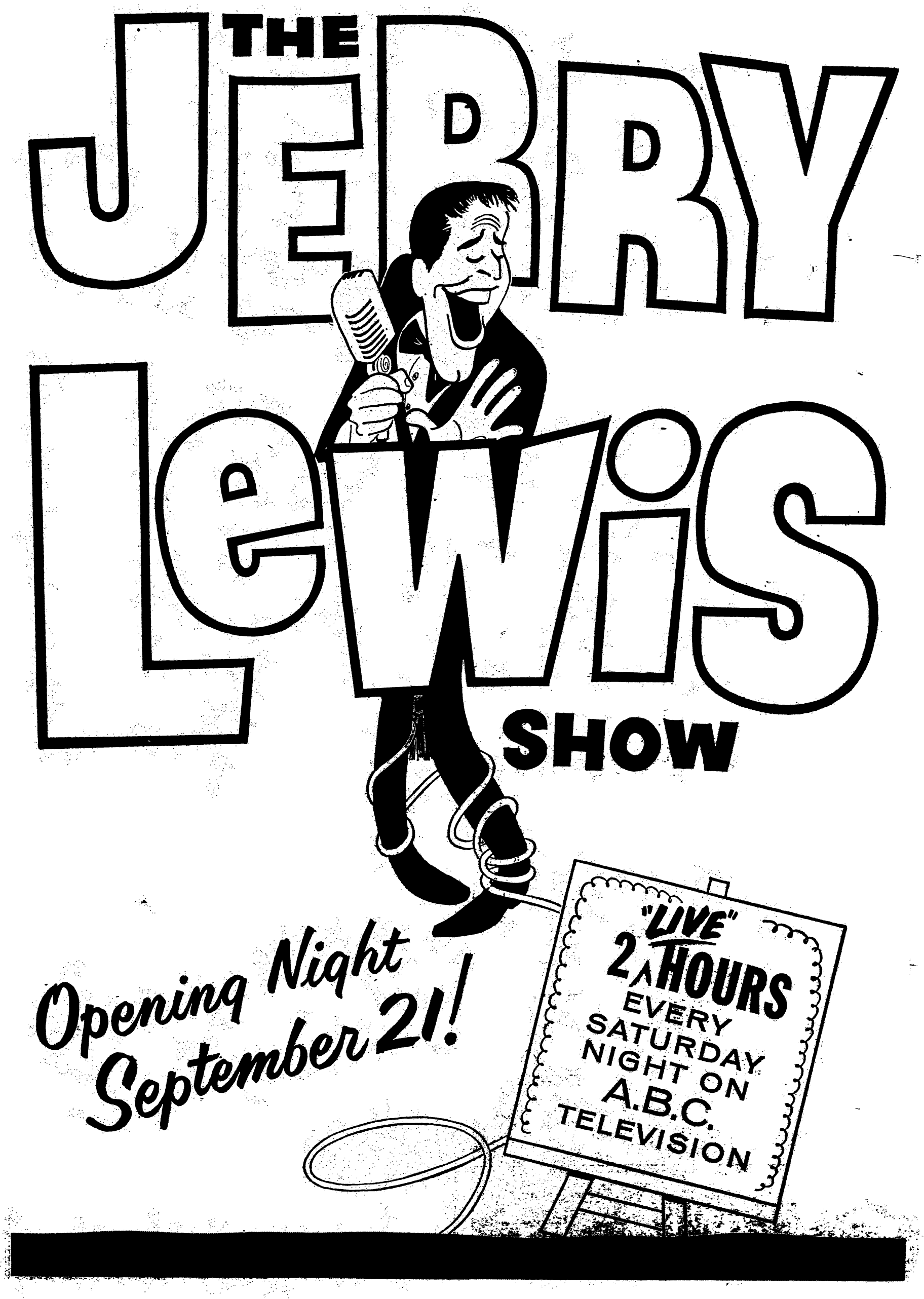
"THE BULLWINKLE SHOW"
"FRACTURED FLICKERS"
"BEETLE BAILEY"
"THE ALVIN SHOW"

Representation: CHARLES STERN AGENCY

MARC BROWN ASSOCIATES, INC.

8 East 48th Street
New York 17, New York
MU. 8-2847

Producers of music for:
Television
Radio
Films
Documentaries
Presentations
Industrials
Trade Shows


THE JERRY LEWIS SHOW
Opening Night September 21!
"LIVE" 2 HOURS EVERY SATURDAY NIGHT ON A.B.C. TELEVISION

new need...new breed

The future agency use of computers demands a NEW BREED of salesman. At RKO General, the future is already here.

DATA PROCESSING: Your RKO General sales executives have been using electronic data processing techniques for some time. Their familiarity with the capabilities and limitations of these machines allows them to allocate time with greater efficiency... to concentrate on new ideas and new approaches to benefit their advertisers.

EXPERIENCE: The men who make up RKO General's NEW BREED are sales executives who have worked at the local level and have personally witnessed the power of radio and television to move merchandise off the shelves and into the shopping carts.

CREATIVITY: The RKO General sales executive is constantly striving for better ways of selling merchandise and services via broadcasting Many of his stations' innovations, such as weekly movie spectaculars, feature films in prime time or, talk-radio have "set the standards."

RESEARCH: The RKO General sales executives' knowledge of media and marketing, supported by sales-oriented researchers, enables them to suggest how advertisers can best use available data or collect new customer-oriented research.

RKO General Broadcasting/National Sales: NEW YORK LO 4-8000
CHICAGO 644-2470 • LOS ANGELES HO 2-2133 • SAN FRANCISCO YU 2-9200

WOR AM/FM/TV New York • KHJ AM/FM/TV Los Angeles • WNAC AM/TV and WRKO FM Boston • CKLW AM/FM/TV Detroit-Windsor • KFRC AM/FM San Francisco • WGMS AM/FM Washington, D.C. • WHBQ AM/TV Memphis • and The Yankee Network

RKO GENERAL

FAN FAN FAN

There are three
Fred Niles Communications Centers

and each one is
A COMPLETE SOURCE
for
MOTION PICTURES FOR INDUSTRY

BUSINESS DEVELOPMENT PROGRAMS

SOUND SLIDEFILMS

MERCHANDISING MATERIALS

BUSINESS THEATRE

TELEVISION ADVERTISING

Three fully staffed and equipped production centers to serve your every communications need — from idea to sales results.

FRED A. NILES COMMUNICATIONS CENTERS, INC.
CHICAGO
HOLLYWOOD
NEW YORK

PETER BIRCH

Director - Choreographer
CBS — TELEVISION NETWORK

"Captain Kangaroo"

EKTACHROME

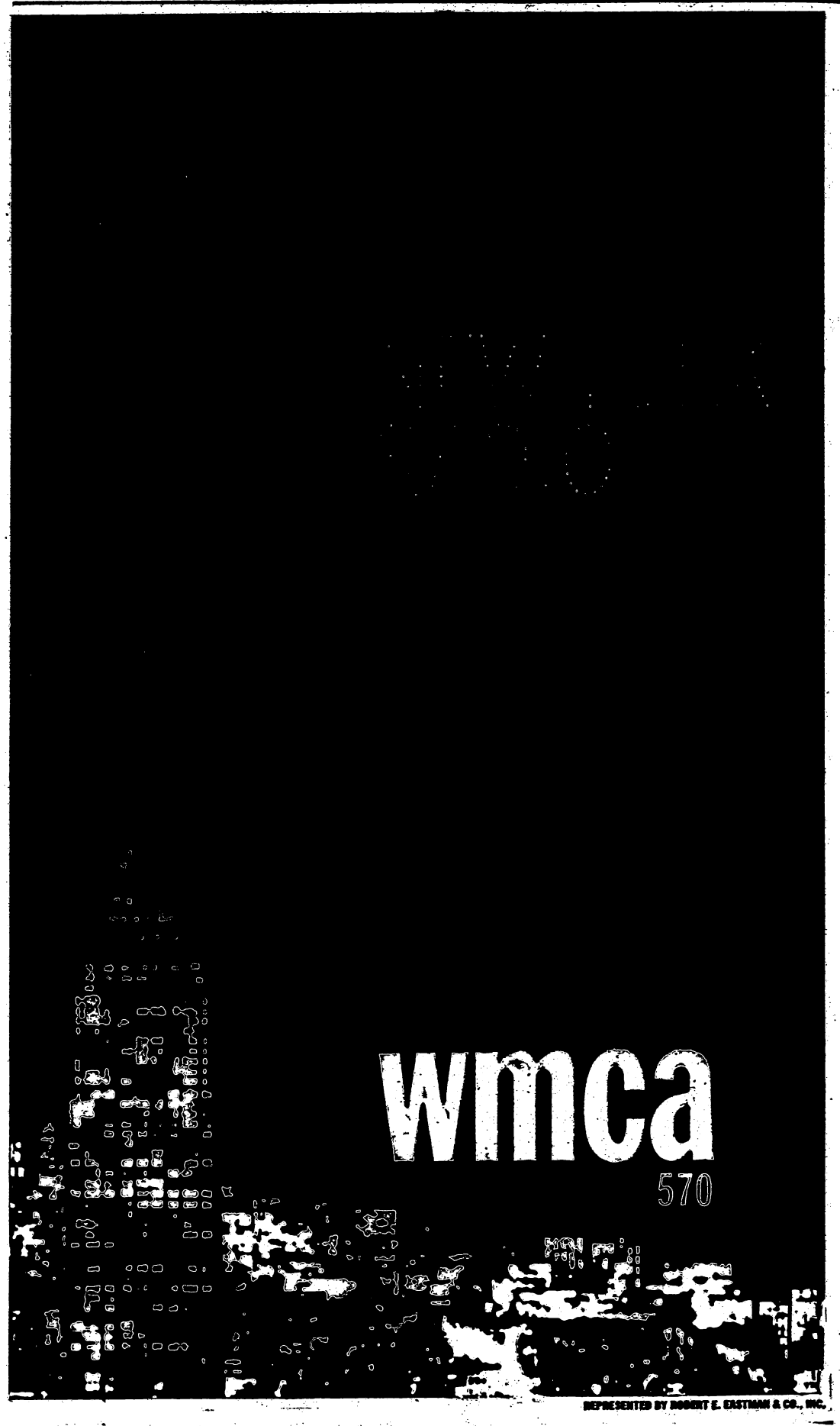
THE CLUTCH CARGO

SHOT IN 16mm EKTACHROME

Filmservice Laboratories, Inc.
Call Gil Scott
6327 Santa Monica Blvd., HOllywood 4-5141

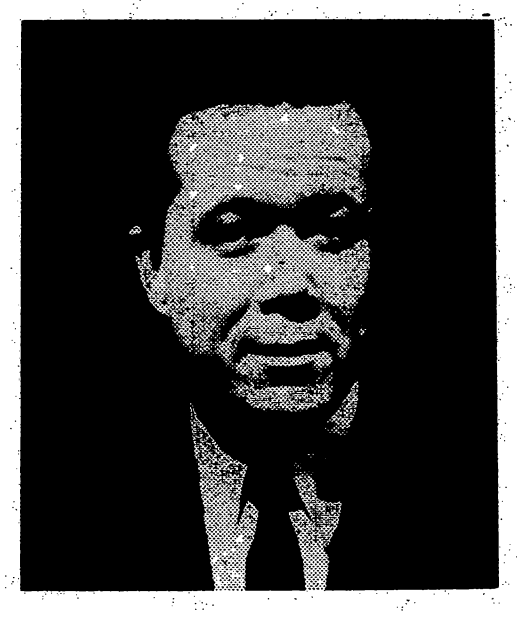
BOB HOPE

Hope Enterprises, Inc.



REPRESENTED BY ROBERT E. EASTMAN & CO., INC.

NORMAN ROSS



". . . He is easily the country's best informed and most literate interviewer today — and what is more, vastly popular."

Cleveland Amory, in
SATURDAY REVIEW

ROSS-McELROY PRODUCTIONS
952 N. Michigan — Chicago

ALEX DREIER

ABC's Man On the Go

Educate? Entertain?

In the children's market you
can't do one without the other.

"THE LOOKING GLASS"

PROVOCATIVE, EXCITING, and VITAL
approach to children's programming.

Enthusiastically acclaimed in the United States and Canada. Life Magazine says: "ONE OF THE BEST CHILDREN'S SHOWS."

Adaptable to Live or Tape performance — TV — Radio — Theater — Movies
Guest Spots or Series

50 HOURS OF READY MATERIAL

Contact: STEVEN MELLOW
101 West 12 St., New York City
WA 9-6288

LEONARD ANDERSON ASSOCIATES, INC.

200 West 57th Street, New York 19, New York, PLaza 7-4162

MOTION PICTURE PRODUCTIONS AND SERVICES
STUDIO AND LOCATION SHOOTING
AIR TO AIR PHOTOGRAPHY
CREATIVE EDITING AND SUPERVISION
A COMPLETE MOTION PICTURE SERVICE

LEONARD ANDERSON

BMI SALUTES THE AWARD WINNERS

The great honors from distinguished organizations, presented this year, reflect the significant contributions being made to the music of our time by composers and publishers affiliated with BMI. We congratulate these award winners and take great pride in having their honored work in the BMI repertoire.

ACADEMY AWARD

Best Musical Score:
"Lawrence of Arabia"
Composer: Maurice Jarre
Publisher: Gower Music, Inc.

1963 GUGGENHEIM FELLOWSHIPS

ALVIN ETLER • GENE GUTCHE
KAREL HUSA • GUNTHER SCHULLI
CHARLES WHITTENBERG

RADIO SONG HIT OF THE YEAR

"What Kind of Fool Am I"
From the Broadway Musical Hit,
"Stop the World — I Want to Get Off"
Music and lyrics by ANTHONY NEWLEY
and LESLIE BRICUSSE
Published by Ludlow Music, Inc.

TONY AWARD

Composer and Lyricist — Musical Play
LIONEL BART — *"Oliver"*
Published by Hollis Music, Inc.

1963 BRANDEIS CREATIVE ARTS AWARD

WALTER PISTON
Promising Young Artist Citation:
YEHUDI WYNER

BALZAN PRIZE IN MUSIC

P

IVOR NOVELLO AWARD

"Stranger on the Shore"
Music and lyrics: ACKER BILK
and ROBERT MELLIN

KOUSSEVITSKY COMMISSSIONS

ERNST KRENEK • SEYMOUR SHIFRIN
GUNTHER SCHULLER • LUIGI NONO

NARAS AWARDS

Records of the works of the following writers and publishers whose music is licensed by BMI:

FRANK BJORN
BOB BOOKER
LESLIE BRICUSSE
HANK COCHRAN
EARLE DOUD
DON GIBSON
VINCE GUARALDI
ANTHONY CARLOS JOBIM
LEE HAYS
ANTHONY NEWLEY
PETE SEEGER

ACUFF-ROSE PUBLICATIONS
FRIENDSHIP MUSIC CORP.
HOLLIS MUSIC, INC.
LUDLOW MUSIC, INC.
METORION MUSIC CORP.
PAMPER MUSIC, INC.
B. SCHOTT'S SOHN, MAINZ

BMI

BROADCAST MUSIC, INC.
589 FIFTH AVENUE NEW YORK 17, N. Y.

BRYNA RAEBURN

RADIO REGISTRY
JU 2-8800

BILLIE'S REGISTRY
PL 2-7676

CARMEL QUINN

Just Concluded:

"Finian's Rainbow"—(3 week engagement)—Dorchester Music Hall, Dolton, Ill.
"Candid Camera"—CBS-TV—filming for Fall showing.
"Tonight" show—NBC-TV.
"Keefe Brasselle Show"—CBS-TV
"Arthur Godfrey Show"—CBS-Radio

Currently:

"Finian's Rainbow"—North Shore Theatre, Beverly, Mass. **Opening**—Aug. 5th

Future Dates:

"Wildcat"—Opening Aug. 13th—Packard Music Hall, Warren, Ohio
Lake Club—Opening Sept. 14th—Springfield, Ill.
Eddy's—Opening Oct. 17th—Kansas City
Monticello Inn—Opening Nov. 25th—Framingham, Mass.

WILLIAM MORRIS AGENCY
HEADLINE RECORDS
Public Relations:
REGGIE RICCARDI
135 W. 55 St., N.Y.C.
CI 7-1235

Ten years together in NEWS and WEATHER

FAHEY FLYNN and P. J. HOFF

WBBM TV CHICAGO

WE DO IT ALL... Supplying all your photographic needs... and giving you service PDQ ...that's National's plan of operation. Try a trial balloon. You'll switch... in a flash! Slides (color & b/w)—Hot press—Flip cards—Telops—Crawls—ID file—Rp's—Enlargements

Write for Free brochure

NATIONAL STUDIOS
46 W. 48 St. • N. Y. 36 • JU 2-1926

Spokesman
Announcer
Actor
Narrator

JIM CAMPBELL

Contact
MICKEY ALPERT AGENCY
400 Madison Ave.
New York, N. Y., PL 5-2198

[redacted]
FOR UNUSUAL
[redacted]
FILM COMMERCIALS
[redacted]
AND
[redacted]
HARD SELL
[redacted]
JINGLES
[redacted]
WILBUR STREECH PRODUCTIONS, INC.
[redacted]
135 WEST 52nd STREET
[redacted]
NEW YORK 19, N. Y.
[redacted]
JUDSON 2-3816
[redacted]

Sensational for All Channels!

THE DETOURS

Currently
HENRYS, Brooklyn, N.Y.
Thru Sept. 15th
Recently Returned from
THE GOLDEN NUGGET
LAS VEGAS, NEV.
and the
CELEBRITY LOUNGE, EL CORTEZ HOTEL
LAS VEGAS
1962
24 Great Weeks at the COPACABANA LOUNGE
New York
Pers. Mgt.: MARIAN O'HARA
510 Madison Ave., New York 22, N.Y.
MU 8-1670

Happy VALENTINE'S *Day*

to

PERRY COMO *and* JACK PAAR

from
SELMA DIAMOND

the JOEY BISHOP SHOW

1963-64

SATURDAYS, 8:30 P.M.

BEGINS SEPT. 14th

In COLOR on

NBC-TV

co-starring

ABBY DALTON

with

CORBETT MONICA

JOE BESSER

MARY TREEN

and some of our guest stars...

MILTON BERLE, DANNY THOMAS,

BUDDY HACKETT, ANDREWS SISTERS, EDGAR BERGEN, PHIL FOSTER

and others to come!

KANSAS PRODUCES LEADERS:

WORLD'S LARGEST BUILDERS OF PRIVATE AIRCRAFT:

Beech and Cessna make over two-thirds of the nation's total output of private planes. Kansas also has over 3,800 other manufacturing plants including Colgate-Palmolive, DuPont, General Motors, Goodyear, Hallmark, Owens-Corning, Procter and Gamble, Sealright and Sunshine Biscuits.

BREADBASKET OF THE WORLD:

Grows more wheat than any other state — one fifth of the nation's supply, the cattle business is bigger than wheat. And Kansas ranks fifth in oil.

KAKE-TV IS A LEADER, TOO:

IN THE NATION:

The first ABC station to become number one in its market... still is... by every rating service for 8 years.

IN KANSAS:

The only station to have won national news awards, including Sigma Delta Chi, NPPA, Joseph A. Sprague and National Headliners.

IN WICHITA:

Winner of five of the six awards presented to TV by the Wichita Ad Club for locally-produced commercials. Over one and one-half times as many local retail accounts (including gross revenue) currently on the air as the other two stations combined.

KAKE-TV abc Channel 10

WICHITA, KANSAS "Everybody Likes Kake"

WHAT MAKES STAN Z RUN ?

COMMERCIALS FOR RADIO
COMMERCIALS FOR TELEVISION
STAN Z BURNS SHOW, WINS NARRATION FOR FILMS

and

an occasional game of softball.

Calling the Balls and Strikes for Stan Z Burns

ALLEN HERMAN
25 Central Park West; New York 23, N. Y.
COlumbus 5-6565
Exclusive Personal Management

VARIETY

WABC-FM Goes Stereo

WABC-FM, N. Y., is going stereo, making it the first network owned station to adopt the multiplex system of transmission. Move to stereo will also give the FM outlet a completely different programming

CONGRATULATIONS

TO WABC-FM ON ANOTHER ADVANCEMENT IN KEEPING WITH "NY's #1 FM STATION."

BRAVO

TO ABC FOR ITS FORESIGHT IN MAKING WABC-FM THE ONLY NETWORK-OWNED SEPARATELY PROGRAMMED FM OUTLET IN NEW YORK.

THANKS

TO ALEX SMALLENS, SUE ALENICK, MURRI BARBER, MORT GROSS, JIM MAHER, BOB THORPE, HENRY PARKIN, RENEE MAGELANER, WINNIE MELIDY—THE STAFF WHICH MAKES OUR ASSOCIATION WITH WABC-FM A PLEASURE.

ELWIN FRANKEL PRODUCTIONS PROGRAMS FOR RADIO
49 KING STREET
NEW YORK 14 • NEW YORK

PRODUCERS OF: MUSIC FROM AROUND THE WORLD
ITALIAN-AMERICAN SERENADE
EXCLUSIVELY ON WABC-FM/95.5... NEW YORK

SHOCK!

72 OF THE MOST FAMOUS HORROR FILMS OF ALL TIMES!

The original great horror films that made motion picture and TV history... *are still making TV history from coast-to-coast!*

Available only from
SCREEN GEMS, INC.

NEW MATERIAL WANTED
TOP TV SERIES SEARCHING FOR FREE-LANCERS WITH TIGHT, FAST MOVING ONE ACT PLAYS. FOR DETAILS ONLY WRITE:
TV PLAYS, P.O. BOX 1450
CHICAGO, ILLINOIS

N.Y.'s largest insurance specialists in
all manner of motion picture & TV insurance
(Cast, Negative film, Tape, etc.)
WINKLER ASSOCIATES, LTD.
120 W. 57 St., New York 19, Circle 7-3366

Mgt.: William Morris Agency

Boston Sunday Advertiser Sun., July 14, 1963 17

Elliot Norton

Art Carney Fine on Tour

ART CARNEY spent only two weeks on the summer theater circuit, just long enough, he said, "to pay for my daughter's wedding." Although he was acting in a play of slight merit, he might have stayed a month or two—or ten. There is no end to the popularity of Carney, who pleases everyone all the time.

He has an instinct for comedy which is rare and deep-rooted. He is endowed by nature with an uncommon warmth which makes him personally attractive. On the stage, as in television, he is the people's choice and the critics,' too. He has everything.

Watching him at Dennis in "Time Out for Ginger," the observer had an opportunity to see just how good he is.

There are some funny scenes in Ronald Alexander's play, but not many, and the man Carney personated is, as written, too silly to be sympathetic—but not as Carney played him.

It is part of the art of Art that he can offer fools gladly, and make you see their humanity while laughing at their folly.

All comedy holds up to ridicule the foibles of foolish mankind, which is to say every last one of us.

The inferior comedians do it too broadly, presenting boobs at whom we jeer in a feeling of bogus superiority.

The great ones make us understand the weaknesses which beget folly and stir us to laughter through understanding.

The rare ones have the grace to know that all of us are fools much of the time, and the skill to suggest that the dolts they personate are close to us in nature—and perhaps we had better watch our own steps lest we fall into their follies.

ART CARNEY
Rare Comedian

Carney is one of the rare ones, exhibiting man's bumbling foolishness sharply but without malice.

His sense of timing has never been less than magnificent. He has a musician's ear for the right moment at which to speak a comical line and the right stress for it. He never blunders into a joke, but utters them all faultlessly and without any evidence of effort, as though being funny continuously for a period of two hours were as natural and easy as eating and sleeping.

You could describe him as a "natural" comedian. But there is no such thing, in fact as a natural comedian; every comic in any play, if he uses the author's lines and allows, as he must, for continual interchanges with other actors, is working consciously and artfully to present not himself but the character the author has created.

He may not even like the character, but he must understand him, express him as the author and the director indicate, and fit his own personality into the framework of the play. This is not "natural." It cannot be spontaneous. It demands study and disciplined skill.

In "Time Out for Ginger" the character Carney undertook is an ass. Howard Carol, as the playwrights call him, is vain, pompous and foolishly stubborn. In a speech to high schoolers, he has insisted that all girls should be given every opportunity to do anything they want to do.

When this causes public controversy, his only reaction is a preening display of peacock vanity.

When his teen-aged daughter takes him literally and insists on joining the boys' football squad, he pig-headedly fights for her. Then, without ever understanding that the boys are letting her play as a joke, celebrates her big moment of bogus glory as if he were entirely bereft of his senses.

★ ★ ★

ART CARNEY played this simpleton without dodging, which it to say, without trying to make him brighter than he is. He was immensely amusing whenever the lines permitted and in one big scene, in which Howard describes to his patient wife exactly how their daughter scored a touchdown, outrageously funny. But he invested him with a few fragments of dignity and sanity, so that instead of being repelled, or bored, by Howard, the playgoer was amused and pleased.

He did it in little, subtle ways. In intimate scenes with Phyllis Thaxter, who played his wife with dignity, he got into his manner and his tone of voice that Howard, for all his fatheadedness, loved his wife. There was one point in his favor, one quality for which you admired him.

He did it, too, in scenes with Howard's three daughters. What Howard says to the girls is not inspiring, but the warmly paternal way in which Carney said it and the fatherly manner in which he kissed them made it possible to feel some admiration for the man.

None of this is in the lines, though it may presumably be suggested in the stage directions. The actor, not the author, provided out of his own resources and his own skill these personal touches which made the idiotic character sympathetic.

Another actor, playing Howard Carol arrogantly, coldly, might well have got all the laughs. But the playgoer would have turned against him long before the third act began.

On the stage, the kind of folly that begins in human weakness can be amusing. But total foolishness coupled with arrogance, is not amusing, but frightening; it is the essential quality of dictators; big and little.

At the Cape Playhouse, in Dennis, and at Ogunquit, Me., Art Carney brightened a few days and nights for playgoers who saw him. For the rest of the summer, we must get along without his talent, but we will remember his performance with admiration.

★ ★ ★

Personal Management: WILLIAM McCAFFREY

TEX ANTOINE

and UNCLE WETHBEE

Together in Weather for 14 Years

11:10 PM
WNBC-TV
Monday thru Friday
Brought to you by
CON-EDISON

★

An
OLOGY ENDEAVORS, INC.
Production

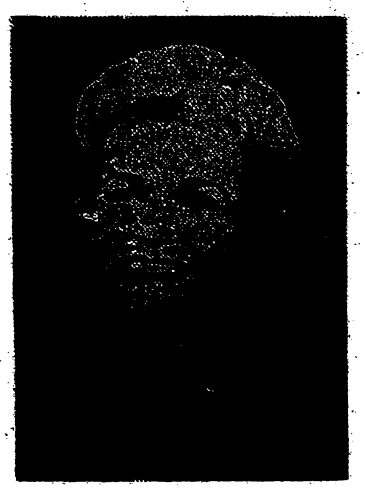
IF YOU MAKE IT FOR A DIME... SELL IT FOR A DOLLAR..... AND IT'S HABIT FORMING.....

. . . then you don't need us. (Although we'd sure like to meet you.)

But if your product needs selling in the vital Northwest market, KSTP-TV is for you.

The Northwest's *first* TV station, KSTP-TV serves and sells a market which includes 810,800 TV homes and over $5 Billion in spendable income.

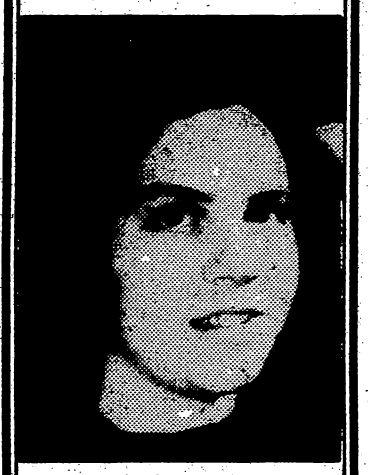
KSTP television 5 — 100,000 WATTS • NBC
MINNEAPOLIS • ST. PAUL



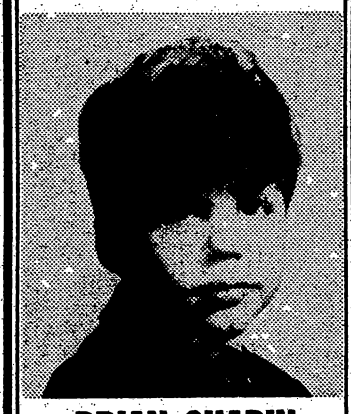
The
LEE PHILLIP
Show
CBS Television
Network Premiere:
Sept. 2, 1963

THE CHAPIN FAMILY

DOUGLAS KIRK CHAPIN
Pictures:
"Lady Bug Lady Bug"
(Leading Role)
Current US Release
Legitimate:
Opening August (off-B'way)
"Six Characters In Search Of An Author"



MERILEE CHAPIN
Legitimate:
"Diary Of Anne Frank"
(Westport, Conn.)
(off B'way)
"La Boheme Greenwich Village 1961"
Pictures:
"Homer Price And The Doughnut Machine"



BRIAN CHAPIN
Legitimate:
Currently in MARY MARTIN'S New Musical
"Jenny"
(Opening on B'way in October)

Contact
Deborah Coleman Agency
200 West 57 St.
New York, N. Y.

(Thank you DANNY)

JACK SMIGHT

DIRECTOR

have a happy!

Carol Reed

PAT BUTTRAM

CBS RADIO

M-G-M's
"TWILIGHT OF HONOR"

ED SULLIVAN SHOW

WARNER BROS. ALBUM
"OFF HIS ROCKER"

LOU IRWIN AGENCY
CR. 1-7131

The Symbol of Quality

ASCAP

ASCAP — the American Society of Composers, Authors and Publishers — an unincorporated, non-profit membership association of the 9200 outstanding men and women who write and publish our nation's songs, the Society also represents the music of more than 50,000 writers of other countries ■ The Society, which was organized in 1914, has always served the public by encouraging musically creative talent. Its members represent every phase of musical literature: the popular songs of today, the standards of yesterday, the Broadway and motion picture hits, as well as the leading symphonic and concert works, religious, folk and country music.

THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS 575 Madison Ave., New York 22, N. Y.

Demise of 'Happy Hack'

Continued from page 29

tial of their product. One leading producer told us recently every script is read and reread to make certain it contains no words or phrases which may have entirely different meanings in other countries.

Hollywood is not waiting for second-hand news on what's happening in the rapidly expanding television market abroad. It has its own global traveling salesmen constantly encircling the world, to visit other countries, to ascertain their program needs and problems, and convey the word back home to the men who turn out their product. That's why MCA-TV veepee Berle Adams is always busy on such junkets, as is his counterpart at Desilu, Richard Dinsmore, the general manager-veepee of Desilu Sales, syndication arm of Desilu.

TV may still be a small screen, but it's not a small world, and no one is more aware of that today than the Hollywood producer or production chief in tv. Because of international trade restrictions and barriers such as quotas put up by many nations, tv still has a long ways to go before it will get rich in the foreign market. Nonetheless these various barriers are gradually being eliminated; more tv markets are continually opening up abroad, and the future on the global horizon is unlimited, say those best qualified to know.

TV companies who once confined their policies to the rather rigid policy of shooting a teletfilm within its budget, are now keeping a close eye on the turbulent South American political situation, or the next network emerging in Germany. That's because with their still shiny new global spectacles, they realize until the South American situation is stabilized, there won't be any coin forthcoming from those south-of-the-border nations; until a new network comes into being in Germany (and it is next year), they won't be selling much more film there, and so on and on.

Today, a tv exec who confines his outlook to the narrow confines of simply preparing X series for next season, isn't apt to be in business for long. This, incidentally, explains more than anything else the abrupt downgrade in the fortunes of a number af Hollywood telefilmeries this past year.

BBC-TV Enterprises In Sales to 100 Countries

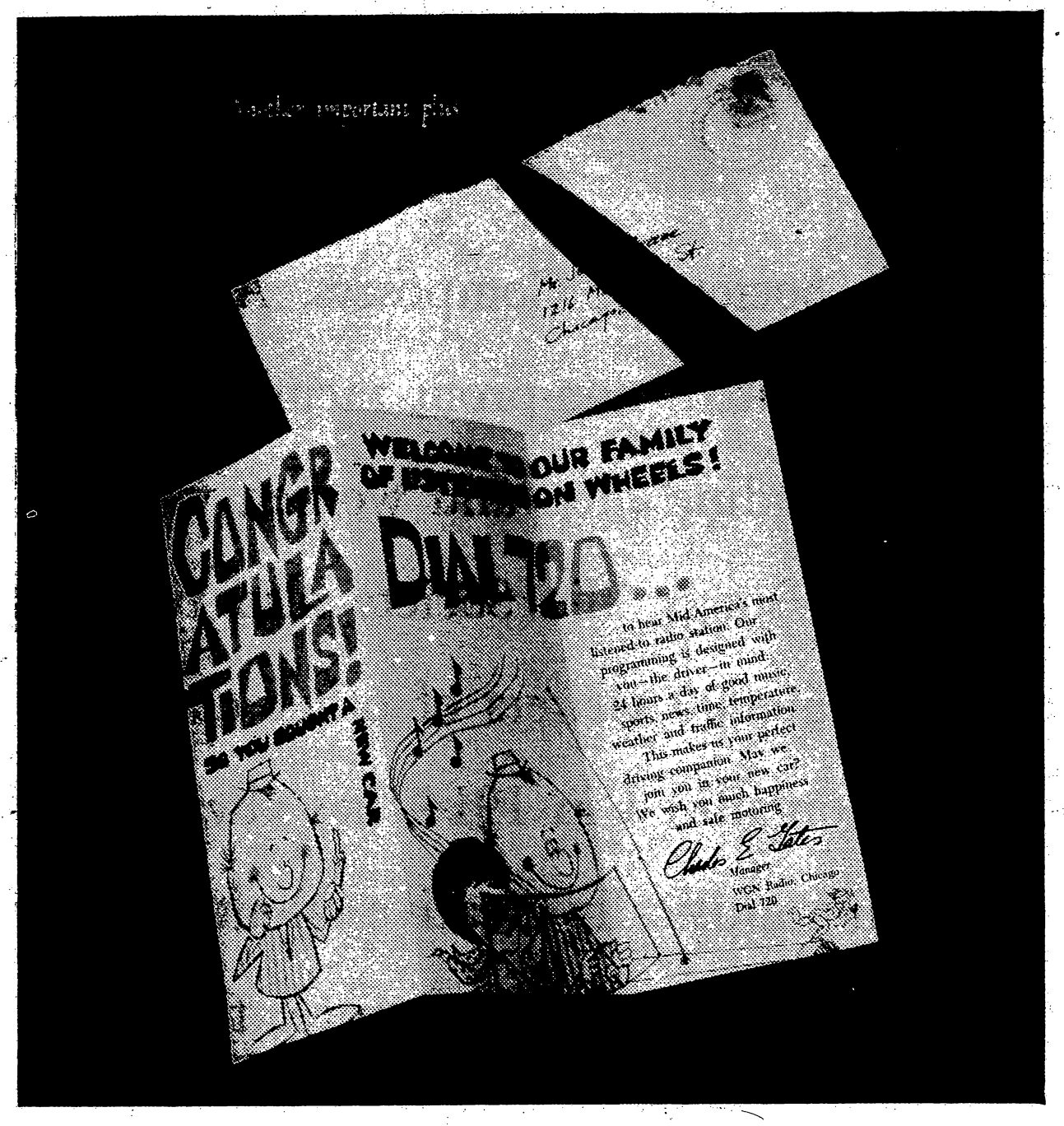
London, July 30.

BBC Television Enterprises, the Corporation's three-year-old sales limb, has now shifted product to more than 100 countries.

Under the guiding wing of Ronald Waldman, the department's chief, BBCTE has sold something like 5,500,000 feet of film throughout the world, in the last year.

According to BBC, biggest customers are Australia and New Zealand.

Houston — Ron Schmidt, program director of KODA-FM for five years, has left the station to join a new corporation which plans to buy and operate two FM outlets—one here and one in San Francisco. The group is currently negotiating to purchase KARO-FM here.



THE PERSONAL TOUCH

300,000 new-car buyers in Illinois, Indiana, Michigan and Wisconsin are receiving personal cards of congratulation from WGN Radio.
This is another promotion "first" for WGN . . . in Chicago . . . and the nation!
These cards provide a unique personal touch—another important plus for WGN Radio's audience and advertisers. The personal touch is the key to listener—and brand—loyalty.

WGN IS CHICAGO

PROGRESSIVE STATIONS PREFER THE PRESTIGE NEWS SERVICE

SENSATIONAL COMEBACK
Patrick Sullivan Burke
DRAMATIC TENOR
SEE 'NEW ACTS' JULY 3, VARIETY
CURRENTLY APPEARING
"FRENCH QUARTER"
CONTINENTAL HOTEL
HOUSTON, TEXAS
With
Paul Gilbert - Wally Vernon
Contact:
LARRY GRAYSON
Pers. Rep.: CA. 5-1781
Continental Hotel
Houston, Texas

Vincent J. Donehue

QM productions

PRESENTS

THE FUGITIVE

A NEW SERIES

starring

David Janssen as The Fugitive

also starring

Barry Morse as Lieut. Philip Gerard

Executive Producer— QUINN MARTIN

Producer— ALAN ARMER

DEBUTING SEPT. 17 from 10 to 11 P.M.
ON ABC-TV

"The Fugitive" is a QM production in association with United Artists Television, Inc., filmed at Samuel Goldwyn Studios and locations throughout the United States.

Mex TV

Continued from page 30

of a videotape crown Coach cruiser, used with telling effect in taping President Kennedy's visit to Mexico in June, 1962, and to San Jose, Costa Rico early this year. This unit has been used to videotape commercials and also by ABC to bring the Water Ski tournament to the "Wide World of Sports" program on that network. Added interest has been shown by U.S. ad agencies in using this for taping commercials in exotic locales in Mexico and Central America.

From January 1962 Teleprogramas, a subsidiary in charge of marketing the Telesistema product abroad stepped up its overseas sales in such diverse places as Puerto Rico, Dominican Republic, Caracas, all Central American Republics, Peru, Ecuador, Columbia, and Buenos Aires, and Chile. Programs were offered at a startlingly low introductory rate of $25 (U.S.) per half-hour tape and cost of handling and shipment, with price to go up later. When the price went up cancellations came in from practically all South American markets, who had further complicated the picture by being in arrears in their payments. Getting circuits to operate was another problem. For example in Puerto Rico, the station manager kept the tapes in storage for periods up to a year, while waiting for a sponsor to buy. Since that time, March, 1963, this has been remedied with more specific contract clauses and effective policing systems, a Teleprogramas spokesman stated. The price structure remains unsolved, however.

Biggest foreign outlet for the Mexican videotaped product is the Spanish International Broadcasting Co., a U.S. corporation. Principal stockholders are: Frank Fouce Jr., Rene Anselmo, Don Emilio Azcarraga, and Emilio Azcarraga M., Edward Noble, president of Young & Rubicam & Noble of Mexico was an original stockholder and officer in the company, but he sold out his interests in January if this year. Spanish International is UHF and currently has two owned and operated stations, Channel 41 in San Antonio, and Channel 34 in Los Angeles. Each station takes over 70 programs per week of the Telesistema product. Programming includes bullfights, boxing, wrestling, specials, musicals, and soap operas.

Telesistema is also negotiating for purchase of stations in Honduras, Costa Rico and Nicaragua.

Rating systems are much in the manner of U.S. systems. Belden, Palmolive and International Research are the three systems in widest use here. According to their figures here are the most popular programs: (1) Estudio Raleigh (cigaret) on Channel 2, 58%; (2) "Dr. Kildare," Channel 2, 51%; (3) La Hora Orange Crush, Channel 2, 49%; (4) Sonrisas Colgate, Channel 2, 47%; (5) Comicos y Canciones, Channel 2, 46%; (6) La Hira Celanese, Channel 2, 45%; (7) "Bonanza," Channel 5, 43%; (8) "Untouchables," Channel 2, 42%; (9) Pasos Triunfales, Channel 2, 41%; (10) Nueva Cita Musical, Channel 2, 40%. Seven of these programs are live.

Television draws its talent from other entertainment media, and in turn feeds it as well. On the technical level personel are obtained from Columbia College Panaemricano, and from engineering and technical courses in other schools as Politecnico; and the University. Administrative talent is drawn from ad agencies, and wherever available.

Creative talent, contrary to many opinions, is not cultivated. It is easier to steal an idea or adapt it to tv than to pay a writer, according to a tv executive who refuses to be named.

BILL'S BIG BIZ BOSS!

Vice President and General Manager of WISN-TV, Milwaukee, William "Bill" Goodnow is our man on the job!

As General Manager, Bill has expanded Promotion, News, Programming and Sales Departments while instituting the new department of Merchandising. He has appointed four new department heads in this reorganization.

Bill was behind the move which brought WISN-TV to the top position in the Milwaukee market when it was an ABC affiliate and then spearheaded the effort that brought the CBS affiliation to Channel 12 on April 1, 1961.

This switch to CBS, in conjunction with the proper balance of local programming has proved tremendously successful . . . as is evidenced by Channel 12's steady rise to its current favorable position in the Milwaukee market, which in turn has caused an accelerated feeling of public appreciation and acceptance of WISN-TV.

Bill is a man both respected in the community and admired for his foresight within broadcasting circles . . . an administrator looked up to by his fellow workers for his ability and fairness in judging and handling people. This ability coupled with his overall broadcasting awareness, is the key to the station's continuing success.

Besides these achievements, Bill has been active in the Milwaukee Boy's Club, Muscular Dystrophy Drives, The March of Dimes, Community Chest, National Foundation and the new Milwaukee Symphony Orchestra, of which he is Vice President.

Bill's broadcast background includes roles as television and radio salesman, General Sales Manager, WCAN AM TV, Local Sales Manager, WXIX-TV, then a CBS O&O, and Vice President and General Manager of WISN-TV since September of 1958.

A busy man this Bill, and a BIG BIZ BOSS of the very best kind.

WORTHWHILE

WJW TV

Worthwhile programming symbolizes WJW-TV's integration and acceptance in the community. Norman Wagy's hardhitting Editorials, Cleveland Caucus' probe into civic problems, Cleveland Report's frank appraisal of Cleveland life, Opinion and Moral View bringing the viewpoints of civic and religious leaders before the Cleveland public. Award winning documentaries like "Birth" (live camera coverage of a Caesarian delivery), public service campaigns by means of living programming — all are part of WJW-TV's Worthwhile approach . . . Television at its best! WJW-TV CBS IN CLEVELAND

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBK	STORER BROADCASTING COMPANY
NEW YORK WHN	MILWAUKEE WITI-TV	CLEVELAND WJW	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	

DAMAGED FILM HOSPITAL

Why Junk Damaged, Scratched, Brittle, Stained, "Rainy," Worn Film?

"THE FILM DOCTORS"

Can Restore It to Original Screening Quality with the Amazing R & R treatments!

RAPIDWELD: restores damaged originals of negatives and prints.

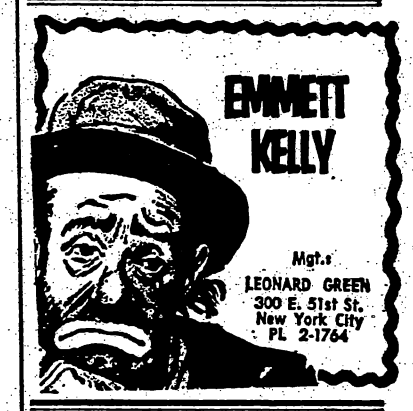
RAPIDTREAT: completely protects and prolongs the life of new prints.

Write or call for Booklet Y6

RAPID FILM TECHNIQUE, Inc.

37-02 27 St., Long Island City 1, N. Y.

ST 6-4600



EMMETT KELLY

Mgt.: LEONARD GREEN 300 E. 51st St. New York City PL 2-1764

WANTED

for large midwest radio and TV station. Experienced exploitation and public relations man with extensive radio-TV exploitation experience.

Contact: EDW. VOYNOW Edw. Petry & Co., 400 N. Michigan Chicago 11, Illinois

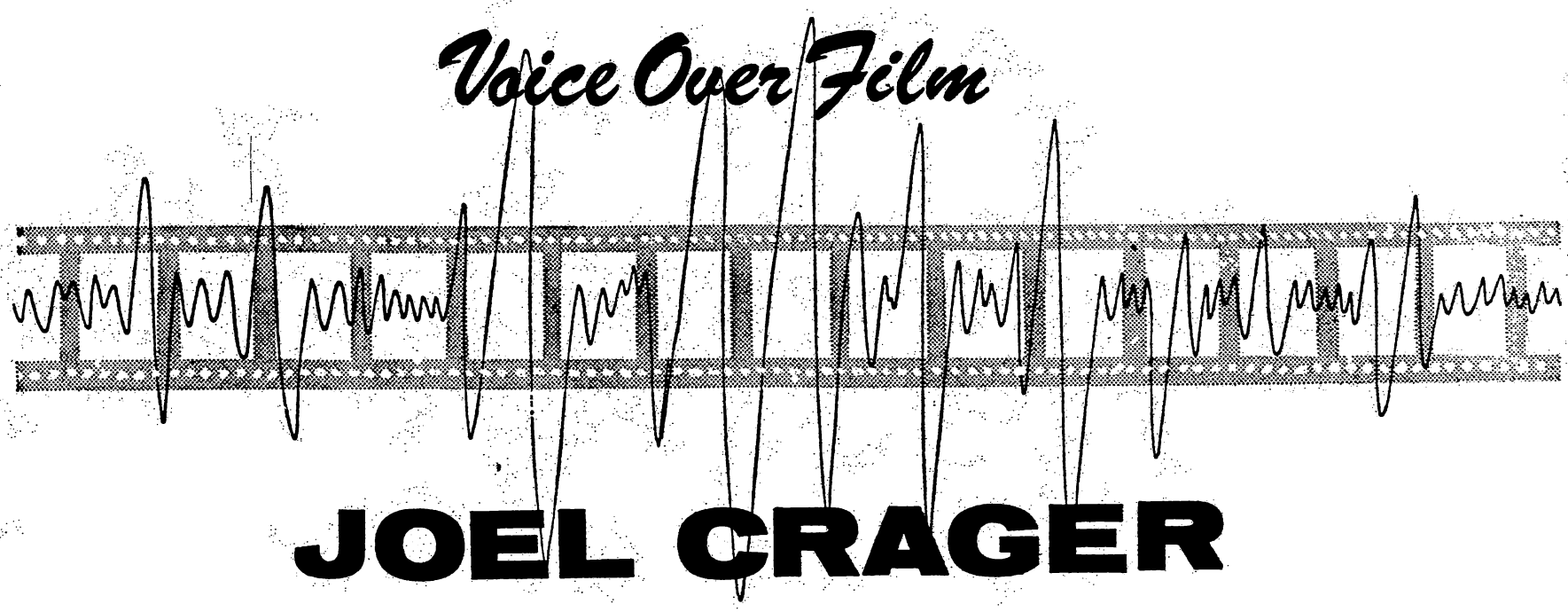
WHLI

10,000 WATTS

WHLI

the voice of Long Island

Voice Over Film



JOEL CRAGER

Personal Management: **CARL EASTMAN**

PLaza 1-5566 **PLaza 2-7676**

HERB DUNCAN

Actor – Narrator

PLaza 2-7676

WILLIAM SELF

VICE-PRESIDENT
in Charge of Production

20th Century-Fox Television

West German TV

Continued from page 33

into their taxed income by giving the public information and news, and now also cutting into their take from advertising.

They are demanding that commercials be removed from the television outlets, and that the tax situation be equalized. Right now the Federal Association of German Publishers is raising its protests with the German Parliament.

And who are the federal statesmen not to get involved in the controversy? Television has become something of a political football as well. Recently a top television producer, Gert von Paczensky, was fired from his job turning out the news documentary titled "Panorama." It was asserted that he was a "left intellectual" and his programs were "too provocative." (He has already been hired by one of the top weekly news magazines as an editor).

But the Christian Democrats and Social Democrats in the federal parliament brought up the question of just how much power is wielded by him and by another leading television documentary maker, Jurgen Neven-du Mont, who turned out that controversial show about Breslau as it is today. It's claimed by the two leading political parties that such producers have too much freedom and too little censorship (that is, in showing what the political parties would like the public to see and believe).

Paczensky, it's charged by the politicians, was "unfair" in his interviews concerning the Katanga crisis, the airplane death of Hammerskjoeld, discussions about Algeria and the "Spiegel" crisis of the weekly news magazine, and in shows about East German politics.

So he's gotten the ax from the television scene.

But even with the viewers and all the others scrapping, it's sure that German television is going to get bigger and possibly even better.

And what's that about this being a television and radio issue?

Folks are so busy squabbling about the German television that they hardly note that the German radio is right there in the big bright success picture. Current count is 16,900,000 sets (about one for every three), and an income from commercials of about $14,000,000 last year.

They're still in secure solid business—and no one seems to be making trouble for them. Aren't they lucky?

Brit. TV Prime Time

Continued from page 27

fenders," Dick Van Dyke, "Dick Powell Theatre," "Perry Mason" and, just recently, "McHale's Navy" score ratings of 30 and over. At the same time commercial tv buys including "Empire (retitled "Big G" here), "Bob Hope Show," "Alfred Hitchcock Hour," "Checkmate," "Cheyenne" and "77 Sunset Strip" do similar for the independents. The 30-plus rating feat for an area as keenly contested as London is by no means insignificant.

On other and more open parts of the commercial web, American shows do even better against BBC competition. Sample of the standout ratings scored is a 56 by "Hawaiian Eye" which is put out on Mondays by Tyne-Tees-TV. "Bus Stop" on Scottish-TV often scores around a 45 against a sector on the competitor's drama output while "The Roaring 20s" on TWW also racks up ratings in the high forties.

Further shows from U.S. sources that are currently going the rounds like a "Sam Benedict," a "Have Gun, Will Travel," a "Comedy Hour," a "Bourbon Street Parade," and a "New Breed" all reckon to score above the magic 30 rating level against assorted opposition.

Illustrative of how UK programmers are saddling the "cornerstoning" power of certain material from U.S. vidfilmeries is the move by Granada to slot five American comedy shows in the 6:05 pm berth Monday to Friday. Success of this vital pre-prime time stratagem is now proved. "The Hathaways" on Mondays is pulling ratings of 25 against BBC's midweek newscasts slot. Even better are "Life With Father" on Tuesdays (32); "The Jetsons" on Wednesdays (35); "Tom Ewell Show" on Thursdays (29) and "Fasten Your Safety Belts" on Fridays (38).

Such pre-peak hour ratings give the station an across the board clean sweep into prime time.

CBS Views Press, TV

Continued from page 23

cussion of the issues raised by news coverage, moderated by Ed Barrett, dean of Columbia's School of Journalism. Among the participants on the panel will be CBS News prexy Dick Salant, two southern editors, one of whom has been outspokenly critical of network coverage of racial issues, and a northern newspaper editor.

Reason other media of journalism were not included was that a broader discussion encompassing mags, books, etc., was considered unweildy. Program will mark Salant's first tv network debut and he will interrupt a vacation to make the broadcast.

Houston — Ev Glenn, former chief announcer for the Armed Forces Radio in New York City, has joined the announcing staff of KQUE-FM here.

WHO'S ON FIRST IN ATLANTA?

IT PAYS YOU to take a close look at the "rating scorecards" for Atlanta. The myth of one station dominance is gone! Today, audience leadership see-saws back and forth, virtually creating a two-way statistical tie!*

Best buy for Fall? WAGA-TV has the edge, because we enter Fall with CBS' proven program record, plus dynamic local programming typified by our telecasting Atlanta Cracker Baseball. Take a lead on first . . . put your pitch where it hits home in Dixie's First Market . . . on WAGA-TV! Ask STORER TELEVISION SALESmen for Fall avails.

5 Atlanta waga-tv

Represented by Storer Television Sales, Inc.

*ESTIMATED TOTAL HOMES—ARB AND NIELSEN—OCTOBER, 1962—MAY, 1963

ATLANTA WAGA-TV

STORER BROADCASTING COMPANY

WE have something . . . "STRICTLY for the BOYS"!
5-MINUTE HUMOROUS RADIO FEATURES
Contact:
RICHEY-BOSCH TALENT ASSOCIATES
129 Berkshire, Beaumont, Texas

14th Annual
WHITE MOUNTAINS' FESTIVAL of the 7 ARTS
Now . . . until July 22nd
SKY HIGH in the WHITE MOUNTAINS
5 Lakes • 5,500 Acres
Lake TARLETON Club
Pike • New Hampshire
Information: Walter Jacobs

ATTENTION:
MANAGERS — AGENTS !
For Fast Prompt Car Delivery & Service When Your Clients Travel Nationwide or Overseas
INTERSTATE AUTO SHIPPERS, INC.
205 West 34th St. N.Y.C. CH 4-5240
AGENTS IN PRINCIPAL CITIES OF U.S.A.

BOTH FIRST
In the Area
WESTCHESTER ROCKLAND
PUTNAM DUCHESS
FAIRFIELD BRONX
QUEENS

WVOX NEW ROCHELLE
WVIP MT. KISCO
HERALD TRIBUNE RADIO
in Westchester
The Voice of VERY IMPORTANT PRODUCTS
Represented by MORT BASSETT & CO. 747 5th Ave. N. Y. 20 N. Y. MU 8-6435

BOTH FIRST
In the Area
WITH NEWS CLOSE TO HOME
COMMUNITY EVENTS
LOCAL SPORTS

ANDREWS-YAGEMANN PRODUCTIONS

is on the air - WITH

NBC — NATIONAL BROADCASTING CO., INC.
NBC COLOR CITY
3000 W. ALAMEDA AVE., BURBANK, CALIF.

"YOU DON'T SAY"
starring
TOM KENNEDY
with FAMOUS GUEST STARS
IN COLOR

MONDAY thru FRIDAY

PARAMOUNT TELEVISION PRODUCTIONS, INC.
5800 Sunset Blvd., Sunset & Van Ness, HO. 9-3181
TELEVISION THEATRE 1
KTLA TV 5

An Andrews-Yagemann Production
in Association with Desilu
"BY THE NUMBERS"
Starring . . WINK MARTINDALE
GUEST STARS and PRIZES

EVERY THURSDAY

PARAMOUNT TELEVISION PRODUCTIONS, INC.
5800 Sunset Blvd., Sunset & Van Ness, HO 9-3181
TELEVISION THEATRE 1
KTLA TV 5

An Andrews-Yagemann Production
in Association with Desilu
"ZOOM"
AN EXCITING NEW GAME SHOW!!
starring
WINK MARTINDALE

EVERY MONDAY

is in preparation - WITH

THE MAN FROM ROLLS ROYCE

HENRY T.

COPY CAT

COMPLETION

LET'S GET AWAY

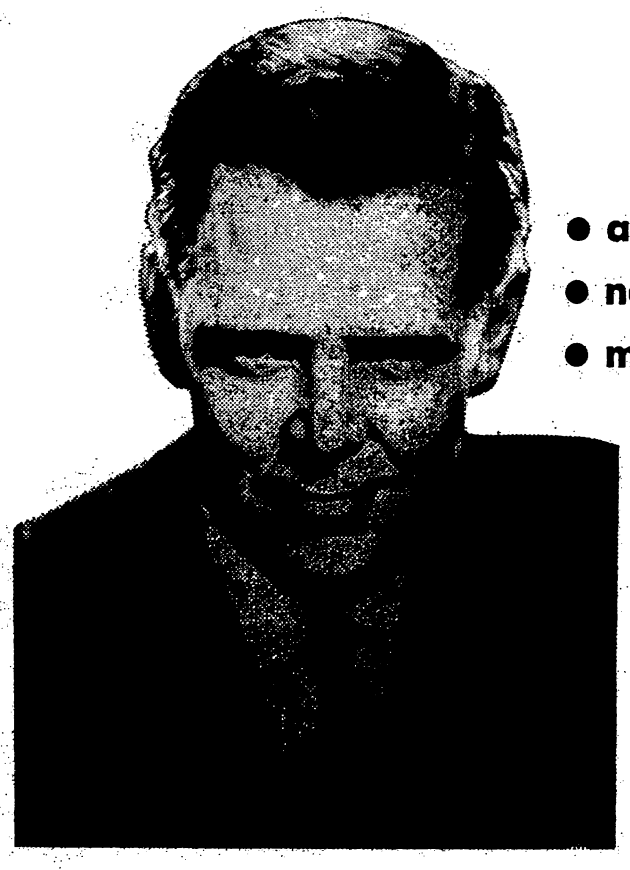
ANDREWS - YAGEMANN PRODUCTIONS
1456 N. Bronson Ave.
Hollywood 28, Calif.

★

GORDON COTLER

★

John Cannon



- announcer
- narrator
- m.c.

● *Radio Registry*

Sherman's 'Nut,' Bennett's 'Ask,' Fontaine's 'Crazy,' Ive's 'Easy,' Cole's 'Summer' Top New LPs

ALLAN SHERMAN: "MY SON, THE NUT" (Warner Bros.). There are few disk parodists around who come close to Allan Sherman's sustaining power. This is his third package since breaking through late last year with his folk-singing burlesque and it, too, is of smash proportions. Included are wacky takeoffs of "You Came A Long Way From St. Louis," "C'Est Si Bon," "Heartaches," "Rag Mop," and "You're Getting To Be A Habit With Me," among others. The Sherman lyric antics hit suburbia, tv commercials, medics, the Playboy bunnies, automation and assorted other targets. Lou Busch arranged and conducted and also helped in updating some p.d. material. Perhaps the most spinnable of a generally funny repertoire is "Hello Muddah, Hello Fadduh," which is already scoring in the singles market and should serve as an attractive trailer for the whole package.

TONY BENNETT: "THIS IS ALL I ASK" (Columbia). With Gordon Jenkins' current ballad click, "This Is All I Ask," as the starting point, Tony Bennett sustains an effective romantic mood throughout a top-drawer repertoire that's sure to give this package a strong sales spread and lotsa programming time. Bennett's vocal mood gets added musical highlights through maestro. Ralph Burns' definitive downbeat. Among sides that rate programming pullouts are "True Blue Lou," "Tricks" (which has Chico Hamilton on drums), "Young and Foolish" and "Autumn In Rome."

"FRANK FONTAINE SINGS LIKE CRAZY" (ABC-Paramount). Following up his successful first vocal LP for ABC-Paramount, Frank Fontaine is now out with another straight singing effort, again concentrating on a familiar songalog in a slow tempo groove. Sid Feller and Bill Stegmeyer have arranged the tunes while the orchestra for the session is under the baton of Hugo Winterhalter. They give an excellent assist on projecting Fontaine's straightfoward, upcomplicated singing style which displays the LP's evergreens in simple and generally effective fashion. With the same promotional lift from tv partner Jackie Gleason, this set could duplicate the success of its prototype.

BURL IVES: "SINGIN' EASY" (Decca). The material for this delightful package has been culled by Burl Ives from the works of such Nashvilians as Hank Cochran, Bill Anderson, John D. Loudermilk, Harlan Howard, Boudleaux and Felice Bryant and Marijohn Wilkin, and such Tin Pan Alleyites as Hoagy Carmichael and Gordon Jenkins. The wide-ranged song hopper gives the set a good programming variety while Ives' consistantly easy and meaningful style provides them all with high spinning potential. Gordon Jenkins' "This Is All I Ask," done in recitation fashion, is a gripping tugger ballad. "It Comes And It Goes," but Ives also manages to put some fun into the grooves as with 'Home James," "Saskatoon, Saskatchewan," and "My Chicken Ran 'Way To The Bush."

NAT KING COLE: "THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER" (Capitol). As sure as there will always be a summer each year, it seems that there will always be new albums by Nat King Cole. In this latest waxing, arranged and conducted by Ralph Carmichael, the singer has turned out a happy hot weather package of venerable tunes often backed by a chorus and bouncy arrangements which feature such instruments as banjo, clipped-tempo drums, etc. withal, it's a fun session which Cole imbues with a light, bright touch that puts the familiar material across in a fresh and pleasant fashion. The LP should garner lotsa attention from programmers and customers alike.

ROY HAMILTON: "WARM SOUL" (MGM). After a long hitch on the Epic label, Roy Hamilton debuts on MGM with a simple yet forceful ballad style that's worked so well for him in the past. Marty Manning's conducting-arranging sets the muscial mood which gives Hamilton good opportunities to display his warmly effective vocal stuff. 'It's Just A Matter Of Time," "The Same One", and "Guess Who" are some of the newer items that take hold, while "A Sunday Kind Of Love," "The Masquerade Is Over," "It's Too Soon To Know" and "Crying In The Chapel" are some of the oldies that should get new turntable movement because of Hamilton's handling.

DAKOTA STATON: "FROM DAKOTA WITH LOVE" (United Artists). For Dakota Staton's first LP excursion under United Artists' banner (she was a longtime Capitol pactee), disk producer George Wein has lined up a topflight assortment of sidemen to wing her in. They do it with potent musical power, and her vocalistics don't let them down, either. Helping her on the musical end are pianist-arranger Norman Simmons with Sonny Wesley on bass, Grady Tate on drums and saxophonists Billy Root and Dan Turner. Other instrumentalists come in occasionally and Miss Staton works with 'em all for standout results. Among the classics which take a new spinning hold in Miss Staton's hands are "I Let A Song Go Out Of My Heart," "Massachusetts," 'Supper Time," "Sleepy Time Down South" and "Between 18th & 19th On Chestnut Street."

BUD & TRAVIS: "NATURALLY" (Liberty). Frank Loesser and Harold Arlen & Truman Capote have been put into the folk bag by Bud & Travis, and surprising enough, their works fit. Loesser is represented with "Summertime Love" from "Greenwillow" and "Joey, Joey, Joey" from "The Most Happy Fellow" and the Arlen-Capote contribution is "I Never Have Seen Snow" from "House of Flowers." The duo brings proper folk touches to these Broadway originals and gives the package a good palaver peg for the programmers. Rest of the material is more orthodox folk stuff, and good, too, especially "Ah Nora, War Is Over," "Guadalajara," "Red Clay Country" and "In The Hills of Shiloh."

BENT FABRIC: "THE HAPPY PUPPY" (Atco). Bent Fabric's instrumental menagerie began a couple of years ago with "Alley Cat" and he's continuing his highly seasoned piano flavorings with "The Happy Puppy," another delightful item which titles this package. His "Alley Cat" style is also evidenced in "Chicken Feed." His bright and breezy pianistics also do a lot to add programming possibility for such oldies as "C'Est Si Bon," "Love Is Just Around The Corner," "That Certain Party" as well as the European click, "Zero Zero."

FRANKIE AVALON: "CLEOPATRA PLUS 13 OTHER GREAT HITS" (Chancellor). Frankie Avalon's "Cleopatra" bears no resemblance to the one created on films by 20th Century-Fox, but it shouldn't matter at all to his young fans. It's a song salute to an ideal femme. Just like his "Venus" click, and that's what counts when it comes to juve appreciation. His "13 Other Great Hits" may not be as "great" as the album title implies but they do have some okay sounds to meet Coke set requirements. The "Sleeping Beauty" ballad is especially food for turntable play and the programmers will probably find good response to "True, True Love," "Who Else But You," "The Summer of '61" and "Welcome Home."

"ALL-STAR HOOTENANNY" (Riverside). Cashing in on the stronger-than-ever folk craze, Riverside Records has compiled a plater of selections by some top-rated folkniks which offers a nice selection of material and performances in this genre. Included are Bob Gibson, Sonny Terry, Oscar Brand, Cynthia Gooding, the Staple Singers (of gospel music fame), Odetta, Billy Faier, Memphis Slim, John Lee Hooker and others. Their performances and material all register on this compendium which should fare well on the folknik market. The performances have the nice ethnic feel many of the folk lovers dig. In addition, the collection has been put together into an attractive package that should get some action.

LAWRENCE WELK
Presents His New Double Hit
Dot Record
"BREAKWATER" B/W
"SCARLETT O'HARA"

Longplay Shorts

Jack Lewis, artists & repertoire director for Colpix Records, left for London Friday (26) for confabs with **Carl Foreman,** writer-producer-director of "The Victors," and **Sol Kaplan,** composer of the score. Lewis will record the soundtrack of "The Victors" for Colpix release . . . Command Records has widened its foreign distribution: The line is now being handled by Colonial Trading Co. in Hong Kong and Macao; Trutone in the Republic of South Africa; Rhodesia, South West Africa, Nyasaland, Mozambique, Kenya, Uganda, Tanganyika and Mauritius; Pathe-Marconi in France; Festival Records in Australia, New Zealand, New Guinea, Islands of the Southwest Pacific; King Music Industry Co. in Japan, Ryuku Islands, South Korea, Formosa; Peerless in Mexico; Sparton in Canada; Anvers in Belgium and Deutsche-Grammophon in Germany, Austria, Holland, Norway, Sweden, Finland and Switzerland.

Caedmon's four-album summertime release schedule is highlighted by **Sir John Gielgud** reading Shakespeare's Sonnets; **Boris Karloff** is on two albums and **Mantan Moreland** on the other . . . Cameo-Parkway will hold its semi-annual meet in Chicago Friday (2) to present its fall program . . . Two opera recordings, **Rossini's** "The Barber of Seville" starring **Victoria de los Angeles,** and **Moussorgsky's** "Boris Godounov starring **Boris Christoff,** are among five new four-track stereo tapes set for release on the Capitol and Angel labels in August . . . **George Maharis'** Epic album, "Where Can You Go For A Broken Heart," will be tied in with Mademoiselle Magazine's fashion shows to be produced in 50 cities . . . The second part of London's fall program covers the complete FFRR opera and classical catalog and includes 10 new packages featuring a complete "La Traviata" starring **Joan Sutherland, Robert Merrill** and **Carlo Bergonzi.**

John H. Bolender is joining Magne-Tronics as veepee and program director on Aug. 1. Magne-Tronics is a motivational background music service company . . . **Champ Butler's** first LP for Gillette Records, "Heartaches By The Dozen," hits the market end of this week . . . Atlantic Records studios in New York with 8-track and conventional equipment are now available for booking by other companies . . . **Robert Offergeld,** music editor of Hi-Fi Stereo Review, will also do the music column for the Ladies Home Journal . . . **Erroll Garner,** currently out on Reprise with "One World," will make his only New York area concert appearance of the season at the Westbury Music Fair, Long Island, on Aug. 12.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

ROGER WILLIAMS . . . . . LOOK AGAIN
(Kapp) . . . . . Danke Schoen

Roger Wiliams' "Look Again" (United Artists-Fairlane), from the "Irma La Douce" score, is a lilting melodic entry dished up very attractively here in a choral and pianistic slice. "Danke Schoen" (Roosevelt†), a German import which has been racking up a stack of disks, gets another winning workout here.*

* * *

ROBERT GOULET . . . . . BELIEVE IN ME
(Columbia) . . . . . How Very Special You Are

Robert Goulet's "Believe In Me" (Dymor) gives this fine singer a big class ballad to dig into and he delivers it with a potent commercial attack. "How Very Special You Are" (Chesnick*) is another well-written number tastefully handled.*

* * *

JIMMY HAYES-SOUL SURFERS . . . DOWN TO THE BEACH
(Imperial) . . . . . Summer Surfin'

Jimmy Hayes & The Soul Surfers' "Down To The Beach" (Travis†) registers as a strong contender in the surfing idiom with its driving beat and an elemental lyric which this combo projects colorfully. "Summer Surfin'" (Travis†) is more of the same; but in a sweeter ballad mood.

* * *

LUCKY STARR . . . . . MULE SKINNER BLUES
(Dot) . . . . . I've Been Everywhere

Lucky Starr's "Mule Skinner Blues" (Peer International†) clicks as a bright country-flavored slice delivered with some fanciful vocal flourishes by this performer. "I've Been Everywhere" (Hill & Range†) is a fine piece of country material dished up in double-quick tongue-twisting style.

* * *

BERNA-DEAN . . . . . SLEEPNESS NIGHTS
(Imperial) . . . . . Hello

Berna-Dean's "Sleepless Nights" (Travis†) showcases this striking blues stylist in an arresting ballad which could catch on with the hipper elements among the jean set. "Hello" (Travis†) is a more routine conception.

* * *

DAMITA JO . . . . . MELANCHOLY BABY
(Mercury) . . . . . In The Dark

Damita Jo's "Melancholy Baby" (Vogel-Shapiro, Bernstein) turns up this oldie in a hard rocking slice that makes it barely recognizable, but it has the kind of bounce which the juves want. "In The Dark" (Duchess*) is a fine blues entry that this songstress projects with respect for the jazz tradition.*

* * *

GARNET MIMMS-ENCHANTERS . . . . . CRY BABY
(United Artists) . . . . . Don't Change Your Heart

Garnet Mimms & The Enchanters' "Cry Baby" (Rittenhouse-Mellin†) registers as a rocking ballad with a good lyric and an unusual sound which should garner plenty of spins. "Don't Change Your Heart" (Rittenhouse†) is a slow-tempoed tune that gives this lead singer a good chance to show off his wide-ranging pipes.

* * *

BILLY DUKE . . . . . ECHOES
(Capitol) . . . . . Best Man

Billy Duke's "Echoes" (Damian) comes across as a high pleasing entry with a polished sound suitable for all levels of programming. "Best Man" (Quarter*) is a fair entry with a cliched lyric idea.*

* * *

DICK LORY . . . . . THERE'S GONNA BE A FIGHT
(Liberty) . . . . . Crazy Arms

Dick Lory's "There's Gonna Be A Fight" (Metric†) comes up with an original idea for the Coke set who'll appreciate the sentiment and the clever arrangement. "Crazy Arms" (Champion-Pamer†) is another rocking item which packs a hefty punch via this singer's stylish delivery.

* * *

LINDA HOPKINS . . . . . LITTLE BY LITTLE
(Brunswick) . . . . . Lonely People Do Foolish Things

Linda Hopkins' "Little By Little" (Savoy-Hill & Range†) comes across as a rousing, rollicking number belted in powerful style by this blues songstress. "Lonely People Do Foolish Things" (Valencia) changes pace with a restrained torch ballad, also packing a strong punch.*

* * *

PATSY CLINE . . . . . FADED LOVE
(Decca) . . . . . Blue Moon of Kentucky

Patsy Cline's "Faded Love" (Bob Wills†) gives the late country songstress a good ballad with a familiar type of lyric which gets fresh values out of a simple, effective delivery. "Blue Moon of Kentucky" (Peer International†) is a routine idea with doubtful pop chances.

* * *

BARBARA LEWIS . . . . . STRAIGHTEN UP YOUR HEART
(Atlantic) . . . . . If You Love Her

Barbara Lewis' "Straighten Up Your Heart" (McLaughlin†) is a standout ballad slice by a fine young songstress with a distinctive style which is right down the contemporary groove. "If You Love Her" (McLaughlin†) is another arresting ballad entry with good chances.

* * *

EILEEN BARTON . . . . . THE EARTH STOOD STILL
(20th Century-Fox) . . . . . Patty Cake-Patty Cake

Eileen Barton's "The Earth Stood Still" (Hollyhill) shapes up as an offbeat ballad with a lyric that'll draw the teenagers via this unusual arrangement. It gives this songstress a chance to come back into the disk sweepstakes. "Patty-Patty Cake" (Hollyhill*) reverts to the novelty groove which this songstress handles very well.*

* * *

THE BELLSHANNY MEN
BILLY DON'T PLAY THE BANJO
(Contempo) . . . . . Hi Ro Je Rum

The Bellshanny Men's "Billy Don't Play The Banjo" (Cherrybell) introduces a new folksinging quintet with a tragic folk saga which could catch on big. "Hi Ro Je Rum" (Genl*) is a bright up-tempo version of a familiar traditional number.* — *Herm.*

*ASCAP. †BMI.

DISKERIES' BIG TUNER STAKE

Music Dealers Buoyant at NAMM Meet Despite Chide on Sales Policies

Chicago, July 30.

Music merchandisers left last week's July 20-25 annual National Assn. of Music Merchants confab in a buoyant mood despite a scolding in re their retailing methods by ad exec E. B. Weiss and an admonotion from a Federal Communications Commissioner that UHF is just around the video corner and will require special distribution and servicing. Attendance at the parley was 130,000, up 32% from last year.

What made the music seller particularly happy was an exchange of information that brought out that home music instruments are fast replacing Scrabble and Mah Jong as leisure-time lures for Americans.

Bongo drum sales are booming, the folk music trend is boosting guitar sales to their highest levels, and electric organs are heading for another smash year and will probably account for the largest single dollar segment in the industry. (Nearly twice as many pianos were sold last year than organs, but the organs average about three times the price of a piano.)

Major Improvements

Not a great many radically new instruments were shown at the convention, but there were major technical improvements in nearly all fields. Among the new items at the show were a miniaturized transistor radio so small that it can fit into a vest pocket, a tape recorder (Roberts Electronics) which can play hi-fi music at the slow speed of 1-7-8 inches per second, and a metronome which beats time in three different rhythms at the same time.

Perhaps more than any previous year, a sizeable share of the show was devoted to imports, particularly Japan, Germany, Holland, and Switzerland.

Guest speaker Weiss, a frequent and vociferous critic of outmoded selling methods, gave cold comfort to the music men despite the positive profit prospects. He said that a poll of those who attended the convention showed that 90% came to see the new merchandise and only 10% gave new merchandising methods as their reason for coming.

"In an age in which cultural progress is in a stage of explosive growth," he emphasized, "you continue to live, think and function within the brassy, irresponsible traditions of Tin Pan Alley."

Urges Industry 'Czar'

He advocated a "total industry" concept, with a "czar" at the top and a top-level association that would bring unity, grand strategy and statesmanship to the industry. He asserted that the supreme council shoud expand the role that business corpoations play as music angels in civic symphony orchestras, cultural centres, community orchestras, amateur bands and musicales.

Weiss also urged that the music

(Continued on page 94)

Cameo-Parkway 6-Mos. Net Ending June 30 Dips To $422,640, Down 20%

Cameo-Parkway Records' sales dropped 33% and earnings declined 20% for the sixmonth period ending June 30, 1963. The label declared its fourth quarterly divident last week of 10c per share to stockholders of record Aug. 15, payable Sept. 10.

According to Bernie Lowe, C-P president, sales and earnings fell because 1962 was an unusually good year for the company due to the popularity of Twist records. The Twist disks accounted for 52% of Cameo's sales during the first six months of '62, as compared to only 4% in '63.

Sales for '63 were $2,588,062. The '62 figure was $3,896,341. Net profit for '63 was $422,640 compared with $530,431 of the previous year. Earnings per share for '63 were 70c and for '62, 88c.

'Heart in Frisco' Album Nabs Bennett Gold Disk

Tony Bennet has copped a gold record award for his LP, "I Left My Heart In San Francisco." A gold record, as certified by the Record Industry Assn. of America, marks a sales rackup of $1,000,000.

The LP was released by Columbia Records in July, 1962. The title song of the album was initially released as a single and copped two Grammy awards from the National Academy of Recording Arts & Sciences (NARAS). Presentations were made to Bennett for "Record of the Year" and "Best Solo Vocal Performance—Male."

Juke Exemption Repealer Facing Battle in House

Washington, July 30.

The jukebox exemption repealer bill has been cleared by the House Judiciary Committee and now goes to the House floor where in the words of one of its backers it faces "one hell of a battle."

Meeting in closed session, the Judiciary Committee approved the bill by a 19-13 vote which cut across party lines. A motion to send the bill back to the Copyright Subcommittee was defeated by voice vote.

Reversing predictions and history, the full committee adopted the subcommittee's recommendation to pass the repealer bill of Rep. Emanuel Celler (D.-N.Y.) The measure exempts owners of businesses where jukes are installed from infringement penalties.

The subcommittee in June unexpectedly approved repealing the 1909 exemption, its decision apparently hinging on the turnabout of its chairman Rep. Edwin Willis (D.-La.) who had earlier backed compromise legislation.

The House battle will in large part hinges on Willis' ability and willingness to lineup fellow Southerners for the legislation. To date Willis hasn't been overly enthusiastic for repeal, regarding it instead as the easiest way out of the juke imbroglio.

Joining Willis in the House fight will be Celler, responsible for lining up Democrats, and Rep. John Lindsay (R.-N.Y.), who will attempt to garner Republican support for the measure.

BERNIE SOLOMON BUYS COUNTERPOINT DISKERY

Bernard C. Solomon has taken over Counterpoint Records, a Coast label. In revamping the Counterpoint operation, he has acquired the complete catalog of the Esoteric label and plans to be closely associated with Everest Records, which he also owns.

His initial plans are for 14 new classical releases on the Counterpoint label which will contain the same type of material as has appeared under the Counterpoint banner in the past.

Included in the new releases will be the Sistine Choir of the Vatican with Sacred Religious Music, French contemporary music with Milhaud and Poulenc conducting some of their own works, a baroque music concert featuring works by Vivaldi, Marcello and Quantz and premiere releases of certain works by Mozart, Telemann, Haydn and Bartok.

In addition, Counterpoint has added the Dessoff Choirs of New York and the Vocal Arts Ensemble to its roster.

$2,097,000 RIDING ON 8 MUSICALS

By MIKE GROSS

Although two of Columbia Records' top diskers, Barbra Streisand and Steve Lawrence, are set for starring assignments in Broadway legituners this coming season, the label will only have one of them in the groove for the original cast album workover. It has Lawrence in "What Makes Sammy Run?" but it has lost Miss Streisand to Capitol Records for "Funny Girl."

Miss Streisand, who signed with Columbia last year had an "out" clause for the original cast album of "Funny Girl," which was in the preparation stage then. She hit the disk bigtime with her first LP for Col and her followup album is scheduled for release in September.

Capitol moved in on "Funny Girl" with an investment in the show. Although Cap's stake was not revealed, it's understood that the show's producers, David Merrick and Ray Stark, were looking for half the angeling from a diskery which would bring Capitol's ante to at least $200,000.

(Some five diskeries, either on their own or through associated companies, will have $2,097,000 riding on eight musicals projected over the upcoming season.)

"Funny Girl," which is based on the early life of Fanny Brice, has a score by Jule Styne and Bob Merrill. The newly-formed Chappell-Styne firm will publish the score. Book for the tuner is by Isobel Lennart, and Bob Fosse will handle the direction and choreography. The show is scheduled to preem in New York on Feb. 13 at the Winter Garden.

Contractual Conflicts

Contractual conflicts are not new to the cast album field. Probably the most notable was the case of RCA Victor vs. Decca on Irving Berlin's "Call Me Madam." Victor had the original cast rights to the tuner but Decca kept the binds on its pactee, Ethel Merman, who was the show's star. Result was that Victor came out with an "original Broadway cast album" sans Miss Merman (Dinah Shore sang Miss Merman's songs in the package) and Decca issued its own "Madam" package featuring the star.

Sometimes the diskeries cooperate with each other as in the case of "Destry Rides Again." The tuner starred Andy Griffith, under contract to Capitol, and Decca had the original cast album rights. Cap gave Griffith a release to cut the "Destry" package under the Decca banner.

And, sometimes the diskeries don't cooperate—as in the case of "Oh Captain." The original cast album rights to the tuner belonged to Columbia Records but Abbe Lane, featured in the show, was under contract to Victor. Victor refused to release Miss Lane for the package, so Col cut the original cast album set without her and used Eileen Rodgers to sing Miss Lane's songs.

Put 150 G into "Sammy"

Col's acquisition of the cast album rights to "What Makes Sammy Run?" also comes through an investment in the production. The diskery has put up $150,000. Also joining in the financing of "Sammy" is Music Publishers Holding Corp., Warner Bros. music publishing combine, with a $50,000 investment. MPHC will publish the score which was written by Ervin Drake. The Budd and Stuart Schulberg adaptation will be directed by Arthur Storch, and Matt Mattox will be the choreographer. Joe Cates is producing, with Robert Weiner as coproducer.

Another Warner Bros investment on Broadway this season will be the $25,000 allotment to bring in "Spoon River Anthology." The money was put up by Pepamar Music Corp., a firm jointly owned by Warner Bros. and Peter, Paul & Mary, folk singing group on the Warner Bros. label. Columbia will do the cast set and Peter, Paul & Mary are expected to record

(Continued on page 94)

'La Hora' Ticks Off First Prize at Spanish Tunefest

Madrid, July 30.

"La Hora" (The Hour), described by lyric writer Miguel Portoles and composer Selles, as a slow rock, was awarded the 100,000 peseta ($1,700) first prize at the Fifth Spanish Song Festival in Benidorm. Jurors picked "La Hora Tiene dos Caras" (Two-Faced Moon), "Cuando y Donde" (When and How?), the Twist tune "Chavala" (Baby Girl) and "Suename" (Dream of Me) for runner-up awards.

Main song interpretation prize went to Alberto, who presented "La Hora." Fina Galicia, Rafael Mendoza and Rosalia also won trophies for song delivery. The annual three-day event, sponsored by the R.E.M. radio chain, was staged this year in the Benidorm Bull Ring. Attendance rose from 12,000 on the opening night to 20,000 for closing-night presentations at which the audience designated tune and croon victors.

Eydie-Steve-Ken's 20th Diskery Tie As Indie Prods.

GLG Productions, firm owned by Eydie Gorme, Steve Lawrence and Kenneth Greengrass, has set an indie disk production deal with 20th Century-Fox Records. The agreement also calls for Lawrence to produce an album and singles. The singer is currently tied to Columbia Records but the indie disk production deal won't affect his performer status there.

The first GLG property to go into the 20th hopper is the soundtrack album of the Embassy pic, "Light Fantastic." The score for the pic was written by Joe Liebman, exec veepee at Macy's-Bamberger's, and is being published by GLG's Mayana Music, an ASCAP affil. Pic is scheduled for release in September.

Also on GLG's agenda for the 20th label are singles by Ron Murphy; a baseball album by ex-ballplayer-sportscaster Joe Garagiola, and an LP by Mayo Muir, who recently bowed on the United Artists label in a hootenanny LP with The Highwaymen.

On GLG's real estate end, the firm is readying for the opening of its Kings Alley Hotel in St. Croix, Virgin Islands, which is set for Aug. 15.

Meantime, Miss Gorme and Lawrence are continuing their performing activities. They open today (Wed.) at the Sands in Las Vegas.

RETIRED BEN SELVIN BUSIER THAN EVER

In retirement, Ben Selvin reports that he's busier than ever. He's just taken over as sole selling agency and U. S. distributor for the Chappell Recorded Music Library and set up Ben Selvin Music Ltd. in London with Chappell. He's also continuing as consultant to Top O' The Fair at the N. Y. World's Fair and with his real estate activities in Long Island and Pennsylvania.

Selvin, who hit RCA Victor's retirement age of 65 last April, left the company after a 10-year hitch with its custom record division. He had been in the music/record business over 58 years as violinist, bandleader, radio director, professional manager and recording manager.

His music/record biz career was marked in the Congressional Record on April 2 when Congressman Stevan B. Derounian read Selvin's bio into the Record.

Orch Leaders of Greater N. Y. Bids For Harmony with AFM & Local 802

The Orchestra Leaders of Greater N. Y. is waving an olive branch in front of the American Federation of Musicians and Local 802 as a step to avoid a new legal onslaught in the fall. The orch association has sent out a 17-point document to the officers of 683 AFM locals across the country asking for a "peace conference" in lieu of court action.

The document points out that the high cost of litigation could be avoided if the union officers and attorneys "sit down with us to discuss ways and means to make law suits unnecessary by correcting intra-union abuses, by the union to the sound policy of collective bargaining concerning wages, working conditions and all the related problems of the musical industry."

The association warns that if there is no peace move there will be additional court challenges. The group also asserts that this time the AFM and New York's Local 802, in particular, will be attacked by the bandleaders for alleged price fixing, restraining competition by conspiracy and otherwise violating Federal antitrust statutes.

So far the union has been taking a court beating on the issues. Among them are: 1) The illegality of the 802 single engagement plan; 2) the illegality of the 10% traveling surcharge; 3) the illegality of 802's 1½% tax; 4) the status of leaders as actual employers; 5) the fraudulent character of 802's "Form B Contract"; 6) the illegality of 802's expulsion of sideman Milton Farowitz for publicity assailing the now-illegal taxes in a circular; and 7) the illegality of interference by the AFM and 802 with the engagement of orch leader Angie Bond by the Metropole Cafe (N. Y.).

According to the document, all the orchestra leaders want is "to be recognized as employers, to have the union agree to barga collectively with them, to have established contracts, and to have the AFM and its affiliates call off the harassment and economic boycott that have been aimed at all orchestra leaders in recent years."

Because many local union officials are on vacation now, the orchestra leaders have agreed to extend their deadline for replies another 10 days or two weeks before ordering their attorney to proceed with the antitrust actions and other court cases.

BG's Impresario Debut Toots Up $15,000 for His Hometown, Stamford, Ct.

Stamford, Conn., July 30.

"Benny Goodman Presents," marking BG's debut as impresario-performer, went into the books last week a top combination of showmanship, musicianship and hometown citizenship.

With the Stamford Museum and Nature Center as beneficiary, Stamford squire Goodman set up a series of four concerts at 970-seat Rippowam High School presenting a succession of guest names appearing on a reciprocal basis—Isaac Stern, Rudolf Serkin and his pianist son Peter, Morton Gould, the Berkshire Quartet, Dave Brubeck Quartet, harpist Marcel Grandjany, trumpeter Bobby Hackett and soprano Benita Valente.

With a $4.50 top for single concerts, the gross—two of the attractions required extra seating on the stage—topped $15,000, which is shared by the museum and the non-profit Rockrimmon Festival Foundation.

Goodman, who says he arranged the concerts as a way of focusing the area's interest in good music, stated he's so pleased with the initial experience that he's looking forward to an encore.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	17	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
2	3	29	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
3	2	22	**LAWRENCE OF ARABIA** (Colpix) **Soundtrack** (CP 514)
4	5	91	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
5	4	17	**HOW THE WEST WAS WON** (MGM) **Soundtrack** (1E5)
6	7	6	**CLEOPATRA** (20th Fox) **Original Sound Track** (FXG 5008)
7	6	18	**TONY BENNETT** (Columbia) **I Wanna Be Around** (CL 2000)
8	8	11	**BEACH BOYS** (Capitol) **Surfin' U. S. A.** (T 1890)
9	20	14	**BYE BYE BIRDIE** (Victor) **Soundtrack** (Loc 1081)
10	17	62	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
11	12	3	**NAT KING COLE** (Capitol) **Lazy, Crazy Days of Summer** (T 1932)
12	18	5	**JAMES BROWN** (King) **James Brown Show** (826)
13	16	15	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2007)
14	11	16	**JOHNNY MATHIS** (Columbia) **Newest Hits** (CL 2016)
15	28	5	**FRANK SINATRA** (Reprise) **Concert Sinatra** (R 1009)
16	13	6	**AL MARTINO** (Capitol) **I Love You Because** (T 1914)
17	10	6	**KYU SAKAMOTO** (Capitol) **Sukiyaki & Other Japanese Hits** (T 10349)
18	40	3	**BILLY VAUGHN** (Dot) **Sukiyaki & 11 Hawaiian Hits** (DLP 3523)
19	22	6	**HENRY MANCINI** (Victor) **Uniquely Mancini** (LPM 2692)
20	9	18	**KINGSTON TRIO** (Capitol) **Kingston Trio No. 16** (T 1871)
21	19	2	**VARIOUS ARTISTS** (Capitol) **Shut Down** (T 1918)
22	26	16	**NANCY WILSON** (Capitol) **Broadway My Way** (T 1828)
23	29	2	**LITTLE STEVIE WONDER** (Tamla) **12 Yr. Old Genius** (240)
24	14	27	**HENRY MANCINI** (Victor) **Our Man in Hollywood** (LPM 2604)
25	15	52	**TONY BENNETT** (Columbia) **I Left My Heart in San Francisco** (CL 1869)
26	21	9	**NEW CHRISTY MINSTRELS** (Columbia) **Tall Tales** (CL 2017)
27	27	15	**ROBERT GOULET** (Columbia) **Wonderful World of Love** (CL 1993)
28	23	29	**ROBERT GOULET** (Columbia) **Sincerely Yours** (CL 1931)
29	30	9	**SMOTHERS BROS.** (Mercury) **Think Ethnic** (MG 30777)
30	33	3	**PERCY FAITH** (Columbia) **Themes for Young Lovers** (CL 2023)
31	25	5	**BOSTON POPS** (Victor) **Stardust** (LM 2670)
32	36	13	**STEVE ALLEN** (Dot) **Gravy Waltz** (DLP 3515)
33	—	1	**FERRANTE & TEICHER** (UA) **Themes From Cleopatra** (UAR 3290)
34	—	1	**DEL SHANNON** (Big Top) **Little Town Flirt** (12-1308)
35	45	58	**KINGSTON TRIO** (Capitol) **Best of Kingston Trio** (T 1705)
36	—	1	**HARRY BELAFONTE** (Victor) **Streets I Have Walked** (LPM 2695)
37	46	21	**JOAN BAEZ** (Vanguard) **Baez in Concert** (VRS 9112)
38	47	20	**ROY ORBISON** (Monument) **Greatest Hits** (M 8000)
39	34	15	**LAWRENCE WELK** (Dot) **Early 1963 Hits** (DLP 3510)
40	39	6	**SHE LOVES ME** (MGM) **Original Cast** (E 41180)
41	41	17	**PETER NERO** (Victor) **Hail the Conquering Nero** (LPM 3638)
42	31	6	**THE VENTURES** (Dolton) **Surfing** (BLX 2022)
43	32	3	**TOVARICH** (Capitol) **Original Cast** (TAO 1940)
44	42	11	**JIMMY SMITH** (Verve) **Hobo Flats** (V 8544)
45	43	8	**JOAN BAEZ** (Vanguard) **Vol. II** (VRS 9094)
46	38	8	**CHANTAYS** (Dot) **Pipeline** (3516)
47	37	15	**ELVIS PRESLEY** (Victor) **Happened at World's Fair** (LPM 2697)
47	49	8	**ANDRE KOSTALANETZ** (Columbia) **Wonderful World of Opera** (CL 1995)
49	44	10	**VAUGHN MEADER** (Cadence) **First Family, Vol II** (CLP 3065)
50	48	4	**LAWRENCE WELK** (Dot) **Bubbles in the Wine** (DLP 3489)

Tuner Stake

Continued from page 93

some of the "Spoon River" songs on the WB label.

"Spoon River," a play adapted from Edgar Lee Masters' book, has folk songs by Naomi Caryl Hirschorn and Charles Aidman. Latter also adapted the book, is the show's director and a member of the cast. Cates and Weiner are producing this one, too.

Col's $150,000 "Sammy" investment is its second angeling fling of the season. The other is a $375,000 stake (with a provision for a 20% overcall) in Meredith Willson's "Here's Love." Tuner, an adaptation of the 20th-Fox pic, "Miracle On 34th Street," began its out-of-town tryout Monday (29). The Broadway bow is scheduled for Oct. 3 at the Shubert Theatre. The principals include Janis Paige, Craig Stevens, Laurence Naismith and Fred Gwynne. Stuart Ostrow is producer-director; Michael Kidd is the choreographer.

CBS' 297 G 'Supper'

Another original Broadway cast album in the Columbia hopper this season will be "The Girl Who Came To Supper," a musicalization of "The Sleeping Prince" by Noel Coward (score) and Harry Kurnitz (book). Col is getting the album rights by virtue of $297,000 investment (in the $450,000 budget) by its parent company, CBS. It's recalled that Columbia got the cast rights to "My Fair Lady," which turned out to be 3,500,000-plus LP seller, through CBS' investment in the production.

"Supper" is being produced by Herman Levin, who also produced "Lady." In the leads are Jose Ferrer and Florence Henderson. The show goes into rehearsal Aug. 13.

RCA Victor, meantime, is already at work on three musical properties for the coming season. They are the Mary Martin starrer, "Jennie," with a score by Howard Dietz & Arthur Schwartz; Rick Besoyan's "The Student Gypsy" and "One Hundred Ten In The Shade," the musicalization of 'The Rainmaker" with a score by Tom Jones & Harvey Schmidt. Andy Wiswell, who recently joined Victor's artists & repertoire staff, is in Boston this week to lay the groundwork for the grooving of "Jennie."

ABC-Paramount is also in the original cast album sweepstakes this season with three legituners. They are "A Girl To Remember," "The Ghost Goes West" and "Mrs. A." The three tuners are going to ABC-Par through a $1,000,000 investment by its parent company, American Broadcasting-Paramount Theatres, in On-Stage Productions, the Lester Osterman-Jule Styne firm.

"Zenda," the Alfred Drake starrer which opens in L.A. Aug. 5, is still up for grabs. It's expected to be on the road 15 weeks before its Broadway bow so the diskeries are taking a wait-and-see attitude. The tuner is an adaptation of "The Prisoner of Zenda" with music by Vernon Duke and lyrics by Martin Charnin, Sid Kuller and Leonard Adelson. Also open for a diskery takeover is the musicalization of "The Matchmaker" by Jerry Herman and Michael Stewart. It's scheduled for an out-of-town tryout in late fall.

Music Dealers

Continued from page 93

industry takes a positive hand in establishing music instruction standards, in stimulating research in electronic music, and in leading television from the "abyss of the moronic" to its "grand cultural destiny." He also recommended industry scholarships to talented young musicians, and said that the area of senior citizens was virtually untapped as a market.

Finally, he said, the small independent music merchant will inevitably be squeezed out by the chains and manufacturer - owned outlets. He recommended that the indie stores band together in co-ops. "The independent retailer in mass-consumed lines must become a giant retailer," he stressed. "He can acquire that stature only by surrendering most of his status as an independent."

Eldred S. Byerly of Peoria, Ill., was elected president for the coming year, F. D. Streep Jr. of Orlando, Fla., was named veepee, Charles M. Faulhaber of Madison, Wisc., was tapped for secretary, and Robert J. McDowell of St. Louis was elected treasurer.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	7	**EASIER SAID THAN DONE** **Essex**	Roulette
2	5	5	**FINGERTIPS** **Little Stevie Wonder**	Tamla
3	2	7	**SURF CITY** **Jan & Dean**	Liberty
4	8	3	**DEVIL IN DISGUISE** **Elvis Presley**	Victor
5	3	8	**SO MUCH IN LOVE** **Tymes**	Parkway
6	7	5	**WIPE OUT** **Surfaris**	Dot
7	4	7	**MEMPHIS** **Lonnie Mack**	Fraternity
8	6	8	**TIE ME KANGAROO DOWN** **Rolf Harris**	Epic
9	15	3	**BLOWING IN THE WIND** **Peter, Paul & Mary**	Warner Bros.
10	12	3	**JUDY'S TURN TO CRY** **Leslie Gore**	Mercury
11	13	5	**JUST ONE LOOK** **Doris Troy**	Atlantic
12	9	11	**BLUE ON BLUE** **Bobby Vinton**	Epic
13	22	3	**CANDY GIRL** **Four Seasons**	Vee Jay
14	10	7	**NOT ME** **Orlons**	Cameo
15	20	8	**RING OF FIRE** **Johnny Cash**	Columbia
16	18	8	**ABILENE** **George Hamilton IV**	RCA
17	14	13	**SUKIYAKI** **Kyu Sakamoto**	Capitol
18	19	5	**HOPELESS** **Andy Williams**	Columbia
19	28	2	**TILL THEN** **Classics**	Musicnote
20	11	7	**ONE FINE DAY** **Chiffons**	Laurie
21	25	2	**MY WHOLE WORLD IS FALLING DOWN** **Brenda Lee**	Decca
22	26	5	**DETROIT CITY** **Bobby Bare**	Liberty
23	—	1	**GREEN GREEN** **New Christy Minstrels**	Columbia
24	30	11	**SWINGIN' ON A STAR** **Big Dee Irwin**	Dimension
25	34	3	**DENISE** **Randy & The Raindrops**	Rust
26	39	2	**DANKE SCHOEN** **Wayne Newton**	Capitol
27	23	8	**PRIDE AND JOY** **Marvin Gaye**	Tamla
28	36	3	**I WONDER** **Brenda Lee**	Decca
29	29	2	**MOCKINGBIRD** **Inez Foxx**	Symbol
30	38	3	**TIPS OF MY FINGERS** **Roy Clark**	Capitol
31	47	3	**HOOTENANNY** **Glencoves**	Select
32	—	1	**MORE** **Kai Winding**	Verve
33	16	11	**IT'S MY PARTY** **Leslie Gore**	Mercury
34	—	1	**TRUE LOVE NEVER RUNS SMOOTH** **Gene Pitney**	Musicore
35	17	20	**HELLO STRANGER** **Barbara Lewis**	Atlantic
36	24	3	**SIX DAY ON THE ROAD** **Dave Dudley**	Golden Wing
37	27	2	**WITHOUT LOVE** **Ray Charles**	ABC
38	44	2	**I WILL LOVE YOU** **Richard Chamberlain**	MGM
39	35	5	**NO ONE** **Ray Charles**	ABC-Par
40	—	1	**LUCKY LIPS** **Cliff Richard**	Epic
41	—	1	**HEY GIRL** **Freddie Scott**	Colpix
42	21	5	**HARRY THE HAIRY APE** **Ray Stevens**	Mercury
43	33	11	**LAZY CRAZY, DAYS OF SUMMER** **Nat King Cole**	Capitol
44	—	1	**I, WHO HAVE NOTHING** **Ben E. King**	Atco
45	—	1	**LOVERS MEDLEY** **Marcy Jo-Eddie Rambeau**	Swan
46	—	1	**GUILTY** **Jim Reeves**	Victor
47	31	4	**MY TRUE CONFESSION** **Brook Benton**	Mercury
48	32	15	**STILL** **Bill Anderson**	Decca
49	46	7	**STRING ALONG** **Rick Nelson**	Decca
50	40	2	**BE TRUE TO YOURSELF** **Bobby Vee**	Liberty

CHI TOOTERS' RACIAL DISCORD

Montreal's 3d Annual Jazz Fest Rolls Aug. 12 With Solid B.O. Take

Montreal, July 30.

Jazz purists will have a field day here Aug. 12-15 with a series of concerts featuring combos from the U. S., Europe and Montreal. Series' formal name is the Third Annual Jazz Festival, which is part of the Montreal Festivals, now in its 28th season and running almost the entire month of August. All performances will be at Loew's Theatre, and indications point to a solid boxoffice.

Fest will kick off Monday, Aug. 12, with Art Blakey & the Jazz Messengers. There'll be two performances at 6:15 and 9:15 p.m. Tuesday, with the Rene Thomas Trio and the Blakey group in the early concert and Lee Gagnon's orch with vocalist Carmen McRae in the later concert.

Wednesday will feature the Rene Thomas Trio and the Duke Ellington Orch at 6:15, with Ellington repeating in the 9:15 spot. Thursday's early show will have the Nick Ayoub Quintet and the J. J. Johnson Quartet, and at 9:15 there'll be the Pierre Leduc Trio, Coleman Hawkins and the Martial Solal Trio.

Most significant about this jazz fest is not only the manner in which it has become a fave of Montreal's cultural milieu, but perhaps more important that the membership of the planning committee is made up of top-level members of outfits like the Canadian Broadcasting Corp., who often have been accused of thinking more in terms of longhair than crewcut.

No question now that jazz in its relatively "pure" form has become part of the "in" culture for that milieu of avant garde which feels that modern music—progressive or otherwise—is a necessary part of a program such as that organized by the more conservative Montreal Festivals Society whose sense of experimentation had previously been disciplined by the fear of b.o. flops.

However, now that the Society's Film Festival has proved itself, and in the previous two years, the jazz fest ditto, it looks now that the musical modernists will have no difficulty in selling this kind of attraction in the years to come.

Nat King Cole, on Scot 1-Nighter Tour, Would Ride That 'Freedom Bus'

Glasgow, July 30.

Nat King Cole, on a two-show one-nighter at the 3,000-seat Odeon Theatre here, praised the Hollywood actors' plan for a "freedom bus" into America's Deep South.

Emphasizing he would be willing to join such a bus, the singer said: "I have read about the plan by Marlon Brando and several other Hollywood personalities to take a bus into the South to help break the segregation prejudice.

"I am prepared to do my bit. Brando is a guy who is going out for what he believes and, obviously, for what I believe."

Singer, accompanied by the Ted Heath orch, gave two 85-minute performances, and scored with his polished repertoire, being joined at end of second-house act by fans from the audience.

Promoter of the 10-city concert tour, Vic Lewis, said: "I have been very disappointed by the Glasgow response. I didn't realize this was the Glasgow Fair holidays. Out of a possible two-show audience of 6,000, we have only got 4,000, and I have lost more than $3,000 on the visit."

IRV TRENCHER TO 20TH-FOX

Irving Trencher has joined 20th Century-Fox Records as sales manager.

Trencher came into the music business about 10 years ago and has held sales and promotion posts with Top Rank, MGM, and most recently, Mercury Records.

German Disk Best Sellers

Frankfurt, July 30.

Blame It On Bossa Nova (Telefunken) ..... Manuela
Wini Wini ..... Tamoures (Polydor)
When Evening Comes (Polydor) ..... Alexander
Youth Come Back ..... Freddy (Polydor)
Treasure in Silver Lake (Polydor) ..... Terzett
Kiss Me Quick ..... Presley (RCA)
Barcarole in Night ..... Francis (MGM)
Buy Myself Tyrol Hat ..... Mo (Decca)
If I Were a Cowboy ..... Lauer (Polydor)
Peppino ..... Torriani (Decca)

Resort's Curfew After PP&M Riot

Old Orchard Beach, Me. July 30.

The town fathers slapped a 10 p.m. curfew for beach parties at this resort town after a hootenanny which saw more than 500 young enthusiasts create a small riot here July 20.

It all started following a sellout performance by Peter, Paul & Mary at the Palace Ballroom. When their last show was completed most of the audience flowed out onto the nearby beach for the impromptu festival. Nearby residents called the police and the exhuberant folksingophiles were hustled off.

NAT'L CONCERT MANS ITS GOTHAM RAMPARTS

National Concert & Artists Corp. and its Civic Concerts Service are not united in a Manhattan office. This completes the decision to abandon the impossible idea of using Evanston, Illinois as headquarters for a concert service.

NCAC had been sliding in recent years, under and after Luben Vichy, the Met singer who became its owner for a time. He in turn sold to Summy-Birchard, a music and text book publishing house headed by David K. Sengstack.

Fran Fitzpatrick White is now general manager of the NCAC in N.Y., Jule Foster is Director of Civic. Muriel Francis, who long held the N.Y. fort alone as artists manager, continues in that role with Walter Price as aide.

Field Personnel includes Roy Williams as Chief Concert Consultant, Benita Shields, Ruth Riggs and Janet Sprout.

Navajos' Oil Wampum Building 350G Aud

Albuquerque, July 30.

Officials of the Navajo Indian tribe last weekend broke ground in Shiprock, Ariz., on a giant community center, which will feature concert auditorium, bowling alley and swimming pool, among other things.

Navajo Tribe, located in the four corners area of New Mexico, Arizona, Utah and Colorado, has become wealthy following discovery of oil on the reservation in recent years.

This has resulted in the Navajos acquiring more of the white man's culture. In recent seasons, tribe officials booked such names as Liberace, Mahalia Jackson and Guy Lombardo in their old community centre.

New facility will be built in phases. First portion, to cost $350,000, will include the auditorium seating 3,100 persons. Construction has already started.

NEGRO LOCAL 208 WON'T INTEGRATE

By MORRY ROTH

Chicago, July 30.

Racial integration of the two Chi musicians locals, which appeared to be a certainty three months ago, has mired down in bog of counter-accusations, with vested financial interests the primary problem and some implications of black nationalism on the part of Negro Local 208.

In a reversal of the usual pattern, it is Local 208 that is dragging its heels, and the big (and predominantly white) Local 10 that is pressing for a merger. Barney Richards, Local 10 prexy since the first of the year, is, to risk a pun, finding that the issues in segregation are not all black and white.

(Chicago is the only one of the three major music centres with separate union locals: New York has been integrated for several decades and Los Angeles for more than 10 years.)

The issue first came into sharp focus about three months ago when 100 members of Local 208 dramatically marched down to Local 10 headquarters and were enrolled in that formerly all-white local. Since then another 50 have joined the original 100.

The partial integration took place three months after Richards took over the prexyship of Local 10 following the 30-year reign of James C. Petrillo. Richards, who lived much of his life in a racially mixed neighborhood, and who, as a working musician, played with mixed combos, strongly believes in the merger of the two locals—for the sake of practicality if for no other reason. Petrillo had no strong feelings on the matter and was willing to let the 60-year separate-but-equal status of the two locals stand.

Dual Membership

Harry Gray, head of the Negro local, made no comment when bandleader Red Saunders spearheaded the integration by leading the parade down to Local 10 for enrollment. All of the 150 who signed with Local 10 have also maintained their membership in the Negro local.

At that time Saunders advised his group to keep their Local 208 cards and to pay dues to both locals. He advocated this, he said, so that the changees could continue to keep working iwthin the Negro body for further integration and also so that they might not lose any jobs that might come through Local 208.

Richards says that he phoned Gray shortly thereafter and asked for a conference, which took several weeks to arrange. When they finally met, Gray said that he was afraid that the Negro local's officers, professional staff and treasury would be "eaten up" by Local 10.

The Negro local has 1,300 members, 12 officers and office workers, about $350,000 in its treasury and a 31-apartment income building on Chicago's south side. Local 10 has about 30 employees, 11,000 members on its rolls, and, with some $5,000,000 in its treasury, is believed to be the richest union local in the country.

A week ago, Gray sent notices to all members of his local that it was "against the law" to belong to both locals and that dues would not be accepted from musicians known to have signed with Local 10. Richards called the national office of the American Federation of Musicians and got a letter from it that no such rule exists.

Futile Meetings

Richards and Gray met again at the national AFM convention in Miami in the spring, at which time members of the national executive board urged them to work things out. The meetings came to no avail. According to Richards, since the Miami meeting Local 208 has increasingly discriminated against the Negro musicians who joined Local 10 by passing out the

(Continued on page 96)

United Recordings Spinning Up Peak Volume Despite 'Low Overhead Boys'

By JOE X. PRICE

Hollywood, July 30.

"What's all this talk about our not collecting bills?" fumed Toni Parri, secretary-treasurer of United Recordings in Hollywood. He was referring to rumor flying for several weeks certain diskeries are not squaring off with United for use of facilities.

"This is ridiculous," Parri declared. "In the first place we maintain control of the masters. Do you think we'd allow these alleged record companies to get possession of their masters so that they could release their product at their convenience if they were into us for money?"

Citing a 60% dollar volume increase for 1963 over 1962, Parri attributes the rise chiefly to the new Las Vegas studio United opened June 15. "Business is great!" he contends. "We're having the best year in our history."

The Las Vegas division of United Recordings is a one studio operation. It can accommodate up to 40 musicians and is equipped with three echo chambers. Branch studio has facilities for editing as well as recording and can put out one, two, three and four-track balls of wax.

Vegas Plant Thriving

"It took off much faster than we'd anticipated," Parri added. "We started building the Vegas operation on May 5, and six weeks later, it opened. We've already had to send reinforcements up there —two extra engineers, Dave Rogers and Bowen David."

Some of the more luminous lacquer lights that have already utilized the new Las Vegas facility have been Paul Anka, Liberace, the De Castro Sisters and, skedded to cut this week, Johnny Mathis.

"We feel the Las Vegas market has tremendous potential because of the amount of talent there," Parri avers. But even without the Vegas operation, he figures there would have been "about a 15% dollar volume increase over 1962, anyway; business is good."

Comparing the Hollywood recording picture against that of New York, Parri asserts "the one thing we lag behind in here as against New York is the lack of national advertising agencies. Most recording for the national accounts is done in New York.

"However, as far as the record business in general is concerned, I think we can fairly well match what they put out in New York. Don't forget, out here you have Capitol, Dot and Liberty to name a few. These are fast growing companies which don't do a thing out of New York. Actually, the only majors that we haven't done any recording for are Columbia and RCA.

Even Sinatra

"And don't forget Sinatra's outfit,

(Continued on page 96)

British Disk Best Sellers

London, July 30.

Confessin' ..... Ifield (Columbia)
Devil In Disguise ..... Presley (RCA)
I Like It ..... Pacemakers (Columbia)
Atlantis ..... Shadows (Columbia)
Da Doo Ron Ron .... Crystals (London)
Sweets For My Sweet ..... (Pye) Searchers
Twist And Shout .. Tremeloes (Decca)
Chains From Heart .. Charles (HMV)
Deck of Cards .. Martindale (London)
It's My Party Gore (Mercury)

Troubador Shifts Hqtrs. to Florida

Troubador Productions, concert-producing organiaztion, has closed its New York offices and will now operate exclusively from its Florida office in Orlando. The firm is headed by Peter Rachtman.

On Troubador's schedule now is a hootenanny package featuring The Highwaymen to be presented in Jacksonville, Orlando and Tampa Aug. 2-3-4. Also planned for the coming year is a subscription series of four Broadway road shows which are touring under the auspices of National Performing Arts in New York. The shows will include "A Funny Thing Happened On The Way To The Forum," "Camelot," "A Thousand Clowns," plus one other show as yet undecided.

In addition, Troubador will again present a large number of dates with the Dave Brubeck Quartet including four in Florida, approximately 10 more in major southern cities, and a return to NY.'s Carnegie Hall in the spring. Firm also plans to present "Brother" Dave Gardner on a string of college dates in the fall.

Alan Avdoyan, who had coordinated much of the promotion in Troubador's earlier Florida shows, has joined the organization on a full-time basis and will handle the advance work and promotion for its upcoming schedule.

HARVE PRESNELL TO MGM ON 1-YR. DEAL

Harve Presnell, who will recreate his Broadway role in the Metro filmusical, "The Unsinkable Molly Brown," has been signed to a disk deal by MGM Records. It's a one-year term with two-year options.

Presnell wound up recording sessions for his first MGM LP in New York last week. The package, which will be called "World's Greatest Love Songs," was cut under the supervision of Henri Rene. Presnell also expects to cut pop singles and some LP's in the classical field during his tenure at MGM.

In addition to the original Broadway cast album of "The Unsinkable Molly Brown" for Capitol, Presnell has been on disks as featured singer with the Roger Wagner Chorale, also on Capitol, and on "Carmina Burana" with Eugene Ormandy and the Philadelphia Orchestra for Columbia Records.

The soundtrack album of "Molly Brown" will be in MGM's hopper.

Sam Fox's Japan Tiein

Sam Fox Publishing Co. has tied in with Kusano Music Inc. for exclusive representation in Japan. Kusano is now preparing for publication and exploitation of Fox copyrights in the popular standard and educational areas.

14 Philly Batoners Form Central Booking Combine With Key City Branches

Philadelphia, July 30.

Music Associates Inc., a combine of 14 Philadelphia area bandsmen, has been formed by maestroes Bobby Roberts and Jay Jerome, two of the town's vet batoneers. Group will specialize in music for parties and functions, but plans to expand into field of act and revues.

Marty Portnoy is a partner in the organization, which is setting up branches in Pittsburgh, Baltimore and Washington. In addition to Roberts, Jerome and Portnoy, orch leaders include Eddie De Luca, Jackie Gold, Stu Harris, Buddy Herman, Lou King, Ronnie Lewis, Len Martin, Joe Scott, Eddie Shaw, Eddie Silk and Mel Star.

"The idea is to give the area one big central source of music and entertainment. We're going into the party business with both feet," Roberts explained. "But while the bookings will be handled through one office, each band retains its own trade name and identity as a competitor with the others."

On the Upbeat

New York

Joe Sherman & George David Weiss, new songwriting team, have been signed by United Artists' **Mike Stewart** to write the song for the forthcoming pic, "Toys in The Attic." Team also wrote "That Sunday—That Summer," which is being pulled out of **Nat King Cole's** current Capitol LP for a singles push . . . **Dick Dale,** Coast surfer on the Capitol label, makes his first eastern appearance with a two-weeker at the Rainbow Club, Wildwood, N. J., starting Friday (2) . . . **Bob Wright,** who does the Kent cigaret commercials on tv, will do a week (Aug. 4-10) in "The Merry Widow" at the Pittsburgh Civic Aud. . . . **Duke Niles** peddled his master of the Village Dandies' "Washington Square" and "Turkish Delight" to Epic Records.

Bernie Wayne & Marvin Moore penned two songs for the upcoming Metro pic to costar **Elvis Presley** and **Ann-Margret** . . . **Eric Stevens** is singing nightly at The Sulky in Westbury (L. I.) opposite the Roosevelt Raceway. **Jim Gallis** handles the pianistics . . . **Mack David & Jerry Livingston** will write three songs for Sinatra Enterprises' pic "For Those Who Think Young" . . . **Neil Sedaka,** who is now touring Italy, received a gold disk for his Italian language platter "La Tirza Luna," which sold more than 750,000 copies . . . **Tony Bennett** set for a gig at the Concord in the Catskills on Aug. 17 . . . **Teri Thornton** will make a return appearance at the Lock Ledge Inn Aug. 9 for two weeks . . . Hickory Records has set three new distributors: Summit in Chicago; Affiliated in Newark, and Chips in Philadelphia.

Veteran composer **Rudolf Friml** (age 83) returned to the U.S. Saturday (27) aboard The Independence after a tour for the State Dept. . . . **Brian Hyland** on a southern promotion trek for his ABC - Paramount disking "I'm Afraid To Go Home" . . . **Johnny Tillotson** out on a 20-city tour for his Cadence slice of "You Can Never Stop Me Loving You" . . . **Panchito,** Latino orch leader, begins a four-weeker at Roseland Dance City on Aug. 6 . . . The **Woody Herman** band, which recently appeared on Parade, Canadian Broadcasting Corp. variety show, will return to Canada on Sept. 16 for a one-hour appearance on the French language network of the CBC . . . **Nelson Riddle** has been set to do the musical arrangements and background for Screen Gems' "Redigo" series . . . **Murray** ("**Murray The K**") **Kaufman,** WINS disk jockey, voted "Nunber One Disk Jockey" in a national contest conducted by the Hortex Co. of San Antonio.

Personal manager **John Levy,** currently touring in Japan with client **Cannonball Adderley,** establishing a Tokyo office . . . **The Steve Lacy Quartet** now at Phase 2, Greenwich Village coffee house . . . **Vincent Caron,** Ottawa high-school teacher who has sung on RCA Victor's Canadian label, cut four sides for the U. S. label in Nashville backed by **Louis Innis Orch.** . . . **Lionel Hampton** set for the benefit "Convention Ball" presented Aug. 5 by The Knights of St. Peter Claver in Indianapolis where the International Missionary Order is holding its annual convention . . . **Vi Ill Jordan** into Steel Pier, Atlantic City, Aug. 11 and goes to Toronto Aug. 18 for a tv stint.

London

The Shadows, instrumental group, penning title number for new British comedy pic, "French Dressing" . . . Pye released the "Sammy Davis Jr. Salutes the London Palladium" album . . . Illustrative of the new power of the "Merseyside beat," ABC-TV's "Lucky Stars" show," devoted entirely to the beat boys from Liverpool, soared to fourth place in the ratings chart, and was seen in 6,000,000-plus homes . . . Singer **Bo Diddley** in next September to join the **Everly Bros.** package tour, set for a three-week stint.

Lonnie Donegan called off a 12-week tour of the U. S. because AFM nixed his group from appearances in N. Y. 'Frisco and Bermuda . . . Back at his London desk after visit to the U. S. is impresario Harold Davison who dickered with **Frank Sinatra** for a U K. tour at the end of the year . . . **Montovani** to start his eighth U. S. tour Sept. 26 following treks of Japan and Canada.

Some 12 numbers recorded by **Helen Shapiro** in Nashville last March to be released on an album in October . . . **Cliff Richard, The Shadows** and **Frank Ifeld** to film guestspots in the **Ed Sullivan** show. **Kenny Ball** expected to appear on the show this fall . . **Billy Fury,** local top popper, due for his first major foreign tour in January when he plays concert dates in France, Belgium, Holland, Germany, Sweden and Denmark.

Kingston Trio Hits Tall 36G at Forest Hills Fest

The Kingston Trio pulled in a hefty $36,000 at their Forest Hills Music Festival concert last Saturday (27) in the Stadium at Forest Hills, N. Y. More than 10,000 people were in attendance. Most seats were scaled between $1.95 and $4.95 with a few at $7.50 top.

Up next Saturday (3) at the Stadium are Ray Charles and Nina Simone.

NARAS Votes Les Brown Prexy of L.A. Chapter

Hollywood, July 30.

Orch leader **Les Brown** has been elected president of the L.A. Chapter of NARAS (National Academy of Recording Arts & Sciences) by the board of governors at its first meeting last Wednesday (24).

Also elected to office are John Scott Trotter, first veepee; Jo Stafford, second veepee; Hugh Davies, secretary; and Al Schmitt, treasurer. All serve one year terms. The board also appointed Laurindo Almeida to an additional year on the classical segment of the board. This appointment completes the move started last year to have six classical members on the board serving two-year overlapping terms.

The new officers will take office at the next regular meeting of the board next Tuesday (6).

Tin Pan Valley

By RED O'DONNELL

Nashville, Tenn. July 30.

Paul & Paula due here Sunday (4) with the Dick Clark show (Johnny Tillotson, Gene Pitney, Lou Christie, et al. are in the package) for a one-nighter and remain over for three days of Philips Record sessions.

Ken Nelson was in to supervise a Capitol waxing for Wanda Jackson, then left for Toronto and the Country Music Assn.'s quarterly meeting.

Sue Thompson moving from Las Vegas to Nashville to be nearer Hickory label for which she records, and with Acuff-Rose Talent Agency which handles her personal appearance bookings.

George Hamilton IV back from Hollywood, where he sliced his disking of "Abilene" for the "Hootenanny Hoot" film.

Record-making is coming out of the summer doldrums early: Ray Stevens and Anita Carter cut some Mercury platters Sunday (21).

Chet Atkins and Eddy Arnold back from RCA Victor meetings in White Sulphur Springs, West Va.

Columbia engineering vice president Vincent Liebler, his assistant Eric Porterfield and CBS architectural engineers Lee Hart and Jim Hadjian down from New York for look-see of firm's new building on Record Row.

Decca's Owen Bradley and Harry Silverstein winged to St. Louis for label powwows.

Forrest Hills Music signed first contract writer: Jan Crutchfield. He penned "In the Room" and "Dream Girl" which did okay for Pat Boone and Arthur Alexander, respectively. Jan's brother of Jerry Crutchfield, who is manager of Champion Music's local branch.

Faron Young slated for LP of western tv themes — "Rawhide," "Bonanza," "Ballad of Paladin," "Johnny Yuma," etc.

Chi Tooters

Continued from page 95

jobs to others. The Negro local has a sort of "hiring hall" method of distributing jobs that come through its office. Local 10 sends a directory of its members to anyone who inquires.

What Richards considers the most blatant violation of union precepts occurred when the Graemere Hotel on the south side defaulted on the payment of $1,600 to Local 10 musicians who played in the nitery in that hotel. Richards registered a complaint with the AFM national board, but a few weeks later the hotel signed a contract with Local 208.

At this point Richards says that he is stymied. "I don't believe the colored musicians should be punished by Local 208 for doing what they think is right in joining our local," he asserts. Richards also says that he would be willing to submit to arbitration on all issues by a "mutually acceptable" outside arbitrator.

There's little doubt that the integration of the two locals would benefit the Negro players. For instance, Chi radio and television stations tend to call Local 10 because the white local has a greater pool of players. On the other hand, the Negro local has tight control over most of the south side jazz spots, and their hiring system permits them to hand out the jobs as they see fit.

Inside Stuff—Music

Columbia Records is adding to its language course series with a set which instructs Spanish-speaking people in English. The 12-record 7-inch LP package is called "Pasaporte Al Ingles." Recorded under the supervision of Dr. Howard Harvey, Professor of French Literature at Rochester U., the set contains 24 complete lessons and a 52-page booklet with complete lesson texts. Also included is a 768 page pocket size bi-lingual dictionary. Already in Col's language series are "Passport To French," "Passport To Spanish," "Passport To German," "Passport To Italian" and "Passport To Russian."

Martin Kalmanoff, whose musical version of 'The Fourposter" called "No Bed Of Roses" is now touring the strawhat circuit, just had one of his pop tunes, "Brandy Is My True Love's Name," recorded by Gene Pitney for the Musicor label. The song was written in collaboration with Atra Baer, N. Y. Journal-American staffer and daughter of humorist Arthur (Bugs) Baer. She was married to Kalmanoff at one time.

The development of background music for motion pictures—from the piano accompaniments for the "chase" episodes of silent films to today's elaborate orchestrations—will be presented at the U. of Rochester's "Arrangers' Holiday" concert Thursday (1) at the Eastman Theatre there. The pic portion of the concert will feature Dr. Allen I. McHose, associate director of the Eastman School, as pianist for a theatre of the silent film period. Dr. McHose, who was a film house pianist during his college days, will be accompanied by an orch in providing appropriate musical background for a Chaplin-type "chase" scene. The "stalk" sequences featured in westerns and "whodunits" of every cinematic era also will be illustrated, both on screen and in the orchestra pit. The orchestrations will show the development of mood music for such scenes.

The first step by the Youmans Co. to commemorate the 65th anni of the late Vincent Youmans' birth will be the LP release of "Like Time On My Hands—A Tribute To Vincent Youmans" by 20th Century-Fox Records. Robert Lissauef, veepee-general manager of the Youmans Music Co., produced the record which features pianist-singer Til Diederle and her instrumental group. The album will be shipped to distributors on Aug. 20, ready for the Sept. 27 birthday anni, the focal point of the special commemorative tribute. Youmans was forced to retire from his songwriting career, which spanned only 12-13 years, when he became ill with tuberculosis, of which he died in 1946 at the age of 47.

The Tahitian Tamoure, newest in the series of native dance rhythms which incorporates an American jazz beat, is slated for a national dance-school buildup this fall. The Albert Butler School of Dancing of N. Y. presented the Tamoure at the National Convention of Dance Masters of America's meet in Miami Beach last Friday (26). The Albert Butler School is also featuring the dance in its normal school for dance teachers which runs through July and August. Butler is past president of the N. Y. Chapter of the Dance Masters and is now chairman of the Ballroom Division.

United Recordings

Continued from page 95

Reprise, and Fred Astaire's new company, Ava Records—they do most of their recording here," Parri stated. "Now Louis Prima's starting one, too—Prima Records; he wants to use United. We even do some of Warner Bros.' stuff."

Biggest problem in the industry which nobody has found a way to solve is the "low overhead boys" who rent garages, barns, anything cheap enough to convert into a recording studio.

They hurt the big operations in two ways: (1) location recording (where equipment is sent out to clubs, arenas, etc.) and (2) in the mastering process. They can offer cutrate prices because the salaries they pay are negligible. Although the customer gets lowgrade results, in many instances quality is of no consequence, in mastering.

Only way to solve it, according to Parri, would be through the union—make them enforce rules. The small operators can get scab engineers or hire their brother-in-law for practically nothing. "Labor cost is the biggest single expenditure for all operating studios."

Plans for two other studios are now in the works for United—Nashville and New York. "We haven't decided which will be opened first—probably the Nashville one this year and the New York studio in '64."

Ultimately United Recordings envisions a branch operation in every major recording centre across the country. "Some people are of the opinion that tape will eventually replace the disk," Parri reflected. "But we couldn't care less. Initial recording will always require the studio, regardless of the end medium. Also, with the expanding domestic and foreign markets, we simply can't lose."

The HIT! OF THE WEEK

KAI WINDING

And Orch.

Play

MORE

(From the Film "Mondo Cane")

Verve VK 10295

RUBY and the ROMANTICS

Sing

(Hey There)

LONELY BOY

on

KAPP Records #K-544

FAMOUS MUSIC CORPORATION

THE TINKLING HIT WITH THE WOLF WHISTLE

JANIE IS HER NAME

Played by

ROGER WILLIAMS

KAPP-533

MILLS MUSIC, INC.

New York City

THE ANSWER MY FRIEND IS

"BLOWIN' IN THE WIND"

PETER PAUL & MARY—W. B. 5368

CHAD MITCHELL TRIO—KAPP K 510 X

BOB DYLAN—COL—CL 4986

DENNIS & ROGERS—CRS—300 X

MUSIC PUBLISHERS HOLDING CORP

564

PRE-SOLD FEATURE ACTS FOR TV

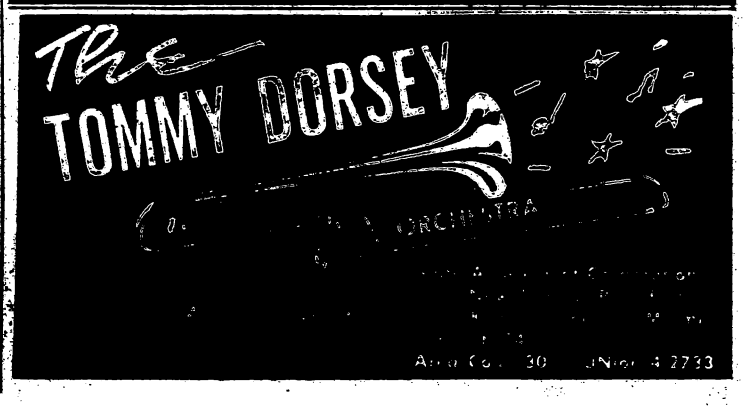
BOOKED EXCLUSIVELY BY

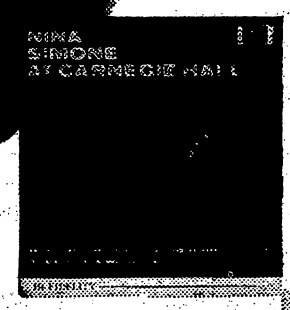
ASSOCIATED BOOKING CORPORATION

JOE GLASER, President

50 WEST 57 STREET, NEW YORK 19 JUdson 2-7700

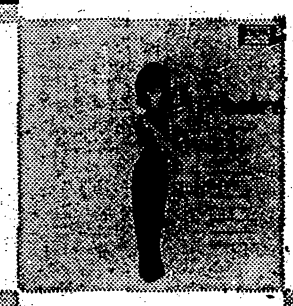
CHICAGO • MIAMI • HOLLYWOOD • LAS VEGAS • DALLAS • LONDON



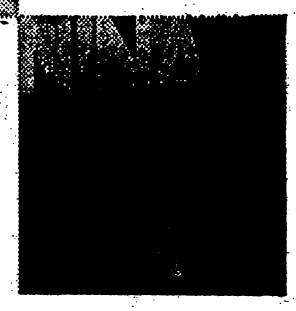


CARNEGIE HALL

the VILLAGE GATE



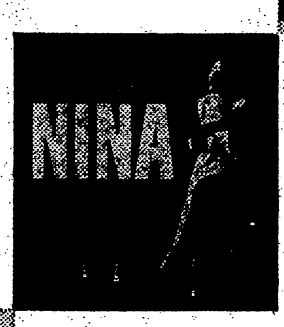
NETWORK TV



singer, pianist, composer

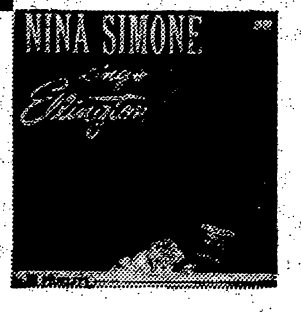
nina SIMONE

EUROPEAN TOUR FALL, 1963



VOICE OF AMERICA

JAZZ FESTIVALS



EXCLUSIVELY ON: COLPIX RECORDS

PROMOTION: PAUL BROWN, IVAN BLACK

MANAGEMENT: STROUD PRODUCTIONS, Inc.
419 TECUMSEH AVENUE
MT. VERNON, N.Y.
MO 7-5871

BOOKING: GENERAL ARTISTS CORP.

Copacabana, N. Y.

Al Martino, Forbes & Villa, Faye Dean & Ralph Young, Copa Girls, Joseph Mele Orch Frank Marti Band; $6 minimum.

It took Al Martino 11 years and a disk comeback to make the Copa grade, but he should be no stranger to the place from now on. Martino clicked originally on disks with "Here In My Heart" on the indie BBS label in the early 1950s but managerial mishaps gave his career a zig-zag pattern both here and abroad.

He's back in the groove again, currently riding on two Capitol Records' clicks, "I Love You Because" and "Painted, Tainted Rose," and there's no reason now why he shouldn't ride high on records and in-person dates for some time to come.

Even though he's still able to capture a juke audience, Martino is no teenage exclusive. He's a mature performer with a solid vocal base and an easy, likable manner on the floor. Clubs that draw the adult spender will find Martino an attractive lure.

He's a belter with a sense of vocal dramatics and fine taste for repertoire. In his 45-minute Copa set he fills a songbag full of big ballads, Italian-styled melodies and country-patterned songs for mitt-rewarding results. The songs are all memorable, but the reprise of his first disclick seems to be remembered best. Joe Mele's Copa orch (with Martino's own piano accompanist Gene Kutch) help the turn greatly.

Forbes & Villa offer a wacky 20-minute turn that plays up lowdown comedics for occasional scores. Don Forbes is the straight man and Joey Villa the clown and they complement each other in a manner familiar to setups of this sort. They push their antic behaviour hard and belabor many points, but they do provide some zest for the tablers to enjoy.

The production numbers, with Faye Dean & Ralph Young handling the vocal leads, are held over as are the Joseph Mele and Frank Marti crews for the dansapation. *Gros.*

Desert Inn, Las Vegas

Las Vegas, July 23.

Andy Williams, Ford & Hines, Don Arden Dancers (12), *Carlton Hayes Orch* (21); *produced by Frank Sennes; presented by Wilbur Clark; $4 minimum.*

Andy Williams' new session here is probably his best to date—the pipes are superb, and he has a generous sprinkling of gags (concocted by Harry Crane) for punctuation. ("Lots of famous stars now working on the Strip — Liberace at the Riviera, Shelley Berman at the Sahara, Jack Carter at the Flamingo, and next week the Sands is bringing in Profumo, Christine, and Mandy.")

If Williams decides to chop some of his songs, he might be wise to start with "Heart In San Francisco"—his rendition is fine, but the song has been sung to oblivion in Las Vegas. Most welcome are the rest of the numbers, including "Falling In Love With Love," "You Are My Sunshine," "Days Of Wine and Roses," "Never On Sunday" (sung in Greek), and "You Don't Want My Love," among others. Strong assistance comes from 88er-conductor Dave Grusin, fronting the Carlton Hayes orch (21), and Williams' drummer, Larry Rosen.

The riotous comedy act of Phil Ford & Mimi Hines holds over for the next two weeks prior to the McGuire Sisters' opening, as does a colorful Donn Arden production number about baseball. *Duke.*

Mister Kelly's, Chi

Chicago, July 22.

Woody Allen, Nancy Wilson, John Frigo Trio; $2.50 *cover.*

Woody Allen is a bespectacled, intense young comic out of New York with a shock of red hair and a gift for characterizing the Troubled Young Man in the Age of Anxiety. In the contemporary trend of describing performers in medical terms, Allen is not a "sick" comic, but one who has been sick and gotten better.

Although little known in Chi except for his tv exposure on the Jack Paar and "Tonight" shows, Allen opened to a solidly packed and responsive audience.

His turn is primarily autobiographical, or mock-autobiography. The saga of his psycho-development is hip, occasionally agitated, sometimes pensive, and often has humorously deadpan seriousness of the Explainers in the cartoons of Jules Pfeiffer. Although he could hardly be called derivative of other New School comics, he shares with Mort Sahl and Lenny Bruce the physical twitches and contortions which they use to punctuate their stories and to express their anixety.

Nancy Wilson is an inventive thrush with a distinctive style and a thoughtful, personal songalog. She has a mobile and potent voice that permits her to handle her tunes with bell-like simplicity or to weave them in complex jazz patterns. She is also an attractive young woman, with an engaging stage demeanor.

Miss Wilson's repertoire is composed primarily of artfully arranged pop ballads. She scored particularly well with a poignant rendition of "Days of Wine and Roses," an ironic treatment of "Guess Who I Saw Today?", and a powerful rendering of "He's Not The Man For Me." She is also effective in her bright handling of such uptunes as "Getting To Know You" and "Loads of Lovely Love."

Shecky Greene and Tobi Reynolds open Aug. 12 for two weeks. *Mor.*

Sahara, Las Vegas

Las Vegas, July 23.

Shelley Berman, Mills Bros. (3), *Dale Harris, Inga Neilson, "Most American Girls In the World"* (14), *Louis Basil Orch* (12); *produced by Stan Irwin; presented by Milton Prell;* $4 *minimum.*

Shelley Berman admits when he first comes onstage that it's extremely tough to follow the Mills Bros. and the ovation given them by most audiences ("I hope you don't resent me for coming out." "I can't tell you how happy I am to follow an act which stops the show!") but as he did last year with them here, he zooms to pleasant authority almost immediately.

Berman's humor, which appeals strongly to the hippies, the embryonic hippies, and even a vast portion of the squares, probably clicks as big as it does because it is self-identifiable. He revives some of his tv and record bits, adding much new material, and all of it is stamped with special Berman intelligent hilarity.

The Mills Bros., always a solid fave here, don't stray from the familiar format, and would be in trouble if they did. Such oldies as "Be My Life's Companion, "Till Then," "Glow Worm," "Paper Doll," "You Always Hurt The One You Love," "Basin Street," "Lazy River," and "Bye Bye Blackbird" (many with a spontaneous singalong from the audience) keep this act in the permanent Big Time.

A new Moro-Landis production number called "A Merry Can Can," featuring singers Dale Harris and Inga Neilsen, plus the 14 "Most American Girls In The World" is the curtain raiser.

Louis Basil's smooth crew of music makers (12) backs the Stan Irwin production, in until Aug. 20 when Kay Starr returns. *Duke.*

Ye Little Club, L. A.

Los Angeles, July 24.

Marilyn Burroughs, Paul Suter, Jack Smalley; two-drink minimum.

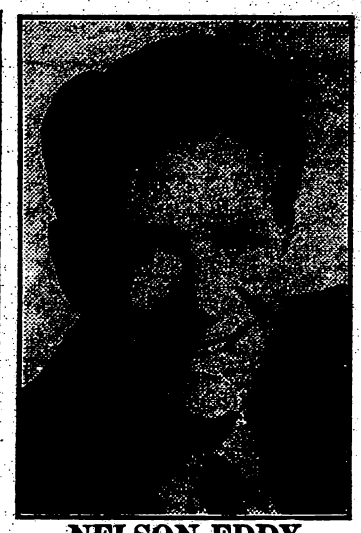
The ability to select and mold material to complement and project her own personality distinguishes Marilyn Burroughs from the average vocalist. It is what is known as style—a commodity this up-and-coming songstress has plenty of. She's in for a week with options at Marshall Edson's diminutive showplace. The options seem a cinch to be exercised.

Whether Miss Burroughs is wailing a soulful "Got It Bad And That Ain't Good" or tearing off a Lena Horney "I Love To Love," she manages to superimpose her own identity over the lyric. The pretty and expressive wife of Hi-Lo anchor man Clark Burroughs is endowed with a keen sense of showmanship and is tastefully discriminate in her choice of material.

Her arrangements are unusually clever, and the Hi-Lo touch in spots leads one to suspect that Burroughs may have had something to do with them.

Sex is at the root of Miss (we should say Mrs.) Burroughs' approach. It oozes out of her small, soft, simple tones and asserts itself in every striking dramatic gesture of her arms, which she employs to constant advantage. Highlights of her set, in addition to those already noted, are "You'd Be Surprised," "I See Your Face Before Me" and medleys hinged on the subjects of love and luck.

Paul Suter and Jack Smalley contribute their usual stalwart support at the 88 and bass, respectively. *Tube.*



NELSON EDDY

Winds his 7th run at Eddys', Kansas City, this week and goes to Palmer House, Chicago for 6th time. Atlanta Journal said: "His act includes patter, comedy and shapely, talented partner, **GALE SHERWOOD**, who matches him tone for tone . . . He has never sung better."

A. P. A. Inc. handles.

500 Club, A. C.

Atlantic City, July 25.

Jayne Mansfield, Mickey Hargitay, Allan Drake, Wallace Bros., Joey Stevens, Johnny Civera Orch (6); $3 *cover,* $5 *weekends.*

Jayne Mansfield brings a nice change of pace to the 500 Club for she and hubby Mickey Hargitay have an act which is refreshingly different in that the actress passes most of the 40 minutes mixing with the tablers. She works with a mike which has enough cord to reach nearly any part of the 700-seat room as she sings tunes in English, French and Italian.

Strikingly gowned in a tight fitting black crepe sheath, a long cape over her shoulders, she loses little time in reaching the payees after a brief introduction by Hargitay.

Her piled platinum hairdo adding to her stature, she comes on with "I'm Just Plain Jayne" and leaves the stage to visit a dozen tables in all sections. While roaming about, she warbles such oldies as "I Love You," "Too Marvelous," "Only Girl," and "River Seine," each before a different group.

Hargitay takes over to contrib a few gags and Twist with a payee while his mate changes into an ensemble of Russian sable stole over a tight fitting black gown. She includes Twist on stage with front tablers including visitor comic Joe E. Ross of "Car 54," who is headlining on Steel Pier with Frankie Avalon, before bowing off.

Miss Mansfield's songs, done in a folksy style, are well received. Customers particularly dig her tour of the tables.

Also on bill is comic Allan Drake whose spoofs at teensters and their elders, among others, keep patrons happy; the Wallace Bros., clever dancers who have appeared here many times; and emcee Joey Stevens. All are well backed by Johnny Civera orch. *Walk.*

Sparks, Nugget

Sparks, Nev., July 25.

Sergio Franchi, Edgar Bergen, George Arnold Singers & Dancers (18), *Foster Edwards Orch* (12); $2 *minimum, second show.*

It's the saloon set's fortune that Sergio Franchi has branched from his operatic and concert roles to work niteries—and in this western debut at John Ascuaga's Sparks Nugget he shows a talent seldom matched on a Nevada nightclub stage. Albeit his club exposure has been limited, he's highly knowledgeable in the ways of selling a song—and has that powerful true vocal control to overshadow any shortcomings in the area of show biz savvy.

Despite this local debut status there's evidence he's familiar to many from his RCA Victor waxings, his video guestints. A full house showed for his initial bow and gave him an endorsement impressive for any headliner who's ever played this room. And Franchi responded generously.

The catalog, as to be expected, is heavy on the Italiano titles, but singer uses his bilingual abilities for interpretative vocaling so all will get the lyric story. Ruggedly handsome, Franchi has wisely selected his repertoire to suit all tastes, cover all areas. And he's highly proficient in all situations.

Opening with "Funiculi, Funicula," he segues into a dramatic rendition of "Eyes of a Woman In Love," "Shalom," and "As Long as She Needs Me," the latter also filled with soul and emotion. With guitar in hand (he's also proficient here), he essays "I Mustn't Say I Love You" (bilingually), "Wish You Love." "Fool" is overdone on the nitery stages in these parts, but Franchi gives the title a new sound, new dimension. Same is true for "I Wish You Love." A couple of novelty bits are included, with such as "Chicago" in Italian. Natch, there's "Arrivederci Roma" and "Volare."

Formal training, familiarity with the opera is much in evidence throughout the tenor's 40-minute stint. The powerful pipes reach the extreme corners of the room with no effort—he could do it sans mike. In all ranges he's assured and confident, even on the falsetto toppings. Stage demeanor is pleasing to both femmes and the males, with no obvious play toward either sex. But it's the pure talent, the magnificent voice that prompts the excitable tabler reaction.

Edgar Bergen, a regular and a favorite in this area, again is proving a winner as straight man for Charley McCarthy, Mortimer Snerd and Effie Klinker, and his dancing mannequin partner Podene Puffington. Material has universal appeal, and Bergen continues as artist on throwing the lines. Some of the stuff is dated, but still gets good response coming from the woodenheads.

In this outing Bergen departs the ventriloquist role for highly effective monolog, with recorded backing, of elderly smalltown gentleman sitting on front porch reflecting on the past. Backing is complete with sounds of croaking frogs, buggies rolling by, rain dropping through roof into metal bucket on floor. Routine is full of nostalgia and Bergen handles it to perfection.

George Arnold Singers and Dancers show their mettle in two productions—one on a circus theme, the other following a showboat idea. The Foster Edwards Orch gives the usual expert backstopping to entire show.

George Burns, Dorothy Provine skedded for Aug. 8. *Long.*

Shamrock, Houston

Houston, July 26.

Florian ZaBach, Jo Ann Miller, Shep Fields Orch (10); *no cover or minimum.*

Personable Florian ZaBach and his violin draw heftiest palming heard in some time at Shamrock Hilton's International Club. Violinist, best known for his "Hot Canary" and "Holiday For Strings," also performs a classic, ballads, show tunes, Austrian gypsy number and hillbilly tune, which should fit about every taste.

Surprisingly, best received perhaps is "Verceuse" by Godart from opera "Jocylyn." There is also top palming for gypsy tune "Sarba," for which ZaBach did own arrangements, and his slick version of "Love Makes The World Go 'Round." He's aided and abetted by own echo chamber mike.

Other top numbers include "Till There Was You," "Let Me Call You Sweetheart" and the hillybilly-type tune, "Orange Blossom Special." K. Bert Sloan is at 88s in duet for "Verceuse," and the Ze-Bach-Sloan combo is great.

Jo Ann Miller, formerly one of Dorothy Shay's "kinfolks," makes impression as single thrush, has just right mixture of song and light patter. She's shapely, and pipes show to good advantage, especially in "As Long As He Needs Me." Even if some of material seems borrowed, you might Shay, femme is an excellent performer.

Shep Fields Orch, which will disband after this engagement, does fine backing job and draws plaudits from both performers.

Show plays two weeks. *Skip.*

Establishment, London

London, July 25.

"So Much to Remember," starring Fenella Fielding; with Tristram Jellinek, Jeffrey Gardiner and John Standing. Staged by William Chappell; book and lyrics, Johnny Whyte and Miss Fielding; music, Stanley Myers. $4.50 *minimum.*

The Establishment Club, now operating for some 21 months, is gradually moving away from the sharp, satirical policy with which it was so effectively launched. The permanent company, in residence for the first year or so, is now in the U.S. And in recent months the club has been trying its luck with solo artists, few of whom have achieved any notable success.

Now it is presenting a 65-minute revue starring Fenella Fielding, one of the hottest local attractions. But this is another case where the talent is far superior to its material. In this particular instance, however, the star has her share of the responsibility as coauthor of the book and lyrics with Johnny Whyte.

In tracing the career of a girl who came from the London slums, was spotted by Italia Conti (who ran one of London's best known training establishments for juve artists) to become a Gaiety Girl and an international celebrity, the revue also traces the history of that era. There's frequent name dropping of such political personalities as Lloyd George, Asquith and Hitler, and show biz greats like Ziegfeld, Cole Poter, Noel Coward and Ivor Novello.

One of the more effective running gags is the suggestion that possibly the girl from the slums had unintentionally influenced the course of history. Maybe if she had not snubbed the Fuehrer, World War II would never have happened; and in the same vein, her throwaway line "just one of those things," clearly inspired Cole Porter.

Though there is an attempt at a continuing narrative, many of the sketches are tame in content, and there is an overabundance of sheer contrivance. Out of more than a dozen items, one of the best is Miss Fielding's delivery of "Pretty Little Paper Doily Girl" (with an eye on D'Oyly Carte); another, her interpretation of the title role in "King Lear"; and the recording of her first disk for the Edison Bell Talking Machine Co.

Miss Fielding has a magnetic stage quality, yet she has to struggle to come across to the small club audience. She has three admirable male supports in John Standing, Tristram Jellinek and Jeffrey Gardiner, but there is (in contradiction to the title) little to remember about Stanley Myers' music. William Chappell has staged the revue energetically, and avoided embarrassing time lags between the sketches. *Myro.*

The Losers, L. A.

Los Angeles, July 24.

Bobby Short, Eric Miller, Roy Roten, Ed Gaston; two drink minimum.

Even off form, Bobby Short is an engaging, stimulating performer, as demonstrated in the way he managed opening night Tuesday (23) to override an often uncooperatively hoarse set of pipes and launch what figures to be a profitable four-week stand at this bistro.

Short, who of course warbles to his own keyboard accompaniment, transmits to his audience an enthusiasm for his work as few others do. His penchant for the obscure, unorthodox ditty is another rewarding facet of his act. And he is endowed with an unusually keen sense of performing drama.

For example, instead of starting at the conventional beginning of a tune, he will often bring fresh vitality to a tired old standard by commencing with a dramatic phrase from the middle—such as "Bye Bye Blackbird," which he begins with "No one here can love or understand me."

Other oldies done with verve by Short are "Most Beautiful Girl In The World," "Let There Be Love" and "I Like The Likes Of You." Highlights of his turn are a suggestive "Do Do Do What You Done Done Done," rousing "Love Is On The Air Tonight," a rollicking revival of Bessie Smith's blues classic, "Gimme A Pig Foot," and, as th icing on the cake, a wildly wicked treatment on Arlen-Harburg waltz, "Lydia—The Tattooed Lady."

Short is capably accompanied by bassist Roy Roten and drummer Ew Gaston. Singer Eric Miller works between shows. *Tube.*

More Night Club Reviews On Page 102

Fold of Olympia Revue Again Accents Paris Vauderies' Summer Problems

Paris, July 30.

The Olympia Music Hall revue, built around femme mimic Coccinelle who became a bona fide woman after an operation and married, folded this week after a six-week run. It appears that developing a show around an unusual personality does not have the pull of yesteryear.

At first it loked like Olympia prexy Bruno Coquatrix had a show with all the earmarks of a hit. Coccinelle, known to many American and German tourists had made a name during the heyday of the males-as-females boite, the Carrousel. It was believed that the headliner's following would generate lotsa business.

In addition, the revue had okay production numbers, acts and mounting as well as a rock and roll group for younger theatre-goers.

Coccinelle displayed okay showmanship, or is it showwomanship? However, her singing voice was too throatly despite the hormones, while the femcee and emcee qualities were good. Early weeks had good attendance but when it fell off it was decided to close the show. Only Josephine Baker was able to succeed in a vaude revue sumer filler at this house about three years ago.

Vaude theatres are doing from excellent to well during the season with top song headliners and supporting acts but obviously cannot make it during the summer. Rather than shutter and lose income from jazz concerts and radio stands, Coquatri tried to keep open with revues.

Olympia will go unlit till the September start of two-a-day unless a filler is found. Most other houses shuttered after also trying revues, such as the Bobino and Alhambra, while the ABC continues with a small-scale revue.

It is felt that tourists and provincials will not patronize stripping and mimicry at Vaude houses if they flock to boites where it seems more naughty and daring. And the big-scale production shows like the Folies-Bergere, Casino De Paris and the Lido are just too powerful as draws to allow the others to compete. And it is thought that most tourists see one, or at most, two shows of this kind while in Paris.

NAT'L GENERAL SPREAD TO CONCERT BUSINESS

National General Corp.'s subsid Theatre-Vision Color Corp. has taken in Concerts Inc., coast talent buyer in the concert field, and established it as a division. Lou Robin and Allen Tinkley, toppers of the concert-producing firm, have joined NGC, diversified 225-theatre circuit operator, and will continue to enlarge the activities of Theatre-Vision which is currently developing programming for closed circuit colorcasting in theatres.

In addition to acquiring the Concerts Inc. name and key personnel, National General has also picked up all rights and contracts to present in concerts such performers as Sammy Davis Jr., Dave Brubeck, the Smothers Bros., Bobby Hackett, Peter, Paul & Mary and others on a non-exclusive basis.

These artists and many others will figure in the eventual programming plans being set by NGC. Additionally, the new division will continue to promote concert dates and programs independent of the toll setup. Robin and Tinkley will plan concerts primarily in the pop field. They'll also arrange and package shows for organizations, colleges and such.

RUBIN HEADS CONCERT FOR ASHLEY-STEINER

Ed Rubin is the head of the new concert department at the Ashley-Steiner-Famous Artists Agency in Manhattan. He decamped General Amusement Corp. last Friday and assumed the new role on Monday (29).

Concerts is part of the over-all variety management division of A-S-FA under Harry Romm.

Ohio Bellydancer Asks 100G for 'Lost' Wiggle

Akron, O., July 30.

Juliana Houser, a local bellydancer, has filed $100,000 suit in Summit County Common Pleas Court here against Bender-Loudon Motor Freight Inc. She charges that an auto accident on June 28, 1962, impaired her wiggling ability.

A truck operated by the defendant firm, struck her automobile in the rear, Miss Houser alleges. She claims she was a professional in the Arabian bellydancer field, and since the accident has been unable to fulfill some nightclub commitments, and her ability to dance has been impaired.

More Hotels Will Boom Tahoe, Sez William Harrah

The addition of major hotels in the Lake Tahoe area will contribute greatly to the growth and prosperity of the resort, according to William Harrah, operator of Harrah's, Lake Tahoe, which is the largest casino operation in the world.

Harrah, who was in New York last week looking over talent as well as shows and the new hotels, will break ground for a 500-room

(Continued on page 100)

No Red Carpet for Lenny Bruce At Edinburgh's Int'l Drama Conference

Edinburgh, July 30.

No great efforts will be made by the organizers of the International Drama Conference to persuade Lenny Bruce, the American "sick" comedian, to attend.

Hints of this were given here when John Calder, organizer of the conference, referred indirectly to a report that Michael Clark Hutchison, Member of Parliament for South Edinburgh, had tabled a question in the British House of Commons about Bruce's entry to Britain. He said he had gathered there were "a number of objections" to the comedian's attending the conferenee.

The London Home Office had said that Bruce is still subject to a deportation order.

More than 100 authors and drama personalities have already promised to attend the confab here during the final week of the Edinburgh Festival.

Playwrights who have accepted invites include Peter Ustinov, Arnold Wesker, Harold Pinter and Wolf Mankowitz (U.K.); Arthur Miller and Tennessee Williams (U.S.); Eugene Ionesco (France), whose play, "The Ceremony" will be staged here during the Festival; and Martin Walser (Germany), whose play, "The Rabbit Race," will be at the Assembly Hall. Also expected are Sir Laurence Olivier, Orson Welles, Sam Wanamaker, Joan Littlewood and Helena Welbel, widow of Bertolt Brecht.

"If there is very strong feeling against Lenny Bruce coming into Britain, it would probably be bad for the conference if he did come," said Calder. "At any rate, no strong efforts are going to be made to bring him if there is this feeling against it."

According to Calder, Bruce (who has been nixed entry to the U.K. on previous occasions on the ground that he is "an undesirable person") is himself anxious to come.

Aim of the international literary get-together is to acquaint the public with ideas behind contemporary theatre and let them see what the creative artists are trying to do.

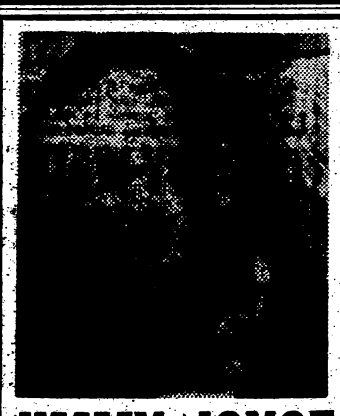
Parts of the conference are to be broadcast by the BBC on tv and radio, and a Eurovision linkup is possible.

Britain Continues Ban

London, July 30.

Lenny Bruce, who made two abortive attempts to come to London earlier this year for a cabaret engagement at the Establishment Club in Soho, has been told that he will not be permitted to attend the Edinburgh festival in August.

This was stated in the House of Commons last week by Home Secretary Henry Brooke, who indicated he was not thinking of revoking his order barring Bruce from entering the country.



JIMMY JOYCE
(4th Engagement)
LATIN QUARTER
NEW YORK
•
August 7th thru 20th
Thanks to
E. M. LOEW
ED RISMAN
and
HARRY DRAKE
•
Personal Management
VIC ROCCO
250 West 57th St.
New York 19, N. Y.

SHOWBUSINESS
and
show & business

"...a thoroughly honest, capable and energetic approach to the entertainment business produces the most successful results."

from *The Prospectus*
Kragen-Carroll, Inc.

Trained in the graduate schools of Harvard, Emerson and Stanford...seasoned on the economic battlegrounds of one-nighters, broadcasting and public relations...the organization of Kragen-Carroll, Inc. is unique.

Ken Kragen and Tom Carroll have been long associated and identified with such attractions as The Limeliters, as well as the promotion and production of highly successful concerts throughout the United States and Canada. The Kragen-Carroll organization can now offer to additional individuals and organizations an unparalleled combination of sound business practice and a thorough knowledge of the entertainment industry.

Specifically, Kragen-Carroll, Inc. provides performers, artists' representatives and booking agencies with a complete, highly personalized management program which includes all business, legal, accounting, concert production and public relations services. Your inquiry is invited.

KRAGEN-CARROLL INC.

451 N. Canon Drive, Beverly Hills, Calif. • Tel. 273-5011 Area Code 213

Vaude, Cafe Dates

Dallas

Nelson Eddy & Gale Sherwood are set for their second Australian tour this fall, with six weeks in Sydney, a weekend in Brisbane, and four weeks in Melbourne, where they will be doing theatre dates, the first they have ever done. Following their stand reopening the refurbished Eddy's Restaurant, they're due in the Palmer House, Chi, for two weeks beginning Aug. 5, and follow with the Roaring Twenties, Alberquerque, for two weeks before going Down Under. . . . **Stanton & Peddie** play their first date at Eddys' Aug. 1-13 . . . Comedy team of **Cole & Blondell** staying indefinitely in The Colony Steak House on Broadway in mid-town, their first date in these parts.

Kansas City

Mark Carroll Trio opens the new University Club July 31 . . . "Stars of the Lawrence Welk Show" play two shows Aug. 5 in the Dallas Memorial Theatre . "Bottoms Up '63" revue closes a 15-week run Aug. 3 at Adolphus Hotel's Century Room. Producers **Breck Wall** and **Joe Peterson** will bring in a new revue in mid-September . **Scotty Graham**, singing 88'er, due at Chez LaCombe's Club Maison Aug. 14 . . . **Earl Kay** combo starting its second year at the Mayfair Room . . . **Lynda Freeman** is the new singing femcee at the King's Club.

Jim Stecker reopened his Music Box Friday (26) with canary **Shirley Murray** joining the **Ira Freeman** combo . Colony Club inked exotic **Cleopatra** for a four-week stand . . . **Jack Teagarden** combo opens Aug. 1 for a week's run at the Gaylife Club . . . **Jody Daniel**, singing guitarist, opens Aug. 5 at the Club Toro . . . Singing guitarist **Reuben Noel** left the **Chuck-A-Lucks** to work as a single and to record in Nashville. He was replaced by **George McGeorge** . . . Club Village inked **Don Brooks**, July 30; **Tommy Zang**, Aug. 13; **Jo Ann Miller**, Nov. 19, the **Chuck-A-Lucks**, Dec. 6 and the **Diamonds**, Dec. 31.

HOOTENANNY and GOSPEL are "IN"

Top Attractions

FARON YOUNG
and his DEPUTIES
Europe, Aug. 1-18

JOHNNY CASH
Just Completed
MGM's
"HOOTENANNY HOOT"

CECIL NULL and SIS
New Sounds in Folk Music

MAC WISEMAN
Dot Records Star

SISTER ROSETTA THARPE
Starring 8th Wonder Club, New York

SKEETER DAVIS

CARTER FAMILY

BILL ANDERSON

FERLIN HUSKY

Write ★ Wire ★ Phone
Jolly Joyce Agency
58 West 48th Street
New York 36, N. Y.
PLaza 7-1786 PLaza 7-1530
Philadelphia • Las Vegas • Europe

Jayne Mansfield's Physical Fitness Pointers Wow A.C. In Busy Week for Flacks

Atlantic City, July 30.

It could have been Jayne Mansfield week in this resort. Not even Dean Martin & Jerry Lewis in the old days, Frank Sinatra and Sammy Davis Jr., of the present era, were accorded the reception the actress got last week as she appeared with hubby Mickey Hargitay in the 500 Club.

She made the front page of the only daily, The Atlantic City Press, on Tuesday and Wednesday (23-24) while the Wednesday edition also carried a nice three-column shot of her atop its second section. Her act was even reviewed, something unusual, in the Press amusement page.

Miss Mansfield started mixing with the public early Monday, and kept it up, helped by the 10th annual Atlantic City swim around Absecon Island, a 25-mile grind which took place Tuesday. She was a guest of the resort Junior Chamber of Commerce Monday and didn't say much, she didn't have to. She spoke to the biggest group ever to attend a Jaycee luncheon on physical fitness backed by Hargitay.

Her big day was Tuesday. The Jaycees have been conducting a physical fitness program on the beach in mid-city. An announcement that Miss Mansfield would give some pointers brought thousands to this area where she appeared in a neck high loose fitting blouse and ankle-length slacks to offer a short series of fitness routines with Hargitay.

Seymour (Pinky) Kravitz, Jaycee president and for several past seasons manager of the Gondola Room at Luigi's, arranged the Jaycee events. After Herman Willemse had won the marathon swim, he was greeted by the actress with a kiss and his trophy.

Herb Freeman, operator of the 500 Club, watched business climb because of the widespread publicity.

VEGAS CLUB IN DAYTON BOWS WITH STAN RUBIN

Dayton, O., July 30.

Stan Rubin opened the new Vegas club here with his Tigertown Five, marking the first time in eight years he has accepted anything longer than a one-night stand.

This is the former Racquet club, which closed more than a year ago after having served with name talent ranging from Dick Haymes to Jonathan Winters. Club is now operated by Buddy DeLong and managed by Charles Whitney.

CNE Preps Aug. Grandstand Show, Goulet Headliner

Toronto, July 30.

With Robert Goulet as headliner, all acts at the Canada National Exhibition evening grandstand show have been inked by producer Jack Arthur. Rehearsals commenced yesterday (Monday) and display ads started last week. The CNE will run through Aug. 16-31.

Goulet gets in Aug. 14 and there will be no chance for Arthur to include the star's nightly song stint in the production numbers, with CNE opening Aug. 16. Arthur therefore will give him some 30 minutes in the second half.

With 16 days of rehearsal to whip the show into shape, Arthur will have two lavish production numbers with a cast of 300 including 52 line girls for the "Canadadettes" precision routines, 20 choralists and 24 mixed dancers. Howard Cable will baton the 60-man orch.

This year's show will have a slight touch of political satire. However, Arthur emphasized "with some 22,000 people nightly in the grandstand, some 65% in family groups and many small towns, we're not catering to a sophisticated crowd." Goulet's sexier songs, as featured in nitery circles will be blue-pencilled.

The production numbers, opening and closing the show, are a South American routine and a minstrel sequence (whitefaced). Marking the 90th anniversary of the Mounties formation, 32 riders will be introduced by Don Parrish and 20 male singers.

The evening potential is some $38,000 or $532,000 for the 14 nights, Sundays excluded. Prices to the grandstand show are $4.50 top. Rate includes admission to the grounds any time or day of the evening performance, this permitting a saving of 75c into the Fair.

Another show features "The Three Stooges Meet the Gorilla" (Nurbu), with performances running through Aug. 19-31, with the Ellis McClintock band of 30 musicians and admish of $1.50 top.

Weston's Concert Fling

Hollywood, July 30.

Dick Weston, operator of the Troubadour, here, is branching into the concert field. He is booking an Oct. 12 concert at the Civic Aud., Santa Monica, with the Clancy Bros. & Tommy Makem and has Josh White set for Nov. 16.

Weston's Troubadour has pacted Miriam Makeba and Peter Evans for Aug. 1; Journeymen, Aug. 27; Rooftop Singers, Sept. 24, and Sabicas, Oct. 29.

Mpls. 'Aqua' Wins On 'Bare Chests' (Male)

Mineapolis, July 30.

Charles St. Denis, prominent local retired attorney, last yeek publicly threatened to start injunction proceedings to restrain Al Sheehan's seven male "Aqua Follies" divers from continuing to perform barechested during the big stage-water show. Their doing so he pointed out, violated a park board ordinance.

The locally produced "Aqua Follies" always has been one of the admission-charging principal attractions of this city's Aquatennial, an annual summer festival.

St. Denis explained it wasn't because he objected to shirtless male divers or swimmers that he contemplated the court suit—in fact, he's all in favor of them. He said he hoped that a court action would set wheels in motion leading to repeal of an ordinance that he considers "ridiculous."

Ordinance in question prohibits shirtless attire anywhere in the municipal park system except at public beaches—of which there are many in the local city limits. The statute has been n the books for many years, but park police didn't start enforcing it until just before the current "Aqua Follies" opened.

However, instead of carrying out his court threat, St. Denis decided he'd appeal to the park board to repeal the ordinance post haste. His threat didn't displease "Aqua Follies" producer Sheehan at all. It landed valuable front page newspaper, television and radio publicity for his show—as well as for St. Denis.

Harrah

Continued from page 99

hotel addition within the next two months. At the same time, he noted that the Del Webb organization, which operates the Sahara and The Mint, in Las Vegas, will also build a new inn in Lake Tahoe.

Harrah said that new hostels will provide an incentive for visitors to stay longer. Harrah's presently has a big show as has Frank Sinatra's Cal-Neva Lodge. Latter, however, operates only during the summer. At the same time, Harrah stated, new hotels will bring in a wider variety of visitors. Currently, there is only one high rise hotel in the Tahoe area. Most lodgings are presently supplied by motels.

Harrah doesn't see too many hotels built at Lake Tahoe because of the scarcity of land in large enough parcels. The town is built out largely on the California side and not too many plots are for sale on the Nevada side. He also asserted that any increases to his new hotel will come in 500-room multiples. He declared that it costs virtually as much to run a 500-room hostel as it does one of lesser size.

As far as the talent situation in Tahoe is concerned, Harrah said the new hospices will provide more competition for names in the area, but at present he doesn't believe that the current salary structure will be affected. He has been the sole year-round user of names in Tahoe and there are still-sufficient headliners to supply another spot and possibly two in the Tahoe region.

Harrah pointed out that he has established a top price and he has seen to it that it's not violated "even for as much as a $5 bill." He declined to mention his top, since not all names that he buys get it.

Some Whites Have 'Guilt Complex,' When There's No Need, Sez Dot Dandridge

Cleveland, July 30.

Some white people "are acquiring a guilt complex" when there is no need, Dorothy Dandridge told the Program PM guest panel when interviewed Tuesday (23) during her comments about the Negro problem today.

"Furthermore," she added, "there's no need for this guilt complex, by white people, to come to the foreground in the entertainment field. The question has been getting jobs and roles, and there appears some changes are being made."

She maintained that she has felt no prejudice in the entertainment field, and it was noted she was the first of her color to sing at the Hotel Waldorf-Astoria, N.Y.; that she played the lead in "Carmen Jones" and was nominated, as a lead performer for the Academy—another first.

Asked about Negroes in the current imbroglio, she declared "How can you be a Negro and not go along." But she did concede that active participation in the marches, etc., "depended on the individual."

She was in town for a week-long engagement on the Mike Douglas KYW-TV show and did the 55-minute guestar with Harv Morgan and newsmen on Press Club Celebrity Night.

BILLY GLASON'S FUN-MASTER
PROFESSIONAL
COMEDY MATERIAL
For every branch of theatricals
"WE SERVICE THE STARS!"
35 Gag files $15, plus $1 postage
FOREIGN: 35 for $30
• 3 Parody Books, per Bk. $10 •
• 5 Blackout Books 1-2-3 Each $25 •
No. 4 for $35—No. 5 for $30
• Minstrel (white face) Budget $25 •
• "How to Master the Ceremonies" •
$3 PER COPY NO C.O.D.'s
BILLY GLASON
200 W. 54th St., N.Y.C. 10019 CO 5-1316
(We TEACH M.C'ing and COMEDY)
(Let a real Professional train you)

RICKI DUNN IS A THIEF!

WANTED DEAD OR ALIVE
More audiences like General Motors, Shell Oil Co., IBM, and leading Hotels and Clubs from coast to coast, who enjoyed the hilarious antics of
COMEDY WAITER ARTIE ROBERTS
Contact: ROBERT REXER
1674 Broadway, N.Y.C., CI 5-3660
P.R.: GEORGE Q. LEWIS
360 First Avenue, N. Y. C., SP 7-6210

Music - Music - Music
CLUBS — LOUNGES — RESORTS
and all those who
DEMAND the FINEST
SINGLES — ORCHESTRAS
ENSEMBLES
TWIST - LATIN - NOVELTY
Contact
BAYS AND ANDERSON
Presenting Outstanding Artists
510 Madison Ave., New York 22, N. Y
ELDORADO 5-5633

THE HOVENS
Europe's Most Outstanding
PANTO-MANIACS
Currently
Held Over by Popular Demand
Beverly Hilton Rendezvous Room
Beverly Hills, California
Personal Management:
STANFORD ZUCKER & ASSOCIATES
Beverly Hills, California

★ JACKIE KANNON ★
G.A.C.
Direction: Harry Adler, 165 West 46th St Rm. 508; N. Y.

Hong Kong's Leading Impresario
HARRY O. ODELL
9 Ice House St. Cable: HARODEL

About As Welcome As the Humidity

Birmingham Conks Out on Aud Rental to AGVA Freedom Salute—Use Negro College Field Instead

American Guild of Variety Artists' press handout heralding next Monday's (Aug. 5) "AGVA's Salute to Freedom '63" in Birmingham states that the show "was originally scheduled to play in the Municipal Auditorium. But the City officials decided, after agreeing to the rental, to paint the hall on the date of the show. The variety acts will now perform on a makeshift stage on one end of a football field belonging to Miles College, a Negro school, in Birmingham. The audience, which may be over 10,000 Negroes and whites paying $5 and $6 a ticket, will be asked to bring their own folding chairs and umbrellas in event of rain."

The press release states, "All proceeds will go to the coordinating committee combating segregation in America. They are the Southern Christian Leadership Conference, the Congress of Racial Equality, the NAACP, the Urban League, the Student Non-Violating (sic!) Coordinating Committee, and the Negro American Labor Council. The moneys may be used by the Coordinating Committee for the projected 'March on Washington'."

Performers and musicians will fly to Birmingham in two chartered planes. The one from New York will be paid for by theatrical unions including AGVA; other costs, including lights, p.a. system, tickets, advertising etc., will be underwritten by Gotham philanthropist Maurice Uchitel.

AGVA prez Joey Adams will produce and emcee a show which will include Johnny Mathis, Ray Charles (who is paying his own transportation to fly in from California), The Shirelles, Lillo, Harry Golden, Joe Louis, Al Bernie, Nina Simone, Clyde McPhatter and others. Reuben Philipps and his Apollo Theatre (Harlem) integrated orchestra will backstop the vaude benefit which is expected to net $50,000. It is heralded as the first integrated variety show to play before a nonsegregated audience in the history of Birmingham.

H-B TV Characters In Link With New $20-Mil San Diego Amus. Park

Hollywood, July 30.

Yogi Bear and other television cartoon characters of Hanna-Barbara Productions will go to live in Story Book Park, proposed $20,000,000 amusement centre to be constructed in San Diego County on a 40-acre site about 15 miles south of San Diego and four miles north of the Mexican border.

William Hanna and Joseph Barbera have granted a license to park full use of all their tv characters affect H-B's merchandising program, already amounting to over $100,000,000 annually. Characters also include Huckleberry Hound, the Flintstones, Touche Turtle, the Jetsons and Quick Draw McDraw.

Story Book Park, according to exec veepee Charles H. Kopeland, former chairman of Washington, D. C., Metropolitan Area Development Council, has a July 4, 1964 opening date.

Slate $1,500,000 K.C. 'Entertainment Square'

Kansas City, July 30.

Forecast that a decrepit neighborhood on the western edge of the downtown area will be revitalized into a bright and lively "entertainment square" was made here last week when a group of Kansas City investors revealed it has acquired much of the land for the project. The New West Land Corp. has about $500,000 worth of property, most of it within an area of substandard housing, earmarked for the development which would raise a block-square oasis of restaurants, jazz mills, theatre and assorted other culture adjacent to the downtown hotel and business centre.

Eventually the project will run to $1,500,000, and will need public financing to accomplish it, according to David V. Selders, spokesman for the group which met last week to disclose the plans. The area would be known as "Quality Hill Square," with a timetable calling for a Fall 1964 debut. New West Land already is publicly financed with about 300 investors.

Honolulu Spot's Names

Honolulu, July 30.

New Hutch's Supper Club, off to a boffo start with Billy Daniels as initial headliner, has inked several other Mainland names.

Dick Contino takes over from Aug. 16 through Sept. 12. Subsequent headliners include Rusty Draper and Jack Ross.

Combo Tix May Hypo N.Y. Fair's Show Biz Area

The industrial exhibitors of the upcoming New York World's Fair will help plug the show biz enterprises in the Fair through wholesale distribution of strip tickets entitling the holder to a Fair admission as well as various combinations of amusements to which admission is charged.

Louis d'Almeida, a former actor and publicist for City Investment Corp., has formed an outfit which is selling combination tickets to the fair at cutrates. Most of the wholesale buying, according to d'Almeida, will be by industrial firms exhibiting at the Flushing event. Package tickets are being sold in various combinations from $3.95 to $100.

D'Almeida declares that it's been the experience at most fairs that the long lines of persons waiting to get into some of the larger free shows will cause other fairgoers to patronize performances where admission is charged. Moreover, a man attending with his family ultimately must go into the show biz areas for the major entertainment. A trip to a restaurant is also called for if only to prevent him and his kin from being afflicted with world's fair feet.

The package book will also have meals under an arrangement with the Brass Rail restaurants. According to d'Almeida, 90% of the concessionaires have gone in with the package plan. Because of the discounts in wholesale buying, d'Almeida says that the face value of the items offered in the package deal will be more than the book's selling price.

Some combinations will provide a fair guide being published by Time, Life Inc. which retails at $1.

(Continued on page 103)

Amateur Peeler Contest Strips Pitt Burley's B.O. Deck for Boff 6G Action

Pittsburgh, July 30.

The Casino Theatre, local burley house, had its biggest week in six years last week when an "Amateur Exotic Contest" was added to the regular show.

Owners Alvin and Maurice Bortz hired promoter Ray Becker to put on the event. He came up with 10 contestants, two of whom won the contest and will be featured on the Bryant & Engel circuit this fall.

The contest started off dismally as Pitt papers refused to go along with the word "Striptease," and "Exotic" was finally used to mollify the ad departments. Charley Danver, Post-Gazette columnist, gave the promotion a few lines and WIIC and WTAE came through with a few film clips that showed the girls' faces.

However, word of mouth and classified ads finally brought in the contestants and interest grew with the area's burley patrons. (At the conclusion of the contest WIIC did a story in depth on the contest and allowed its cameras to rove. See special TV Review).

Biz was big from the first night. On Friday and Saturday nights, the balcony was cleaned out for use for the first time in years with standing room three deep on the first floor Fri.-Sat. nights, the house came through with a gross of approximately $6,000.

Pat Wymore's 'Sister' Act With Gisele MacKenzie

Hollywood, July 30.

Gisele MacKenzie and Pat Wymore are going to do a sister act, but not together; Pat will fill out an engagement which Gisele will start but won't be able to complete.

Former, slated to star in "Gypsy" at Melodyland starting Aug. 13, will play role for five performances only, then must fly east for a rehearsal call for Sid Caesar teleseries on which she'll be a reglar. Miss Wymore takes over same role the following night—Sunday—for balance of two-week run.

Set Aug. 12 Hearing On AGVA Motion to Dismiss Penny's Action Vs. Union

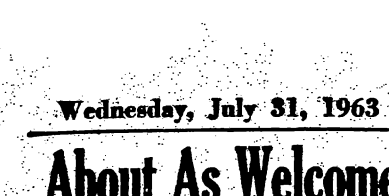
Los Angeles, July 30.

American Guild of Variety Artists' motion for dismissal of past prexy Penny Singleton's $75,000 suit against the union has been continued tentatively to Aug. 12, with Federal Judge William Mathes now slated to conduct the hearing.

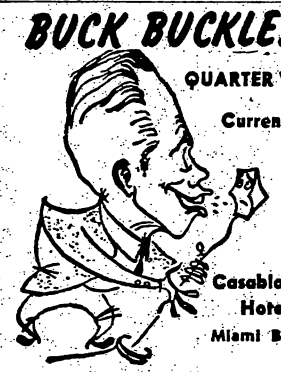
Actress, who has been a thorn in side of the administration since she was deposed as prexy, brought suit after a three-man AGVA trial board had found her guilty on two charges of behavior allegedly against the best interests of national body and suspended her June 6 from union for 10 years.

Miss Singleton, who asks $50,000 general and $25,000 punitive damages in action against union and four other defendants for alleged illegal conduct, also wants an injunction to restrain enforcement of 10-year suspension. She also charges bias and prejudice on part of trial board which found her guilty.

Other defendants include Johnny Francis, complaining witness against actress; Vincent Silk, trial board chairman; Sid Marion, trial board member; and Irvin Mazzei, western regional director for AGVA.



BOSTON SMASH HIT
THE GLAMOROUS NEW HOTEL
AVERY
Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath, television & radio. Air conditioning.
AVERY & WASHINGTON STS.

BUCK BUCKLEY
QUARTER WIT
Currently

Casablanca Hotel
Miami Beach

"THE COMEDIAN"
The Only Real Monthly PROFESSIONAL GAG SERVICE
THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST
Now in its 153rd Issue, containing stories one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits ideas, intros, impressions and impersonations, political, interruptions, Thoughts of the Day, Humorous Views of the News, Vignettes, etc. (20 Pages)
$25 YR.—SINGLE ISSUES $3
Foreign
$35 YR.—SINGLE ISSUES $4
No C.O.D.'s
BILLY GLASON, 200 W. 54th St. New York City 10019, CO 5-1316

ZANY... BOX OFFICE CHAMPS
Harmonica RASCALS
AMERICA'S FOREMOST NOVELTY ATTRACTION
SID HOWARD, 1570—53rd St., Brooklyn 19, N. Y., UL 1-8500

ATLANTIC CITY STEEL PIER
VIRGINIA AVE. AND BOARDWALK
ATlantic City 344-2161
July 25, 1963.

Mr. Joe E. Ross,
Steel Pier Music Hall,
Atlantic City, N. J.

Dear Joe:
I want you to know that your appearance on Steel Pier this week has created a great deal of interest and your wonderful act has been excellent box office. When we booked you we were mostly interested in your TV name as "Officer Toody" star of "Car 54 Where Are You". However, it was a pleasant surprise to see that you are doing a wonderful act that has pleased our audiences from six to sixty tremendously.
We will be glad to look forward to a return engagement sometime in the future and can recommend your act very highly.
Sincerely yours,
ATLANTIC CITY STEEL PIER
George A. Hamid, Sr.
GEORGE A. HAMID, SR.
GAH, Sr:msc

Personal Managers: BERGER • ROSS & STEINMAN
15 East 48 Street, New York 17, N. Y.

DONNA LYNN
Jimmy Durante's SINGING PROTEGE
13—GOING ON STARDOM!
EPIC Releases
"DONNA LOVES JERRY" b/w
OH, I'M IN LOVE
(with George Maharis)
McClendon Agency TN 7-2287

Living Room, N.Y.

Matt & Ginny Dennis, Dave Frye, the Bob Ferro Trio; $4.50 minimum.

Songwriter-singer-pianist Matt Dennis, teamed with his songstress-wife Ginny Dennis, are headlining the bill at Gotham's eastside intimery, the Living Room, where they are turning in a lively and entertaining set each evening. Also on the card are comedian Dave Frye and the Bob Ferro Trio, which also backs the Dennises.

The Dennis duo has designed their act in such a way as to give each the solo spotlight from time to time. Format also has them working together for the opening, closing and to bridge the solo changes. Together they sometimes exude excessive personal rapport between one another, their supposed ad lib side comments often are too cute and not particularly amusing to anyone but them.

But when they get down to singing or, in the case of Dennis, playing the 88 as well, they are fine. The male partner takes to the ivories on two occasions to essay a collection of tunes such as "Dancing on the Ceiling," "Mountain Greenery," "Everything Happens to Me," "Angel Eyes" and others. He presents these items with a freshness that makes 'em sound new. His mate swings out on "The More I See You," ballads with "Call Me Irresponsible" and wails "The Sweetest Sounds" in savvy style, packing lotsa personality into her work.

Their comic drunk routine on "Days of Wine and Roses" registers oke and they combine nicely on "Hooray For Love." It all adds up to a slick turn, which needs only some toning down on the personal bits to click completely in the Living Room's intimate setting.

Comedian Dave Frye hits his top form when doing impressions of Hollywood personalities in a variety of situations. These are well-done both vocally and physically, he being of the school of impressionists that also contort their faces to resemble their subjects.

However, other material of a topical nature falters quite often and registers mildly for the most part. His delivery is well-developed, but the young comic could stand stronger material to go with it. Coming off about the best in this groove is a social phone call between John F. Kennedy and Nikita Khrushchev.

The Bob Ferro Trio is a solid unit which does a solo turn at the start of each show. A hipster element prevails in the group's tooting for brisk effect and they back the Dennises in fine style. *Kali.*

Palmer House, Chi

Chicago, July 21.

Dick Gregory, Dolores Leigh, Ben Arden Orc; $2.50-$3 cover.

Apprehension on the part of the Palmer House management and friends of Dick Gregory concerning the effects of his political activity on his show biz career were dispelled approximately two minutes after he stepped out on the stage of the posh Empire Room to an enthusiastic reception.

This is not to say that Gregory has in any way moderated his stand on the crucial issue of race relations. However, he is very aware that the best way of establishing the truth is by showing the comic absurdity of falsehoods, and his wry observations onstage often have more impact than the more heated assertions of his compatriots.

While he sometimes diverges into such areas as party politics and television, the mainstream of Gregory's turn is still racial. Of a reported first Negro astronaut, he says: "It's a miracle—from the back of the bus to the front of the moon." Speaking from experience, he states: "Alabama is a nice place to picket, but I wouldn't want to live there."

On the political scene, he affirms that he is glad that Gov. Nelson Rockefeler got his divorce before he became president else his wife might have gotten custody of the country. Or, in an aside: "There's no such thing as a *Young* Republican." The audience was with him all the way, and he exited to a big hand.

Gregory couldn't have had a better opening act than Dolores Leigh, a comely and knowledgeable songstress. In her Chi debut, Miss Leigh acquits herself as a poised thrush with an astute sense of song and an intelligent, forthright and dramatic delivery.

Included in her turn are a bright version of "Lucky Day," an appealingly plaintive rendition of "Love Letters," a sultry handling of "Man That Got Away," "Take Me Along," and a clicko medley of oldies.

Nelson Eddy & Gale Sherwood and George Tapps & Co. open Aug. 3 for two weeks. *Mor.*

Edgewater Beach, Chi

Chicago, July 23.

Geezinslaw Bros., Lurlean Hunter, Edgewater Beach Guys (5), Don Davis Orch; $1.50-$2.50 cover.

The Polynesian Village has a well-balanced and breezy summer show in the Geezinslaw Bros. and Chi chirp Lurlean Hunter. The "desertbilly" quartet from Texas provides a cheerful romp as they rip up a repertoire of country & western and pop ballads, while Miss Hunter is a poised and polished vocalistic gem.

The respective appearances of the Geezinslaw Bros. alone is enough to keep the tablers tittering throughout the show. In the area of kooky looks, Mickey Rumsey (who plays a washtub and broom "bass") is a standing sight gag. Aa vacuous-faced behemoth, he upstages the others simply by staring vacantly at the audience.

Sammy Allred, the leader of the group, tells a few time-honored gags, plays the mandolin and generally has the appearance of a Texas fertilizer salesman. Dewayne Smith plays the guitar, and pairs with Allred for most of the singing. Fiddler Johnny Deison has an expressionless weather-beaten face and looks as though he just stepped off the plow.

There's amiable satire in their cornfed approach to "Sally Was A Good Old Girl" and an original song tribute to Bille Sol Estes. They also score with a mangled version of "Til There Was You" and a c&w edition of "Puff, The Magic Dragon."

Chi show bizites have long puzzled over the career of Lurlean Hunter, long acclaimed as the finest pop and jazz singer in the Windy City. Whatever the cause may be, Miss Hunter has only rarely been booked into the big rooms here and elsewhere despite an almost fanatical group of Chi devotees which follows here from club to club. It is not unusual for performers in other clubs and members of the nitery press to catch Miss Hunter after their regular chores.

This is not to say that Miss Hunter is an "inside" or highly stylized singer. Her velvety handling of "I Left My Heart In San Francisco" is dramatic and pungent and also explores the finer nuances in both the lyrics and melody. In "I Get A Kick Out of You" she passes up the more obvious punched-out punctuation for a whimsical and dry approach, and the same applies to "The Lady Is A Tramp." She also injects the same meaningfulness in such ballads as "Easy To Love" and "I Wish You Love."

The Guys & Dolls have little to do in this show, but set the stage nicely with bright versions of "Another Opening" and "Gee, But It's Good To Be Here."

Next is Monique Van Vooren Aug. 20 for three weeks. *Mor.*

Duvernay, Hull

Hull, Que., July 24.

Claudette Jarry; Brian Brown Trio; $1 cover.

Canary Claudette Jarry is a native of Montreal, however most of her piping has been done in the U.S., with New York as headquarters. Current stint shows need of staging savvy but she claims she's in the process of building an act for niteries.

Chirper's pipes are clicko and her hot-weather audience provided nice mitting. Songs are handled in English, French, Spanish and Italian. But the stanza unrolls as a recital rather than an act. Miss Jarry also plays some accordion.

Brian Brown Trio, house combo, has Champ Champagne subbing for Brown at the 88s during leader's vacation.

Miss Jarry is in until Aug. 3. *Gorm.*

Slate Bros., L. A.

Los Angeles, July 17.

Jennie Smith, Dave Barry; $1.50 cover, two-drink minimum.

Tuesday's (16) opening for singer Jennie Smith and comedian Dave Barry coincided with start of a four-day observation of the Slate Bros.' sixth anniversary. This meant that the pair, during period, has to share playing time with unbilled, if not unknown, drop-in guests.

Small wonder, then considering the time period devoted to offerings of these "guests," that Miss Smith or Barry, for a few days, will be able to do little more than provide a sampling of their wares.

Miss Smith, since her Victor recording days, has changed her hair color but not the color of her voice, which retains its warm, vibrant tones. Regular appearances on the Steve Alen Show have provided the public with a good idea of her ability. When she has realized the importance of appropriate facial expression to match the mood of a song, she'll improve even more.

Barry, whose forte is comment on American mores (with its endless source of supply), has a style that is keen and delightfully biting. Some lines have the beginning wrinkle of age but most are observant and refreshingly candid. *Robe.*

Chateau Madrid, Mont'l

Montreal, July 18.

Raquel & Domingo Alvarado, Fernando; no cover or minimum.

This is a smart, intimate operation with the main selling points being authentic Spanish atmosphere and entertainment. Latter reflects a modest budget with maximum projection values guaranteed to get top customer reaction.

Spot is also well located in the French-Canadian sector of town where tourists are bound to wander. And when they walk in for reasons of curiosity, if no other—particularly if they've done the European bit — they'll imagine they're back in Majorca—the entertainment, environment and edibles are that bona fide.

Current layout has three performers but they might as well be more, so ingeniously is the show paced. It's all Spanish, of course, with not a trace of Americana in evidence to please the travelling trade.

Domingo Alvarado is the singer, finger snapper and handclapper, working with Raquel, a tall, severely-coiffed senorita who, in the true Spanish tradition keeps her face dead serious as she pitches her dramatic flamencos to whip up emotional customer reaction.

Providing the accomps is Fernando on the guitar, also doing a group of solos which gets solid reaction.

Alvarado is the mainstay of the show, running approximately 30 minutes, with a voice that has a sob quality. He does ballads and some light stuff. Working in a combo with the dancer and guitar, he winds up in a smash finale.

Chateau Madrid could use some promotion to sell itself with the local nitery set, since the seed has already been planted for a most successful operation Only test is whether they can keep it as authentic as it is now. Policy is three shows nightly. *Laza.*

French Qtr., Houston

Houston, July 26.

Tommy Dorsey Orch with Helen Forrest, the Pied Pipers, Frank Sinatra Jr; $2.50 entertainment charge.

Boniface Larry Grayson tries something new with this booking, and it appears he will score on all counts. Show has moved out of Continental Houston Motor Hotel's somewhat intimate French Quarter room into the more spacious ballroom, and public is also admitted to this show, which plays eight days. Because of Texas' liquor laws, non-members are seated on one side of the ballroom and must bring their own bottle.

Nostalgia flows even more than the liquor at opening, as the Dorsey band (16), now directed by Sam Donahue, still features the mellow trombone sound, although at times it appears more brassy than the original.

Miss Forrest draws hefty palming a few rebel—and soggy—yells for such tunes as "You Made Me Love You," "I Cried For You," "I Had The Strangest Dream," and "September Song."

Pied Pipers still have that top harmony, best Illustrated by "Chicago" and "Dream," and work well with Frank Sinatra Jr. in "I'll Never Smile Again."

Young Sinatra is a balladier like his father and has his same ease before a mike. He has adopted a few of pere's mannerisms, and a few more years may also give him some of spark and charm that put senior at top. As is, he's pleasant-voiced young man who isn't hurt at all by his name. Best tune appears to be "Too Close For Comfort."

Band regulars, thrush Jeannie Thomas and trombonist Larry O'Brien, take solo turns at mike, both perform well. Ziggy Elman was ill and failed to make scheduled appearance.

Show appears headed for near-capacity engagement, will play eight days. It was timed at 67 minutes. *Skip.*

Club Village, Dallas

Dallas, July 17.

The Smart Set (4), Howard Stafford Quartet; private club, no cover or minimum.

In their Texas debut, the Smart Set clicks easily with an intimate, jet paced revue that adds up to 30 minutes of solid entertainment, auguring good biz for a fortnight.

The fresh foursome — Sharon Chmel and Jean White, well stacked lookers, with handsome Dave Rossow and Ronnie Del—blend voices on "Get Me to the Church on Time" and "Let's Take a Walk Around the Block" as openers.

Youngsters evidence stage savvy with their dancing and singing, with the femmes, via four costume changes, revealing lotsa epidermis is a nostalgic Roaring '20s seg and a nifty western-flavored hoedown routine, all for good results with flawless teamwork and precision. Risible bits include takeoffs of tv commercials, JFK and the Gleason-Fontaine duo.

Clinching closer is an aud singsong, with the femmes table strolling, via four w.k. ballads of bygone days, climaxed by the Smart Set's zingy windup with "Varsity Drag" to lusty mitting.

Howard Stafford combo neatly cuts the intricate show score and loads the floor with leather pushers.

Show plays two frames, with Don Brooks due July 30. *Bark.*

Sutmiller's, Dayton

Dayton, O., July 23.

Lee Caron, Jack & Sally Jenkins, Danny Martin, Orch; no cover or minimum.

Lee Caron, the tall Texan, is reunited with Jack and Sally Jenkins in a pleasant combination of clean comedy and good show tunes present by an attractive young couple.

Caron has changed his material very little in the past year, devoting it primarily to amusing stories about Texas and such subjects as politics, religion and sex. And he laces these with a few gentle but amusing jabs at the customers and a tune or two on a pleasing instrument that is a cross between a violin and a horn.

The Jenkins have a click way with a song, with the male side of this husband and wife team proving most delightful on "Music Man" numbers and "What Kind of Fool Am I?" This lad should be a real comer because he has the looks and the personality to match a real voice. *Plat.*

Black Knight, Toronto

Toronto, July 16.

Betty Weir, Ralph Frazer Quartet; no cover.

Betty Weir is one of the best singers to appear in the six-months' history of the Black Knight Room of the Royal York Hotel, Toronto. That is the consensus of habitual customers, who frequent this 120-capacity room.

The brunet contralto has a powerful voice, with an alternate ballad-style or bouncy numbers. From her springy opening of "Life is Just a Bowl of Cherries" to her "Got a Lot of Living to Do," she turns on a Jule Styne medley, a special "My Man's Gone" and a finale begoff of a Jolson medley.

Miss Weir has just returned from Africa—under the Lew and Leslie Grande aegis—with appearances in Johannesburg, Nairobi and Pretoria.

On basis of her first date at the Black Knight, Betty Weir is a hit in any entertainment medium. *McStay.*

Hideaway Club, L. A.

Los Angeles, July 16.

Roy Hamilton, Ray Jones, Peri Lee & the Hideaway All-Stars (3); $1.50 admission, two-drink minimum.

Encouraged by five-week booking of Joe Williams which filled room nightly, management of this tongue-in-cheek-named jazzatorium is contiuing policy of names for longer stays. Although Roy Hamilton played spot about a year ago, his opening Monday (15) for three weeks looked like "Hamilton's here and the Hideaway has him!"

A big-voiced singer who has built a steady following with his disclicks for Epic and, currently, MGM, Hamilton still skittles back and forth between the slick stylings of Billy Eckstine and the clarion call of Joe Williams.

An uninhibited vocalist who unabashedly picks numbers spotlighted by other singers, he turns it on with "Straighten Up and Fly Right" and doesn't let his audience go until his winding "Only The Lonely Know."

Supporting is accompanist Ray Jones, with occasional assists from Peri Lee & the Hideaway All-Stars. Latter trio provides almost continual non-intimate entr'acte music between the three nightly shows.

Spot is open seven nights a week. *Robe.*

Playboy, Phoenix

Phoenix, July 19.

Coronados (3), Bill Roberts, Sam Scafidi Orch (3); $2.50 cover in Penthouse.

For this two-week stand the customary Playboy three-act bill policy has been pared to two. But with the chanting of the classy Coronados toplining and jester Bill Roberts settling the mob down—nobody's complaining.

The Coronados, three Navajos out of Albuquerque, unspin a 35-minute turn calculated to please any taste. Anchored by George, with frere Stephan and George's dainty little bride Gingerlita in support, this attractive trio showcases a slick session of multilingual chants including Spanish, Italian and German.

But their exit, a throbbing Yiddish medley, creates enough handthumping to win the act a legitimate begoff in this plush 12th floor crows-nest.

Roberts, a bright young comic, displays an acute sense of timing and enough crisp, bright chatter to file this yockster into the "very potential" slot. Especially well palmed were his sensitive carbons of Gary Cooper and Will Rogers.

The Coronados' complex folio is a tough gig to cut, but Sam Scafidi directing from the bass, with Keith Greko at the upright and Pucci Franciosi on skins, come through with nary a note out of place. *O'Haf.*

Barclay Hotel, Toronto

Toronto, July 23.

"Casbah Revue," with Frankie Rapp, Diane Davis, Iowanna, Nazet, Larisso, Percy Curtis Orch (7); $1 cover.

After some six months' hiatus, the Oasis Room has returned with "Casbah Revue," a bevy of belly-dancers. These include a pair of blonds and a brunet of varying heights and seem to be what the customers want, judging from opener at the Barclay Hotel's 450-seater.

Larissa, Nazet and Iowanna are the three bellydancers, all revealingly unclad. They are on some 10-13 minutes each but will have to cut the repetition to bring their routines into the 60-minute format. Revue ran 80 minutes when caught.

Frankie Rapp, who acts as emcee throughout, also contribs some mother-in-law jokes and Italian dialect stories. A funny fellow, he has no trouble amusing the patrons.

Diane Davis, a diminutive blond in an off-shoulder evening gown, warbles her change-of-pace songs, ranging from "Just in Time," "Lonesome Road" and "Volaré," but seems misplaced.

Percy Curtis Orch gives staunch support to the bellydancers' besides playing for customers' terp seshes. *McStay.*

'Holiday' Skater's Mishap

Knoxville, July 30.

Ray Balmer, a featured skater in four "Holiday On Ice" production numbers, injured an ankle and was taken out of rehearsals at Knoxville Civic Coliseum.

Mrs. Ruth Tyson, executive producer, said he'll be okay for the Aug. 14 world premiere.

CURRENT BILLS

WEEK OF JULY 31

NEW YORK CITY

MUSIC HALL — Dolores Davis, Paul Dixon, Alan Cole, Ronnie Ronalde, Ferry Forst, Helen Wood, Rockettes, Corps de Ballet, Raymond Paige Symphony Orch.

AUSTRALIA

MELBOURNE (Tivoli)—Dianne Barton, Robert Gard, Colin Croft, Ormonde Douglas, Ernie Bourne, Jeanne Battye, Frederick Potter, Kevin Doherty, Judy Champ, Eileen Hattam, Joan Thomas, Simon Cain, Arthur Gorman, Evan Dunstan, David Hamilton.

SYDNEY (Tivoli)—Suzanne Steele, John Weaving, Cynthia Morey, David Gray, Gordon Wilcock.

NEW ZEALAND (St. James), AUCKLAND — Penny Nicholls, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faukener, Jackie Griffiths.

BRITAIN

BRIGHTON (Hippodrome)—Dickie Henderson, Eva Boswell, Charlivels, Tiller Girls, Aleta Morrison, Eddie Vitch, George Mitchell Singers, Peter Vernon, Jimmy Curries Tropical Cascades.

LONDON (Palladium) — Arthur Haynes, Frank Ifield, Susan Maughan, Nicholas Parsons, Ken Morris & Joan Savage, Bob Wallis & His Storeyville Jazzmen, Rudy Cardenas, Walter Gore Ballet Group, Ross Taylor Dancers, Dorothy Dampier, Leslie Neyes.

MORECAMBE (Winter Gardens)—Jimmy Jewel & Ben Warris, Ted Lune, Polka Dots, Elizabeth Larner, Skylons, Twelve Lovelies, Bill Shepherd Singers.

VICTORIA (Palace) — George Mitchell Minstrels, John Boulter, Tony Mercer & Dai Francis, Reg Varney, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., Television Toppers, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BITTER END—Oscar Brand, Big 3.

BLUE ANGEL—Meg Myles, Lenny Maxwell, Wayfarers, Dudley Moore.

BON SOIR—Danny Meehan, Dolly Dawn, Marc London, Three Flames.

CAFE SOCIETY—Gloria DeMarco, Petteford & Chiles, Danny Apolinar Trio.

CHATEAU MADRID—Duendos Gitanos, Pedro Vargas, Emilio Reyes Orc., Los Guaracheros.

COPACABANA—Al Martino, Forbes & Villa, Ralph Young, Joseph Mele Orc., Frank Marti Orc.

EIGHTH WONDER—Rosetta Tharpe.

EMBERS—Jonah Jones, Bill Dowdy 3.

FIVE SPOT — Thelonius Monk, Kenny Burrell.

GRINZING — Kalman Banyak, Henry Butz

HAWAIIAN ROOM — Judy Scott, Denis Regor, Keolu Beamer, Fai & Hulabelles.

HOTEL AMERICANA—Carmen Cavallero, Betty Madigan, Al Conti 3, Charlie Fisk Orc.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Joe Furst.

HOTEL PARK SHERATON — Janet Vaughan Trio.

HOTEL PLAZA — Kaye Ballard, Milt Shaw Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ROOSEVELT — Lenny Herman Orc.

HOTEL ST. REGIS—Charles Turecamo Orc.

INTERNATIONAL—"Latin Fire Revue," with Miguelito Valdez, Mike Durso Orc.

LATIN QUARTER — Sportsmen, Jack Durant, Glenda Leigh, Art Johnson, Five Williams Troupe, Jo Lombardi Orc., Sam Bidner Orc.

LIVING ROOM—Matt & Ginny Dennis, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Stan Freeman.

SAHBRA — "Land of Milk & Honey," Yoel Shan, Lily Cevell, Menasha Baharn, Leo Fuld, Bob Phillips Orc.

SQUARE EAST—"To the Water Tower," Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.

SWEET CHARIOT — Ellison Singers, Herman Stevens.

UPSTAIRS & DOWNSTAIRS — Ronnie Graham, David Rounds, Barbara Quaney, Jon Stone, George Coe, Bob Rogers, Sam Pottle, Mabel Mercer.

VERSAILLES—Tyrie Glenn Jr., Imperials.

VILLAGE BARN — Doc Morgan, India Adams, Zeb Carver, Lou Harold Orc.

VILLAGE GATE — Casey Anderson & The Realists, Herbie Mann 6, Roland Kirks 4, Sonny Terry, Brownie McGee.

VILLAGE VANGUARD—Gerry Mulligan 4, Bill Evans 3.

CHICAGO

BLUE ANGEL — "Calypso Jamboree," Marliza Pons, Fayray Shelar, Lord Christo, Lord Smiley, Lord Tiger, Lord Charlton, The Duke, Al D'lacey Orc.

DEL PRADO HOTEL—"Hits of Broadway" revue

DRAKE HOTEL—"Vaudeville '63," Bill Starr, Bert Vallencourt, Shirley White, Joy Hawkins, Jimmy Blade Orc.

EDGEWATER BEACH — Geezinslaw Brothers, Lurlean Hunter, Edgewater Beach Guys & Dolls, Don Davis Orc.

GATE OF HORN—Addis & Crofut, Jo Mapes.

JULIUS MONK'S—"Struts and Frets," June Ericson, Delphi Harrington, Mary Jane Kimbrough, Sandy Suter, Skip Hinnant, Nagel Jackson, Charles Kimbrough, Jamie Ross.

LE BISTRO — Ann Richards, Connie Milano Trio.

LONDON HOUSE—Oscar Peterson, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S — Woody Allen, Nancy Wilson, John Frigo Trio, Marty Rubenstein Trio.

NEW LIVING ROOM—Don Jacoby Orc.

PALMER HOUSE—Nelson Eddy & Gale Sherwood, George Tapps & His Dancers, Ben Arden Orc.

PLAYBOY—Lillian Briggs, Will Mercer, The Bookends, Bill Boren, Paul Gray, Danny Rogers.

SECOND CITY—"20,000 Frozen Grenadiers," Jack Burns, Dennis Cunningham, Ann Elder, Sally Hart, Dick Schaal, Avery Schreiber.

LOS ANGELES

COCONUT GROVE — Pearl Bailey, Freddy Martin Orc.

CRESCENDO—Frances Faye & Jerry Lester.

DINO'S — Corky Shane, Jack Elton, Steve LaFever.

JERRY LEWIS—Lionel Ames.

LOSERS—Bobby Short.

MELODY ROOM—Frankie Ortega Trio.

INTERLUDE — Pat Collins, Joanne Graier Trio.

SLATE BROS.—Tommy Roberts Gospel Train.

STATLER HOTEL—George Arnold Rev.

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOUR—Glatunji Dancers.

YE LITTLE CLUB — Billy Storm & Marilyn Burroughs, Jack Smalley Duo.

LAS VEGAS

BOURBON STREET—Lyn Keath.

DESERT INN—Andy Williams, Ford & Hines. **Lounge** Ben Blue, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings, Bill Farrell.

DUNES—Kingston Trio, Louis Nye, Bill Reddie Orc. **Lounge:** "Vive Les Girls," Gil Bernal, Merri Ellen.

FLAMINGO—Gordan & Sheila MacRae, **Lounge:** Billy Eckstine, Cleopatra's Belly Dancers, Bob Sims, Lucky Starr.

FREMONT—Newton Bros., Ray Smith, Emblems, Bill Britton.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—"Les Poupees de Paris," Grover Shore Trio.

MINT — Pat Moreno's "Artists & Models of '63," Tex Williams.

NEVADA — Peter Anthony, King of Limbo, Debbie Hayes, Preston Epps.

NEW FRONTIER—"Oriental Inferno," **Lounge:** Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA—Liberace, Barbra Streisand, Dick Humphreys, Joyce Roberts, Humphreys Dancers, Jack Cathcart Orc. **Lounge:** Billy Williams Show, Tony Thomas, Phil Palumbo 5, La Verne Baker, Dave Rodgers.

SAHARA—Shelley Berman, Mills Bros., Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Don Rickles, Freddie Bell, Roberta Linn, Tom Cavanaugh, Russ Cantor.

SANDS—Steve Lawrence, Eydie Gorme, Corbett Monica, Bill Carey, Copa Girls, Antonio Morelli Orc. **Lounge:** Sonny King, Vido Musso, Margaret Ann, Morry King Strings, Jackie Heller, Ernie Stewart.

SHOWBOAT—Bob Luman, Johnny Paul.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Brandy Long, Viennas, Slipperettes, Geo Redman Orc. **Lounge:** Funtastics, Beverly Marshal, Skeets Minton, Johnny La Monte.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** Roberta Sherwood, Don Cornell, Bernard Bros., Nalani Kele, Andrini Bros.

TALLYHO—Patti Kim, Eduardo Sasson, Marty Heim 3.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn Orc. **Lounge:** Kirby Stone 4, Teddy Randazzo, Gil and Nikki, Doris King, Lou Rawls.

TROPICANA—Folies Bergere '63, Ray Sinatra Orc. **Lounge:** Jerry Colonna, Gene Sheldon, Hi-Lo's, Al De Paulis, DuBonnet Trio.

RENO-TAHOE

CAL-NEVA (Tahoe)—Keely Smith, Allen & Rossi, Donn Arden Show Girls, Matty Malneck Orc. **Lounge** Joy & Boys, Dave Burton, Trini Lopez, Gil & Nikki.

CRYSTAL BAY (Tahoe)—Lancers, Jack Schafer, Frank Fanelli with Ree Brunell.

GOLDEN—Buddy Greco, Helen Boice, Frank Verna Four, Johnny Bachemin Notables, Availables.

HAROLDS — Severio Saridis, Kuban Cossacks, Blue Ribbon Belles, Don Conn Orc.

HARRAH'S (Reno)—Kim Sisters, Gaylord & Holiday, George Rock, Pep Tones, Joe King and Zaniacs, Red Coty.

HARRAH'S (Tahoe)—Sammy Davis Jr., Pat Henry, Moro-Landis Singers and Dancers, Leighton Noble Orc. **Lounge:** Louis Prima, Nick Lucas, Cousins, John Buzon Trio, Sherwood & Dorne.

HOLIDAY—Four Lads, Ginny & Gallions, Connie Mitchell with Monte Bleu Quartet, Michael Kent and Singing Strings.

MAPES — Kay Stevens, Art Mooney Orc., Yacoubian Co., Silver Strings.

NEVADA LODGE (Tahoe) — "Vive Les Girls," Al Bell Orc., Deedy & Bill, Beverly St. Lawrence, Eddie Lawrence.

NORTH SHORE (Tahoe) — International IV, Murray Arnold, Sue Flanders Quartet.

PRIMADONNA — "Paree, Ooo La La" revue with Wick and Brand, George Riveras, Al Tronti Orc.

RIVERSIDE — Novelites, Phyllis Inez, Randy Van Horn Singers, Belegor Strings.

SPARKS NUGGET — Sergio Franchi, Edgar Berger, George Arnold Singers and Dancers, Foster Edwards Orc.

WAGON WHEEL (Tahoe) — Juan Esquivel Orc., Country Gentlemen, Characters, Frank Moore Four, Town Pipers, Bobby Page, Celebrities, Bob Rinard, Orrin Tucker Orc., Ron Rose.

SAN FRANCISCO

BIMBO'S 365 — "Continental Revue" with The Cables, Elisa Jayne, Liett Chorlton.

COMMITTEE—Kathryn Ish Irene Riordan, Scott Beach, Bobby Camp, Gary Goodrow, Larry Hankin.

EARTHQUAKE McGOON'S—Turk Murphy, Clancy Hayes.

FACK'S—Earl "Fatha" Hines.

FAIRMONT HOTEL—Venetian Room: Peter Lind Hayes and Mary Healy.

HOLIDAY INN (Oakland)—The Vagabonds.

HUNGRY I — Stiller and Meara, Chan Canasta, Don Washington.

JAZZ WORKSHOP—Jazz Crusaders.

OFF BROADWAY—Modern Folk Qrt.

PURPLE ONION — "Parade," Carole Cook, Tucker Smith, Beverly Sanders, John Castello.

SHERATON-PALACE — Tudor Room, Bola Sete.

SUGAR HILL—Olatunji, African Dancers and Drummers.

TIN PAN ALLEY (Redwood City)—Frank d'Rone, Geni Shaw.

TRIDENT (Sausalito)—Vince Guaraldi.

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's "Artists and Models On Ice," Marsh & Adams, Jinx Clark, Phil Richards, Johnny Flanagan, Wilton Clary Mal Malkin Orc., Angelito.

CARILLON — Lou Walters' "Ooh La La," Ruth Wallis, Jerry Newhy, Pierre Jacques, Eddie Garson, Jacques Donnet Orc., Line (16).

CASABLANCA — Buck Buckley, Marlo & Florida, Bob Regent Orc.

CASTAWAYS—Ring-A-Ding 6, The Peridots, The Wreckettes (12), Ralph Font Orc., Jimmy Roma.

DEAUVILLE — Chico & Cubans, Les Rhodes Orc., La Playa Sextet.

DIPLOMAT — Van Smith Orc., Pupi Campo Orc., Kay Stevens, Eddie Barnes.

DORAL BEACH—The Interludes, Mal Malkin Orc., Townsmen, Luis Varona Orc.

EDEN ROC—Don Rondo, Johnny Musick Orc., Stan Hayman, Pupi Campo Orc., Val Olman Orc., Monroe Kasse Orc., Leslie Hudec Strings.

FOUNTAINBLEAU—Len Dawson Orc., Chauncey Gray Orc., Dean Murphy, Ziggy Lane, Racha Rodell, Frank Natale 3, Tony & Lucile, Chero & Orc.

PLAYBOY—Bill Ricco, Parul Gray, Dick Havilland.

PEPPERMINT LOUNGE—The Coasters, Ardells & Swinging Rocks, Ruby

SEA GULL—Jimmy Holmes, Inkspots (4), Jimmy Grippo.

THUNDERBIRD—Berj Vaughan Quartet, Richie Bros., Dick Smith, E. Lois Forman.

SAN JUAN

AMERICANA — Spice On Ice Revue, Pepe Lara Orc. **Lounge:** Sylvia D'Sayles 3, Humberto Morales 4.

CARIBE HILTON — Fernanda Montel, Miguelito Miranda Orc., Luis Benjamin 5.

CONDADO BEACH — Marco Munizi, Agielot & Muniz, Pepito Torres Orc., Lopez Vidal 5. **Lounge:** Floriana Alba, Juan Luis.

LA CONCHA — Winnie Hoveler Rev., Pedro Roman, Noro Morales Orc., Nestor Torres 5. **Lounge:** Nilda Terrace.

EL CONVENTO—Betty Melendez, Gloria & Antonio, Pepito Arvelo 5, Ruth Natal 5.

EL SAN JUAN—"Latin Fire Revue," Cesar Concepcion Orc., Chavis Bros., Mandy Campo.

OCHO PUERTAS — Gilberto Monroig, Sonia Gonalez, Joe Valente.

Racial 'Protest' Songs

Continued from page 1

"sing of dignity and equality . . . songs that speak out against any limitation upon the mind or body of man." She had been urged by the African National Congress not to appear in South Africa, that her strongest contribution to any degree of weakening the apartheid scheme would be to refuse to have anything to do with it. However, she said, "I felt that no matter how much I ignored it, it wouldn't go away."

The breakup came when she learned that her sponsors could be imprisoned and even executed for promoting her appearance if she didn't eliminate some of her "controversial" material. Songs which she had intended to sing on her South African tour included "Cry, The Beloved Country" and "Lost In The Stars" (both by Kurt Weill and Maxwell Anderson), Jewish resistance songs, and a poem by Langston Hughes, Negro author.

The tour, which was to have begun today (Wed.) and included three performances in Johannesburg and appearances in Cape Town, Pretoria, Durban, Warmbaths, Boksburg and Port Elizabeth, in addition to other cities and towns, had been arranged six months ago by the Grade Organization Ltd. in London, and sponsored by the Jewish National Fund in Johannesburg.

As a result of the cancellation, she'll continue to costar with Will Holt in "The World Of Kurt Weill In Song" at the One Sheridan Square Theatre in New York's Greenwich Village.

Yanks at Beyreuth

Continued from page 1

every European radio chain on direct, with exception of the British.

Miss Bumbry, who got top soloist billing, was virtually an unknown when she sang the Venus role in Tannhauser two years ago, an assignment that brought her to international attention. The fourth solo role in the Beethoven symphony went to Gundula Janowitz of the Vienna Opera.

Combo Tix

Continued from page 101

Combinations will include admissions to the ice show produced by Dick Button, the Meyer Davis-Leon Leonidoff Aqua Show, Wax Museum, a Lake Cruise, the Auto Thrill Show and Dancing Waters, among others.

D'Almeida says that the books are being sold in minimum $5,000 lots to the various concerns. One of the major buyers, he said, is Top Value Stamps, which is charging its customers two books for every combination ticket. RCA, he added, has also committed itself to a wholesale batch.

New Acts

DAVID ATKINSON

Songs
27 Mins.
Caucus Room, Detroit

David Atkinson, who has appeared in a couple of Broadway musicals, many off-Broadway productions and has been appearing for eight months in musical and dramatic roles with Detroit's professional repertory company at Vanguard Playhouse, has now molded his talent around a good nitery turn.

Atkinson has a good quality, well-trained baritone which can reach into the tenor range when required. He is ruggedly handsome and projects a friendly, slightly impish personality which the femmes in the audience obviously find attractive and the men can live with.

He comes on by circling the posh Back Room of Les Gruber's Caucus Club sans mike with "Rhymes Have I." His full, rich voice is almost overpowering in the intimate setting. When he reaches the mike, the listener has a compulsion to grip the table expecting to be blasted right out of his seat, but he modulates and all is well.

Atkinson, as would be expected with his background, is completely at ease before an audience and has the added virtue of being able to put his audience at ease. He puts a little too much body movement into "Something's Got to Give," but then settles down nicely to concentrate on singing with such songs as "Most Beautiful Girl in the World," "La Ronde," "Fool Am I?" "Try to Remember," "Maria," "Impossible She," and "Where Is the Life That Late I Led?"

Atkinson is a good singer with a pleasing personality and plenty of savvy gained in many types of stage productions. He's a natural for starring or feature roles in musical comedy, the better nitery circuits, tv, films, summer theatre

Tew.

DENNIS BELL

Songs
15 Mins.
Silver Slipper, Las Vegas

Impresario Eddie Fox has introduced another singer to Las Vegas who has strong potential. Dennis Bell, who looks to be in his late teens or early 20s, is a handsome youngster, personable, a good song stylist, and he gives the proper interpretation of a lyric. What he lacks in volume is made up for by savvy song-selling. A little more experience is sure to smooth the few non-pro mannerisms detected in the youth.

Bell's well-balanced songalog includes "All Right With Me," "Fool Am I?" "Luck Be A Lady" and "Rockabye."

Duke.

PEPPI MORREALE'S TRIO

Songs, Dance Music
40 Mins.
Dick Ridgely's Water Mill, L.I., N.Y.

Peppi Morreale, a bright, brisk, bundle of energy, who was originally signed for a five-week stint at Dick Ridgely's popular steakhouse in Water Mill, on Long Island's Montauk Highway, has scored so resoundingly that veteran drummer-owner-host Ridgely has pacted the crowd-pleasing peppy Peppi for another five weeks through Labor Day. Morreale, who is taking a sabbatical from his chores as Carol Channing's musical director which he has held for the past two years, is a triple-threat entertainer, leading his trio on piano, belting out jazz-tinged vocals (many with overtones of Louis Prima) and serving up "Twist a la The Hamptons" which makes even the hungriest diner get up and move his dorsal muscles.

Before joining the Channing camp, Morreale was a Las Vegas fave and pays proper tribute to it in a medley of tunes dedicated to "Strip Lane," touring the Vegas spots and winding up at The Sands where he held down the Lounge for two years pre-Channing. Now with time off since his boss has gone dramatic with "The Millionairess" on the summer circuit, Morreale is really swinging in The Hamptons.

The group makes their own arrangements and especially notable are bassist Al Ferrari's instrumental and vocal on "Bill Bailey" and drummer Steve Elmer's solo on "Caravan." The trio, playing together for the first time, also play it soft and sweet at the early dinner hour sessions with swinging classical renditions from "Butterfly," "Tosca," "Boheme," etc. Middle nite hours are devoted to the Broadway shows and with no effort at all, the combo easily segue into a resounding twist that packs the postage stamp dance floor at this real jumping spot where the action is just a stone's throw from staid Southampton. Dowagers, debs, natives, transients, the jet set, et. al, respond whether Peppi is doing a Prima or turning out an upbeat version of "Lot of Living To Do" or "Believe In You." The trio completely compliment organist-pianist virtuoso Bud Smith and veteran Paul Whiteman-ABC drummer Ridgely

Doro.

BEN SHERWIN

Songs
25 Mins.
Rendezvous Room, L.A.

Ben Sherwin comes into the nitery spotlight with a well prepared act, polished delivery and a completely professional projection that indicates the youthful looking singer had had solid experience. Showcase room should prove highly beneficial for Sherwin, who is ready to work just about any club in the country.

There is, however, the unfortunate element within Sherwin's work that, despite its above-average attraction, will very likely limit him to popularity as topliner in small clubs or strong second bill for major rooms. He is very much like an old style all around entertainment vaude performer, a hard-sell, song-and-dance man who knows all the tricks and how to implement them but doesn't quite have the special indefinable quality that shoots a performer to the top.

Sherwin, however, certainly has the capacity to satisfy audiences. He has a smooth, communicative patter that immediately establishes warm rapport, a pleasing personality and finally trained voice. Whether on nicely balladed "Heart in San Francisco" or more stylized, tightly clipped "Volare" and "Broadway Melodies" medley, both with good special material, he comes through with show biz finesse. "Mack the Knife" is a particularly striking entry, showing definite staging and careful movement, which will be better when it loosens slightly. Arrangements are good throughout.

Dale.

ROLF BERNS

Motorcycle loopings
15 Mins.
Mauer Kermis, Vienna

With a globular cage of not more than 12 feet in diameter and two motorcyclists speeding inside, another peak is reached in this special branch of daring stunts. Rolf Berns, a young Styrian artist, does the loopings, while his partner moves along horizontally. By a fraction of an inch they thus pass each other twice per loop. Their daredeviltry thrills and their nonchalance amaze.

Berns', as well as his partners' routine openers, go beyond the standard fair and circus acts. They recently toured Yugoslavia and Italy and, after this Vienna date, head for Switzerland.

Berns is highly recommendable for U.S., be it as circus number or for amusement parks.

Maas.

RITA WEILL

Songs
25 Mins.
Ash Grove, L.A.

Following striking notice at the recent Monterey Folk Festival, Rita Weill segues from her usual secretarial duties at Ed Pearl's local coffee-and-wine nitery to top the house bill—and it is a good choice.

Miss Weill is among the more authentic ethnic singers who have worked the popular folk club. She sings in a clear, light, lyrically lovely voice completely a capella, her innate musicianship and lyric sensitivity giving the material full musical value.

Few of the songs, a collecton of short historical tunes showing the variety of substance in folklore, are well-known, but most are effective. She is obviously well aware of what she wants to say and easily achieves her goal.

Dale.

Shows Out of Town

Jennie

Boston, July 29.

Cheryl Crawford & Richard Halliday presentation of musical comedy in two acts (15 scenes), with book by Arnold Shulman, suggested by the biography, "Laurette," by Marguerite Courtney, by arrangement with Alan J. Pakula; lyrics and music, Howard Dietz and Arthur Schwartz. Staged by Vincent J. Donehue; choreography, Matt Mattox; musical direction, John Lesko; scenery, George Jenkins; costumes, Irene Sharaff; lighting, Jean Rosenthal; orchestrations, Philip J. Lang and Robert Russell Bennett; dance music and choral arrangements, Trude Rittman. Stars Mary Martin; features Dennis O'Keefe, Ethel Shutta, Constance Carpenter, Jack De Lon, Imelda De Martin, Jeremiah Morris, Connie Scott, Robin Bailey. Opened July 29, '63, at the Colonial Theatre, Boston; $7.50 top.

Jennie Malone ..... Mary Martin
James O'Conner ..... Dennis O'Keefe
Ethel Tubwell ..... Constance Carpenter
Stella Tubwell ..... Linda Donavan
Ophelia Bryan ..... Sharon Vaughn
Sydney Harris ..... Jeremiah Morris
Frank Granada ..... Rico Froelich
Casey O'Harrison ..... Steve Elmore
Gregory Hyman ..... Kirby Smith
Watson Brockman ..... Gerald Teijelo
Philip Granduck ..... Robert Murry
Greta Lancaster ..... Julie Sargant
J. P. Pugsley ..... Roy Fant
Abe O'Shaughnessy ..... Jack De Lon
Kevin O'Conner ..... Brian Chapin
Loiv Houser ..... Imelda De Martin
O'Conner's stage mgr. .... Blair Hammond
Sheriff ..... Jay Velie
Dep. Milton Lowe ..... Martin Ambrose
Dep. Leroy Coolidge ..... Oran Osburn
Linda O'Conner ..... Connie Scott
Peggy Jane Lovelace ..... Elaine Swan
Eddie Greenleaf ..... Steve Elmore
Skinny Howe ..... Bob Murry
Fred Houser ..... Stan Watt
Nellie Malone ..... Ethel Shutta
Delivery man ..... Steve Elmore
Stage mgr. ..... Oran Osburn
Juiceman ..... Stan Watt
Flower girl ..... Debbie Scott
Rita Bradley ..... Diane Coupe
Christopher Lawrence Cromwell .. Robin Bailey
Shine boy ..... Robert Murry
Neighbor ..... Steve Elmore
Girl friend ..... Lispet Nelson
Literary gentleman ..... Jay Velie
Angela Mayberry ..... Sharon Vaughn
Butler ..... Martin Ambrose
Maid ..... Julie Sargant
Elegant lady ..... Bernice Saunders
Elegant gentleman .... Rico Froelich
Ballerina ..... Imelda De Martin
Neighbors Sean Peters, Martin Ambrose
Pony ..... Misty

Everything's not all right about "Jennie," a nervous item and nervous performances for the most part. Show is in rough shape and needs rigorous polishing, rewriting, fitting and cutting if it's to jell. Mary Martin stands out as the bright spot in a sea of conflicting plots, subplots and mechanical effects without one big, big song number. Yet, when she's onstage her elusive magic makes the role of "Jennie" sizzle, but there's not enough backing her up at present.

Ingredients of the musical based on life of Laurette Taylor winds from comedy to pathos with a weak ending. It's full of mechanical effects and spectacular production numbers which don't quite come off as yet. It's a play within a play as Miss Martin stars as a "queen of melodrama" of such opuses as "King of the White Slavers" and "Omar and the Captive Virgin," with fabulous onstage effects, fires, waterfalls and torture wheel in portrayal of the 1904 meller stock era.

Some songs were cut opening night and new ones will undoubtedly be added as the show settles down. Miss Martin sings 10 songs with every note sure and true, some from amazing situations like lying tilted down on a torture wheel. She garnered the biggest salvo with a comedy "Harem Girl" ditty. Songs run gamut of novelty, love and nostalgia with Miss Martin doing equal justice to all. Best of the lot offered seemed to be "High Is Better Than Low," "On Other Hand," "Before I Kiss the World Goodbye," "I Still Look at You That Way," "Waiting for the Evening Train."

In its present form the show plays like an oldfashioned musical and not all of a piece.

Ethel Shutta, as Jennie's doughty mother, and Jack De Lon as the stage manager, liven up the proceedings with songs and lines. Miss Shutta is delightful and touching in role seeking to keep Jennie's marriage intact. She brings an affectingly aware quality of mom who cares and make it so. Dennis O'Keefe, as the wild, reckless, boozing hubby, brings vigor to the role and does an OK acting job, but was evidently suffering from laryngitis. Robin Bailey as the playwright, third member of the triangle, registers heavily. Storyline involves Jennie, hubby and two moppets, boy and girl, who have cute lines and come in for song to them by Miss Martin.

She's the melodrama queen trouping all around country, but not in New York when the splitup comes, Jennie goes home to mother in N.Y., auditions for a part in a Broadway show, gets one line, "dinner is served," and meets and falls for the playwright. Following mixups, she goes back with hubby who has bought a church in Seattle which they make into theatre. Following disastrous opening and fire there, shown on stage mechanically, the curtain comes down on the drunken husband and sobbing wife. She has renounced the playwright forever and finally discovers the Freudian complex of her daughter's fixation that she's "not wanted." The kids, Connie Scott and Brian Chapin, also turn in good performances.

In present form "Jennie" is hodgepodge and Miss Martin's splendid acting and singing is the only thing that jacks it up. George Jenkins' sets are ingenious, imaginative spectacles, but Vincent Donahue's direction needs lots of speeding up. As of now the show is tedious on the audience.

Matt Mattox's choreography is snappy, but limited. Irene Shaffaff's costumes are fine, reflecting frills and flounces of the vintage period. Lighting by Jean Rosenthal is fine and plenty tricky for terrific scene effects. There was reportedly some trouble with the waterfall and other scenic effects which will have to be ironed out.

Lots of work may put this heavy production on the right track. Some of opening night jitters could be blamed on the high heat and humidity, although the airconditioned Colonial was very comfortable.

It would seem the writers will have to decide whether they're presenting a musical comedy or what. Right now they've got something that's a hodgepodge. It had a run-through Friday night without an audience and its first performance before people Saturday night was a politico benefit. With Miss Martin's outstanding ability in all departments, especially her uncanny power to make her role believable—while the others are like cardboard characters for the most part—there's hope. *Guy.*

Here's Love

Detroit, July 30.

Stuart Ostrow presentation of musical comedy in two acts, with book, music and lyrics by Meredith Willson, based on the film, "Miracle on 34th Street," story by Valentine Davies and screenplay by George Seaton. Staged by Stuart Ostrow; musical staging, Michael Kidd; settings, William and Jean Eckart; costumes, Alvin Colt; lighting, Tharon Musser; musical direction and vocal arrangements, Elliot Lawrence; orchestrations, Don Walker; dance arrangements, Peter Howard. Opened July 29, '63, at the Fisher Theatre, Detroit.

"Here's Love," Meredith Willson's new musical about the spirit of Christmas, seems headed for success on the basis of its world preem performance tonight at the Fisher Theatre.

Ironically, however, its chances for success hinge mainly on elements which Willson inherited from other creative artists. Willson's music and lyrics, plus casting errors, are the principal obstacles to achievement of his third hit, following "The Music Man" and "Unsinkable Molly Brown."

This Stuart Ostrow production is a very uneven show—long on book, short on score; good acting, poor singing; imaginative dancing, incongruous costuming; beautiful sets, inconsistent lighting.

The book is based on the successful film, "Miracle on 34th Street," about a Macy's Santa Claus imbued with the true Christmas spirit who refers customers to Gimbel's or other stores when the wanted gift is not available at Macy's. It's an excellent plot, wholesome, humorous and colorful, and Willson is deeply indebted to Valentine Davies, who wrote the original story, and to George Seaton, who did the screenplay. There is no question that the closely adapted book, also credited to Willson, is the mainstay of this musical.

An evaluation of Willson's score is extremely difficult because of the poor voices chosen to make it audible. On first hearing, his music and lyrics are disappointing. There is a lackluster quality about them that may, however, be the fault of the performers, not the composer. The title song, "Here's Love," seems to have the best chance of catching on, while "My Wish," "Love, Come Take Me Again," and "That Man Over There," may have possibilities when sung by someone not in this cast.

It would seem logical to expect that talented singers with acting ability would have the lead roles in a musical. Instead, performers without outstanding singing voices were employed and this is a major flaw. The stars are Janis Paige, Craig Stevens and Laurence Naismith.

Miss Paige, who appeared in "Pajama Game" and has been a nitery circuit songstress, is an enigma here. The songs she is given seem incompatible with her voice and her personality. She vacillates between what seems an unnaturally high register and a medium register, and she is inaudible too much of the time. Instead of belting a song as she did in "Pajama Game," the voice she uses here is high, thin and ineffective. Elliot Lawrence may be partially to blame here as the man responsible for musical direction and vocal arrangements. As an actress, she does well with the role of a man-hating divorcee, with a young daughter, who is making her own way as a department store executive.

Craig Stevens, the "Peter Gunn" of tv, simply cannot sing. His offkey efforts in the "My Wish" duet with Valerie Lee, is a pain in the ear and spoils what could have been a tender moment. Stevens, however, comes across strongly as an ex-Marine-turned-lawyer who convincingly breaks down Miss Page's defenses against men. He looks a little and acts a little like Cary Grant.

Laurence Naismith, as Mr. Kris Kringle, is Santa Claus in sight and spirit. His is the best acting job of the evening, followed by Stevens, young Miss Lee, who plays Miss Paige's daughter, and Miss Paige. Naismith, however, struggles with his musical chores by resorting to inventive facial and body movements while talking the lyrics.

Fred Gwynne, the "Muldoon" of tv's "Car 54, Where Are You?" plays much the same slap-happy character, and earns a few laughs. Paul Reed is fine as R. H. Macy. Cliff Hall is just right as Judge Martin Group, and David Doyle turns in a sparkling performance as a neurotic pyschologist. All others are well-cast and it can only be wished that the same care and perception used in their selection had been employed at the top.

Michael Kidd, credited with the musical staging, and Peter Howard, who did the music arrangements, have combined their talents effectively. Ostrow, as director, keeps the pace fast and sharp, aided by the necessity of making 25 scene changes.

The costuming of Miss Paige is glaringly inept, making her appear heavy, unattractive and ill-at-ease. Two of her suits have pouch-like pockets which add bulk to her midsection. In contrast to her costumes, Alvin Colt has designed stunning clothes for other members of the cast.

William and Jean Eckart's 22 sets are both attractive and appropriate, utilizing drops, turntables and slides. But their elaborateness may prove a handicap in a smaller, less well-equipped theatre than the Fisher. All of the Fisher's 60 hanging lines were used for the first time since this magnificently equipped theatre was opened three years ago.

The lighting by Tharon Musser requires eight extra switchboards, the effectiveness of which is not apparent. Musser's lighting was uneven, some of it due, no doubt, to opening night miscues.

The initial performance ran a half-hour overtime. One of the easiest and wisest cuts would be the opening scene of the second act in which adults try to act like children. The scene is unpleasant to watch and impossible for the performers to execute. A general tightening of other scenes should cut the show to standard length.

"Here's Love," probably will be shaped into a reasonable bet for Broadway and the road—after being cut down to size for the typical hinterland theatres—and as a retread film with music. The fact remains, however, that Willson's music adds little to an already successful show about Santa Claus and the true Christmas spirit. *Tew.*

Shows Abroad

The Beggar's Opera

London, July 17.

Royal Shakespeare Co. revival of a three-act comedy by John Gay. Staged by Peter Wood; decor, Sean Kenny; costumes, Leslie Hurry; dances, Pauline Grant; music, Raymond Leppard. Stars Derek Godfrey, Dorothy Tutin, Virginia McKenna; features Ronald Radd, Tony Church, Michael Williams, Doris Hare, Patience Collier. Opened July 16, '63, at the Aldwych Theatre, London; $3.50 top.

Poet ..... Gareth Morgan
Peachum ..... Ronald Radd
Mrs. Peachum ..... Doris Hare
Polly Peachum ..... Dorothy Tutin
Macheath ..... Derek Godfreey
Ben Budge ..... Donald Layne-Smith
Matt o' the Mint ..... Gareth Morgan
Jemmy Twitcher ..... Richard Rippon
Crook-Fingered Jack .... Malcolm Rivers
Wat Dreary ..... John Harwood
Robin of Bagshot ..... John Cobner
Nimming Ned ..... Darien Angadi
Harry Paddington .. Gordon Honeycombe
Tom Tipple ..... Peter Bramble
Slippery Sam ..... Tim Bamber
Drawer ..... Darien Angadi
Jenny Diver ..... Patricia Kilgarriff
Mrs. Coaxer ..... Denise Coffey
Mrs. Vixen ..... Elizabeth Spriggs
Molly Brazen ..... Joan Alcorn
Dolly Trull ..... Patricia Conolly
Suky Tawdry ..... Mary Webster
Mrs. Slammekin ..... Valerie Griffiths
Betty Doxy ..... Ann Cooper
Lockit ..... Tony Church
Lucy Lockit ..... Virginia McKenna
Diana Trapes ..... Patience Collier
Jailer ..... John Cobner
Marine Officer ..... Donald Bisset

John Gay's "The Beggar's Opera" was the first major smashhit in the history of the British theatre. It ran 63 nights in 1728, when it first appeared. Such a run, though minimal by modern standards, was unprecedented at the time.

It is improbable that this Royal Shakespeare production, now in repertory, will reach an equivalent audience. It is lavish, spendthrift, handsomely mounted and provocatively cast, but the essence of Gay's original has been lost in the trappings.

The production claims to be the first to employ actors throughout, instead of singers who can do justice to the host of haunting melodies scattered through the text. There is a good reason for this decision. Ditties like "Lillibulero" do not respond to the full operatic treatment, and the barbed and satirical shafts of the dialog go limp unless delivered by trained actors.

The idea does not work out in practice, however. The showerbath voices of the cast grope for the notes, and show seems under an impossible strain. Thus the charm of the tunes is largely lost in audience anxiety about whether they are going to be safely warbled. And this is a disadvantage to enjoyment.

The production also challenges comparison with Benjamin Britten's famous modern realization of the piece for his English Opera Group, which is staffed by singers. Raymond Leppard uses a small combo of flute, bassoon, trumpet, horn, two guitars, and percussion, and extracts amusing arrangements from this odd assortment of blowers and pluckers.

But they are, on the whole, too precious, murdering the vocal lines and distracting from the well-judged lyrics. Of course, they also distract from the poverty of the singers, and this is sometimes a blessing in disguise. But it is difficult to hear the words in at least three-quarters of the numbers.

Gay's idea was an opera written by and for the dregs of London society, awaiting transportation for petty crimes. They perform it to distract themselves before the transport ship sails, and the tale it tells carries a satirical punch about the political and aristocratic knavery of their day.

Peter Wood's direction emphasizes this witty intention, pausing over the lines that refer to mistresses and crooked dealings in other places. He also underscores the differences between the tattered beggars and their guards, who punctuate the performance by striding meaningfully across the stage and stilling the proceedings.

But, in other respects, his production is too stylised scrappy to provide continuity. As all the action of highwayman Capt. Macheath's adventures takes place in the single set of a ship's hold, changes of scene are indicated by shoving packing-cases around. This, too, is tricky and intrusive, and does not clearly pinpoint the action.

The players, as indicated, fumble uncertainly. Derek Godfrey lacks the scapegrace abandon necessary to Macheath and doesn't provide a focus of interest. There is a suggestion of contrast in the casting of Virginia McKenna as Lucy Lockit and Dorothy Tutin as Polly Peachum, Macheath's competitive wives. Miss Tutin has fetching moments of comedy as the over-doting one, but Miss McKenna is too shrill when she should be pert and volatile, and has embarrassing difficulty with her octaves.

Ronald Radd, as the wily Peachum, is subdued and hardly the centre of involved plotting, but Tony Church is okay as the spidery Lockit. Patience Collier clicks in a lively scene as a madam, and the rest of the company deploys itself with fabricated zest.

Pauline Grant's dance routines are lively, and the show takes fire is one of them with Macheath in company with a crowd of his favorite prosties. Costumes by Leslie Hurry are variable, with Miss McKenna getting the roughest treatment.

Sean Kenny has devised an excellent set, which folds inwards at the climax to show a ship in convincing motion to the Antipodes, all the cast aboard. This makes a rousing climax to an effort in which many talents have been employed to an uncertain purpose. *Otta.*

Cambridge Circus

London, July 11.

Michael White presentation (by arrangement with the Cambridge Arts Theatre Trust) of a two-act (24 scenes) revue. Staged by Humphrey Barclay; decor, Stephen Mullin. Features Anthony Buffery, Tim Brooke-Taylor, John Cleese, David Hatch, Jo Kendall, Bill Oddie, Chris Stuart-Clark. Opened July 10, '63, at the New Arts Theatre, London; $2.05 top.

The annual West End appearance of the Cambridge Arts revue is awaited with interest among talent spotters. It was such a show that brought to attention Jonathan Miller, one of the original author-stars of "Beyond the Fringe," for instance.

Inevitably, the present production must be compared with "Beyond the Fringe," and the present cast with Jonathan Miller et. al. By that comparison it comes out second on both counts. But on its own merits, the show is amusing, occasionally hilarious, more zany than bitingly satirical, but adding up to a smile-raising evening of assorted sketches and gags which could switch to a more lucrative section of the West End.

Of the competent cast, whose work gets applause by the yard, perhaps the most versatile is Tim Brooke-Taylor, with sparkling portrayals and impressions. The standout scene in a program that starts mildly but rises to yock heights in places is the final courtroom jigaround. Other highlights include a knockout modern videonews treatment of Biblical items featuring John Cleese and David Hatch, and a pastorly chat from Chris Stuart-Clark.

Music and songs by Hugh MacDonald and Bill Oddie provide swinging numbers, often with rib tickling lyrics spoiled only by the fact they nearly all lean on recent rock hits. Stephen Mullins' direction keeps the show palatably varied and under his influence the cast use the stage well. *Watt.*

Holiday In Japan

London, July 21.

Robin Fox & Giora Godik presentation of Don Yada production of revue in two acts (23-scenes). Staged by Thom Molinaro; decor, Sampei Odera; lighting, Ekizo Akiyama; choreography, Toshijiro Hanayagi, Kansoga Fujima, Tokuichiro Hanayagi, Don Yada, Thom Molinaro, Koichi Amari. Features Tappeil Minami, Tenhana Shokyokusai, Sazaemon Kineya, Akiko Kadooka, Nabune Group, Tsutomu Koga. Singers (6), dancers (21). Opened July 19, '63, at the Prince of Wales Theatre, London; $2.95 top.

In for a limited engagement of eight weeks, this Japanese revue has reached the West End from Tel-Aviv and, after its London sesh, is set for America, where it played a curtailed tour previously. The British tourist in Japan would belabor himself if he didn't see the show. In London, it is a novelty evening that may not have enough stamina to lure the customers for

Continued on page 109

SHUBERT ALLEY'S 50TH ANNI

Jack Cassidy-Alan Arkin Tie

Ethel Colby, drama critic for the N.Y. Journal of Commerce, has asked VARIETY to change one of her votes in its annual poll of Broadway's firststring legit critics. As reported in last week's issue, she voted for Daniel Massey, of "She Loves Me," as the best actor in a supporting part. She now requests that her vote be changed to Jack Cassidy, who's featured in the musical.

Mrs. Colby explains that according to the show's producers, Massey is the tuner's leading man and ineligible for consideration in the supporting actor category. (He's the production's only male star.) By switching to Cassidy, Mrs. Colby gives the latter three votes in the best supporting category. That places him in tie position with Alan Arkin ("Enter Laughing"), who was listed as the leader in the supporting actor category with a total of three votes.

Arkin, although now starred in "Laughing," was featured when the comedy opened on Broadway. He's also the show's male lead, but received no votes in that category. Besides being the choice of three critics as best supporting actor, Arkin also got three votes as most promising new actor, despite a prior Broadway appearance the previous season in the revue, "From the Second City."

However, it's not unusual for the same performer to show up in the VARIETY poll in more than one category. The survey is conducted by mail and this year critics were subsequently contacted only when a selection on a return pertained to a production from the previous season.

An actor or actress debuting on Broadway in a starring or supporting role could be selected by some critics for best leading or supporting performance and by others as most promising. There are also performers who, although given star billing, are not the leads and consequently nab votes as supporting players. Above-the-title stars cited in this year's poll for supporting performances — Massey excluded — were George Grizzard ("Who's Afraid of Virginia Woolf?"). Dennis King and Paul Rogers ("Photo Finish"). Edward Woodward ("Rattle of a Simple Man"). Barbara Baxley ("She Loves Me") and Mildred Dunnock ("The Milk Train Doesn't Stop Here Anymore").

In this year's poll, a few British headliners were designated most promising new actor and most promising new actress. Among them was Woodward, who also got a vote as best male lead in a straight play, besides getting the nod from one critic in the supporting actor category, as mentioned above. Georgia Brown, who's costarring in "Oliver" in the role she originated on the West End, got two votes as best femme lead in a musical and one vote as most promising new actress.

The liberal interpretation given by some of the critics to the "most promising" category is evidenced by Mrs. Colby's selection for that list of veteran film actress Maureen O'Sullivan, who's making her Broadway debut as one of the stars in "Never Too Late."

THEATRE FIRM TO BALLYHOO SEASON

The Shubert theatre organization will mark its 50th year of operation on Broadway with a commemorative golden anniversary ceremony Oct. 2 in Shubert Alley. A flock of show business celebs will be on hand for the event and invitations are being extended to President John F. Kennedy, Gov. Nelson A. Rockefeller and Mayor Robert F. Wagner.

The chain of Shubert legit houses in Manhattan, numbering 18, including one operated by the firm in partnership with Irving Berlin, was launched Oct. 2, 1913, with the opening of the Shubert Theatre. Playwright Howard M. Teichmann, an exec with the Shubert firm, will chairman the ceremony, which will include the installation of a plaque in the wall of the Sam S. Shubert Theatre.

Details of the anniversary celebration were divulged at a press conference held in N.Y. yesterday afternoon (Tues.). Besides the anni activity, to include a special issue tieup with Playbill (the official program for Broadway legit), the Shubert office is involved in numerous projects designed to revitalize the theatre. Already in progress, under the direction of Lawrence Shubert Lawrence Jr., who took over supervision of the Shubert operation following the death last November of John Shubert, is a program of front-and-back reconditioning of some of the firm's houses.

A deal has also been worked out by the Shubert office with legit pressagent Barry Hyams for the sale of tickets to travel agencies throughout the country at boxoffice prices. The project, which encompasses some 3,300 agencies, will use teletype facilities for the ticket transactions. It's being handled through Joel M. Abels,

Continued on page 106

'Little Me' to Play Coast CLO Dates In Bid to Recoup $147,776 Deficit

"Little Me," which ended a 33-week Broadway run last June 29, is scheduled to play Civic Light Opera Assn. time next year in San Francisco and Los Angeles. The musical, with Sid Caesar repeating his Main Stem starring assignment, will begin a hinterland hop either Jan. 20 at the Shubert Theatre, Boston, or Feb. 3 at the O'Keefe Centre, Toronto.

The Canadian booking is to be followed by dates in Rochester, Cleveland, Washington and St. Louis. The Cy Feuer-Ernest H. Martin production is then skedded to move to Frisco for an April 13 or 20 opening at the Curran Theatre. The booking, which is to run eight weeks, is to be followed by a seven-week engagement at the Philharmonic Auditorium in L.A.

Donald Loze, general manager for Feuer & Martin, is visiting the Coast to discus the "Little Me" dates with CLO boss Edwin Lester. Loze is also hitting L.A. to gander the Feuer-Martin touring edition of the Broadway click, "How to Succeed in Business Without Really Trying," currently at the Philharmonic there.

Backers of "Little Me" were notified in a June 28 letter from Martin that the production had cash and bonds totaling approximately $75,000 which, he said, would be sufficient to finance a national tour. A June 1 audit of the tuner accompanied the letter. It revealed a deficit, as of that date, of $147,776. Royalty waivers and special theatre terms for the five weeks ending June 1 resulted in the show breaking even on all but one of the frames, on which there was an operating loss of $567.

In the letter, Martin stated the tuner was expected to about break-even on the final four weeks of its run with the royalty waivers and special theatre terms in effect. He and Feuer, incidentally, also own the Lunt-Fontanne Theatre, where "Little Me" was berthed.

On the basis of business for the last four weeks of the musical's run, the deficit, as anticipated by Martin, is figured to have undergone little change from the June 1 figure of $147,776. That, however, doesn't take into account expenses connected with closing the show. The June 1 deficit is based on $206,867 having been recouped on a production cost of $354,643.

Martin's letter to the backers also stated that he and Feuer were reviewing a plan whereby proceeds from the licensing of stock and amateur performances starting next summer may be used to help recoup the production cost of the show. The partnership agreement excludes the backers from participation in revenue from those fields.

"Little Me," with book by Neil Simon, Lyrics by Carolyn Leigh and music by Cy Coleman, is based on the Patrick Dennis novel of the same title.

Bushmen Singer-Dancers May Do Australian Tour

Melbourne, July 30.

A tour by aboriginal singers and dancers may be made in the southern states of Australia, sponsored by the Australian Elizabethan Theatre Trust. Stefan Haag, director of the Trust, witnessed a foot-pounding display of corroboree dancing in the Town Hall in Darwin during the Eisteddfod performance there.

He said that all the dancers were excellent, although inhibited and unrehearsed, and would have to be trained to perform at a given moment and not in their own time. He is convinced, however, that the difficulties could be overcome and the group would be a successful draw.

Vilar Exits TNP; Wilson Succeeds

Paris, July 30.

Jean Vilar, due to withdraw as head of the state-subsidized Theatre National Populaire in September, has revealed that he will then go to Israel for a series of readings of French authors to be followed by staging stints, both theatrical and operatic, in Italy and Germany.

In September he will direct Verdi's opera "Jerusalem," not done since 1847, to be offered Sept.22 at he Festival of Perugia and in December at the Venice Theatre in Venice. He will stage Verdi's "Macbeth" at Milan's La Scala next January, and then do an unspecified stint at the West Berlin Opera in February.

Subsequently, he will be the first western director to work with the late Betrold Brecht's Berliner Ensemble Co. in East Berlin, where he will do Le Sage's "Turcaret."

Vilar says the TNP played to over 5,193,895 paying patrons during his 12-year directorship, while he did 56 plays. This year was one of the best, with an average of 2,336 people at each show at the over 3,000-seat Palais De Chaillot, for an average of 89.2% capacity.

Vilar explains that he decided to quit because of personal reasons and a need to do other things and fulfill long-standing promises. He also intimated, but did not elaborate, on a divergence of views with the government as to how to run a nationalized theatre. It has been said Vilar's choice of plays was sometimes frowned on by federal reps. But Culutre Minister Andre Malraux has said Vilar will probably continue in some national legit category later on.

Vilar does not intend working in Paris till after a year of new TNP head Georges Wilson's tenure. Wilson was an actor-director at the TNP for several years before being selected to replace Vilar. Wilson will have a 350-seat house at the Palais De Chaillot for experimental pieces.

London 'On Town' Was N.Y. Venture; Had $78,400 Ante

A limited partnership with a capitalization of $78,400 was established in New York by Oliver Smith and Roger L. Stevens for the recent unsuccessful London production of "On the Town." The musical, which closed July 13 at the Prince of Wales Theatre after a West End run of 56 performances, is figured to have dropped most, or all, of its investment.

The tuner, which opened in 1944 on Broadway for a click run of 463-performances, had not been presented in London until this season. Smith, a set designer who was also coproducer of the original Main Stem presentation of "Town," and Stevens, a New York producer, presented the musical on the West End with H. M. Tennent Ltd., by arrangement with Bernard Delfont.

Stevens is credited in the limited partnership as being repsonsible for an investment of $44,548 in the London venture. Whether he put up that money on his own or in partnership with one or more other backers is not disclosed. Other investors included Columbia Records, $14,000; lyricist-librettist-producer Alan Jay Lerner, $5,000; composer-lyricist-producer Richard Rodgers, $2,500; Smith, $2,500 and Louis Dreyfus, head of the London music publishing firm, Chappell Ltd., $2,500.

The backers were to have had a 33⅓% share in any profits. "Town," with music by Leonard Bernstein and lyrics by Betty Comden and Adolph Green, was an enlargement of the Jerome Robbins ballet, "Fancy Free," for which Bernstein composed the music. Robbins staged the musical numbers and dances for the original Broadway production, which was directed by George Abbott. For the London presentation, Joe Layton was stager-choreographer.

Earl Wrightson began a two-week engagement last night (Tues.) as the lead in "The Vagabond King" at the Melody Top, Milwaukee.

Unexplained Fire Razes Kiamesha (N.Y.) House

Kiamesha Lake, N.Y., July 30.

The 75-year-old Kiamesha Playhouse, a key stock theatre in the Catskill Mountain area, was destroyed by fire recently. It had been dark about a year, but was used recently as a dancehall.

The cause of the blaze was unknown. No one was in the one-story wooden building at the time. Leonard Swerdloff owned the property.

Mrs. Boda Out Of Columbus Legit

Columbus, July 30.

After 52 years the Boda family is giving up the management of the Hartman Theatre here. Mrs. Lydia Wilson Boda is also retiring in September as Columbus subscription manager of the Theatre Guild-American Theatre Society, whose shows have appeared at he Hartman since she began their bookings 23 years ago.

The future of the Hartmans will not be decided for at least 30 days, according to Robert J. G. Morton, vice-president and trust officer of the City National Bank & Trust Co., trustee for the Hartman Building which contains the theatre. The building and theatre were built by the late Dr. Samuel B. Hartman, patent medicine manufacturer. It opened Nov. 13, 1911, with "The Pink Lady."

At one time the Boda theatre empire included houses in Toledo, Dayton, Indianapolis and Springfield, in addition to Columbus. Mrs. Boda has operated the Hartman since the death of her husband, Robert F. Boda, in 1958. The latter's father, Lee M. Boda started the family's legit career as operator of the Southern theatre here in 1896. Mrs. Boda's future plans are indefinite.

If the Hartman fades from the Columbus scene, it will leave this city without a legit theatre. Veterans Memorial, a 4,000-seat auditorium, is a possibility for legit bookings. The Kenley Players have a summer stock season currently at the county-operated house.

SAROYAN'S AUTOBIOG ON 55TH BIRTHDAY

"Not Dying" by William Saroyan (Harcourt, Brace & World; $4.95) is designed to be released upon the author's 55th birthday, Aug. 31, and is a self-styled "autobiographical interlude."

Much of the book consists of interviews, real and imaginary, between Saroyan and actual or fancied reporters. Title stems from writer's contention in one of these exchanges that he attributes his "old age" to "not dying."

As usual, with Saroyanesque introspections, space is given to his reflections on writing, love, people, his memories of the now-famous Armenian-American childhood in Fresno, friends, the theatre and "the human comedy."

Book is at its best when Saroyan is sharing a Paris summer with his teenage son and daughter. Youngsters emerge freshly, arrestingly. Writer also submits winning passages on some of his Hollywood days, especially concerning Stanley Rose's memorable Boulevard bookshop and some of that establishment's colorful characters.

Of famous people, Saroyan registers recollections of Chaplin that come off less well than his memories of the incredible late Joe Gould, Greenwich Village's quaint "Professor Seagull," who spent years working on an "Oral History" of our time. Except for fragmentary publication in a periodical, tome was never printed; most of it entirely lost and remembered only by persons who knew Gould. Saroyan deftly creates warm memories of his late friend, drama critic George Jean Nathan.

Weaker paragraphs accrue when author gratuitously and sometimes almost with an air of pomposity, dwells upon analyses of himself and his writing. The best of Saroyan needs no explanation, and echoes of the best are in this volume.

Rodo.

Sell Civic Playhouse, L.A.; Will Continue as Legiter

Los Angeles, July 30.

The Civic Playhouse, once one of the Players' Ring triumverate until acquired by Theodore J. Ticktin several years ago, has been purchased by Cy Warner, who is also partnered with Nick Mayo and Randolph Hale in the Valley Music Theatre project. Warner will continue to lease the house on a new five-year deal to producers Stan Seiden and Zev Buffman, who have had it for the last two years.

Plans call for a $90,000 renovation job to turn part of the property into a live recording studio to headquarter Warner's Capricorn Records. The new owner has already discussed a space rental deal with Jimmy Rodgers, who records for Dot.

Helen Bonfils Had 44% Of 130G Loss on 'Beast'

Helen G. Bonfils, of the Denver newspaper family, put up 44% of the backing for last season's unsuccessful Broadway production of "The Beast In Me." Miss Bonfils is partnered with Haila Stoddard and Donald R. Seawell in Bonard Productions, which presented the revue at the Plymouth Theatre, N.Y., where it closed last May after three previews and four regular performances.

The production, which is figured to have dropped most, or all, of its investment, was capitalized at $130,000 of which Miss Bonfil's share was $57,200. Columbia Records had a $20,800 interest in the venture and Miss Stoddard was also a backer with an investment of $6,175. "Beast," an adaptation by James Costigan of James Thurber's "Fables for Our Time," has lyrics by Costigan and music by Don Elliottt.

Legit Bits

Seymour Krawitz has been appointed pressagent for the American National Theatre & Academy.

Joshua Logan will direct "Baker Street," scheduled for an April 23 opening at an undesignated Broadway theatre after tryout engagements at the O'Keefe Centre, Toronto, starting March 2, and the Fisher Theatre, Detroit, beginning March 24.

Signe Hasso will costar with **Chester Morris** in "The Tender Heel," slated for pre-Broadway unveiling Sept. 30 at the Curan Theatre, San Francisco.

"Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad," which followed a successful off-Broadway run with a road hike, will now play Broadway, opening Aug. 26 for six weeks at the Morosco Theatre, N. Y. Another tour is scheduled to follow the Main Stem engagement. **Hermione Gingold** will headline with **Sam Waterston, Alix Elias** and **Sandor Szabo** in support.

Phil Friedman, production stage manager for the Broadway presentation of "How to Succeed in Business Without Really Trying," is visiting Los Angeles for a look at the touring edition of the musical, now playing the Philharmonic Auditorium there, and a brief vacation.

Christopher Plummer will play the title role in "Arturo Ui," earmarked for a November opening on Broadway.

Dore Schary, who'll double as a producer-director of **A. R. Block's** "Love and Kisses," scheduled for a December opening on Broadway, has another earmarked for the Main Stem, **Alex Gottlieb's** "Make Yourself at Home," which he'll also produce and stage.

Eddie Mayehoff and **Dody Goodman** will costar in "A Rainy Day in Newark."

Martin B. Cohen, back from Brazil where he finished producing the film, "Instant Love," has opened Target Productions in Manhattan with ad exec **Irving J. Segall** for the presentation of plays, films and television properties.

The **Charles Aidman** adaptation of **Edgar Lee Masters'** "Spoon River Anthology," which was presented recently by the Theatre Group at the Univ. of California, Los Angeles, will open Sept. 29 at the Booth Theatre, N. Y., under the sponsorship of **Joseph Cates**. Aidman will appear in the offering with **Betty Garrett, Joyce Van Patten** and **Robert Elston**.

The staff for the touring production of "Beyond the Fringe," which opens Aug. 5 at the Hartford Theatre, Los Angeles, following a two-week break-in at the Golden Theatre, N. Y., includes **Warren McClane**, company manager; **Harry Forwood**, pressagent; **Alan Hall**, production stage manager; **William Bassett** and **John Aman**, stage managers and understudies; **Milton Smith, Walter McCall** and **Albert Pidgeon**, master electricians; **Robert Routolo**, carpenter; **Joseph Patria Sr.**, property master, and **Nellie Smith**, wardrobe mistress.

Alex Segal will direct the **Kirk Douglas**-starrer, "One Flew Over the Cuckoo's Nest."

Richard H. Roffman intends presenting **Sala Staw** in a one-woman show, "Five Queens," at the Gate Theatre, N. Y., for a six-week run starting July 30, to be followed by a tour of universities.

John Calhoun, business manager of the Williamstown (Mass.) Theatre, notes that "Mister Booth," the musical to be preemed at the spot Aug. 27-31 is not as recently reported by VARIETY, an adaptation of "Prince of Players," the **Eleanor Ruggles** biographical novel about Edwin Booth.

"Dear Me, the Sky Is Falling" had a reported $165,000 advance when it closed on Broadway recently because of the illness of its star, Gertrude Berg.

Barbra Streisand will appear as Fanny Brice is "Funny Girl," scheduled for a Feb. 13 opening at an undesignated Broadway theatre, following warmup engagements in Philadelphia, starting Dec. 23, and Detroit, beginning Jan 13.

Robert Horton will star in "110 in the Shade" in the role which **Hal Hollbrook** had been set for originally.

Mercedes McCambridge will appear opposite **Jack Warden** in the off-Broadway production of "Cages" when **Shelley Winters** takes a leave of absence from the two-character double-bill for six weeks following the evening performance next Saturday (4).

Alice Cannon is back in the cast of the off-Broadway production of "The Fantasticks" in the role handled during her absence by **Melissa Murphy**.

Ralph Lee, James Higgins and **Don Perkins** are new additions to the resident company of the Seattle Repertory Theatre.

Trude Adams, who plays a minor role in the musical, has succeeded **Jo Wilder** as **Barbara Cook's** understudy in "She Loves Me."

Wolfgang Roth has been commissioned as art director and chief designer for the 1964 Vancouver International Festival.

Robert Drivas will appear in "The Irregular Verb to Love."

A production of "The Ivory Tower," by **Jerome Weidman** and **James Yaffee**, is planned by **Herbert Bayard Swope Jr.**

Canadian actor **Austin Willis** will make his Broadway debut in "Man and Boy," in which **William Smithers** will also appear.

Gretchen Wyler will star in the Oldsmobile Industrial show, "Where the Action Is," opening Aug. 11 at the Hellinger Theatre, N. Y.

The 90c bottom price on tickets to **Morton Gottlieb's** Broadway production of "Enter Laughing" will be repeated for his Main Stem presentation of "Chips With Everything."

Abba Bogin has taken over from **Elliot Lawrence** as musical director for the Broadway production of "How to Succeed in Business Without Really Trying."

"Penny Change," a comedy by **Helen Eisner**, is scheduled for an Oct. 16 opening at the Players Theatre, N.Y., under the production auspices of **Sherman Wayne**, with **Roger Sullivan** as director and **Winn Morton** designing the sets and costumes.

The Westchester Children's Players, Inc., of Westchester County, has changed its name to Children's World Theatre Inc. A certificate to that effect has been filed at Albany.

Ben Gazzara makes his London stage bow next spring, repeating his role in Eugene O'Neill's "Strange Interlude," revived earlier in year on Broadway at initial offering of the Actor's Studio.

Sybil Trubin and **Joan Frank**, a veep and treasurer of **George Schaefer's** Compass Productions, leave this week for San Francisco to be on hand for the Aug. 5 opening at the Curran Theatre in that city of "Zenda," which Compass is co-producing.

Ruth Mitchell, general stage manager for "A Funny Thing Happened on the Way to the Forum," and **George Martin**, assistant to the musical's choreographer, **Jack Cole**, left Sunday (28) for London to begin work on the British production of "Forum," scheduled for a Sept. 2 break-in in Oxford prior to an Oct. 3 opening at the Strand Theatre, London. Martin is also affiliated with the Broadway production in the dual capacity of dancer and assistant stage manager. These duties are to be taken over by **Tom Abbott**.

Ed Cambridge will direct the off-Broadway production of "Ballad for Bimshire."

Will Geer will appear in "110 in the Shade."

Robert Brand, technical director and lighting designer at the Bucks County Playhouse, New Hope, Pa., has been admitted to the United Scenic Artists Lighting Associates Union.

Off-Broadway Shows

(Figures denote opening dates)

Albee plays, Cherry Lane (5-28-63).
Best Foot, Stage 73 (4-2-63).
Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brecht, Sheridan Square (7-10-63).
Brig, Living Theatre (5-15-63).
Cages, York (6-13-63).
Desire Under Elms, Circle (1-8-63).
Fantasticks, Sullivan St. (5-3-60).
Pinter Plays, Provincetown (11-26-62).
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62).
Savoyards, Jan Hus (6-4-63).
Six Characters, Martinique (3-8-63).

CLOSED

Typists & Tiger, Orpheum (2-4-63); closed last Sunday (28) after 200 performances.

SCHEDULED OPENINGS

Color Darkness, Writers Stg. (9-30-63).
Morning Sun, Phoenix (10-7-63).
Ballad Bimshire, Mayfair (10-15-33).
Penny Change, Players (10-16-63).
Mother Courage, de Lys (1-15-64).

Don't Look Now, But . . .

Minneapolis, July 30.

With the Tyrone Guthrie Theatre here serving repertory with prominent Broadway direction and casting, the Theatre Guild-American Theatre Society is off on a somewhat new advertising tack for its 1963-64 local annual season, starting next Sept. 9 with "Beyond the Fringe" as the first of the subscription series of six attractions.

Big newspaper ads, designed to garner subscribers, emphasize "There's Nothing Like a Broadway Show." Legit buffs figure that this means touring fare's superiority over what the Guthrie Theatre affords. It obviously is designed to offset whatever adverse effect on TG-ATS subscriptions that may result from Guthrie Theatre competish. The copy also carires the slogan, "Best Attractions of Broadway's Leading Producers."

As far as the Guthrie Theatre effect is concerned, an advantage for the touring roadshows coming to town is that the Guthrie seasons extend only for 20 weeks from April into September. Thus, most of the time the TG-ATS attractions, playing here in the fall and winter, will be sans competition.

London Shows

(Figures denote opening dates)

Alfie, Duchess (7-22-63).
All in Good Time, Phoenix (4-18-63).
Angels Fear Tread, St. Martins (6-6-63).
Bed Sitting, Comedy (3-20-63).
Beyond Fringe, Fortune (5-10-61).
Big House, Royal, Stratford, E. (7-29-63).
Black Nativity, Strand (7-2-63).
Blitz, Adelphi (5-8-62).
Boeing-Boeing, Apollo (2-20-63).
Brecht Season, Mermaid (7-18-63).
Cambridge Circus, New Arts (7-10-63).
Doctor's Dilemma, Haymarket (5-23-63).
Dr. M. Banks, Prince Charles (6-7-63).
Enrico, Piccadilly (7-3-63).
Half a Sixpence, Cambridge (3-21-63).
Holiday in Japan, Prince Wales (7-19-63).
How to Succeed, Shaftesbury (3-28-63).
Lock Daughters, Her Majesty's (5-17-62).
Mary, Mary, Queens (2-27-63).
Masters, Savoy (5-29-63).
Midsummer Night's, Regent's (7-17-63).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Private; Public, Globe (5-10-62).
Private Lives, Duke York's (7-3-63).
Rifle of Man, Garrick (9-19-62).
Repertory, Aldwych (12-15-60).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Skyvers, Royal Court (7-23-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-20-63).
Windfall, Lyric (7-2-63).

SCHEDULED OPENINGS

Ides of March, Haymarket (8-8-63).
Chips With Everything, R. Crt. (8-15-63).
Afternoon Men, New Arts (8-21-63).
Man and Boy, Queens (9-4-63).
Funny Thing Happened, Strand (10-3-63).
Boys Syracuse, Drury Lane (11-7-63).

Australian Shows

(*Week Ended July 27*)

(Figures denote opening dates)

ADELAIDE

Sound of Music, Her Maj. (6-19-63).

BRISBANE

Orpheus Underworld, Majesty's (7-15-63).

MELBOURNE

Big Men Fly, Russell St. (6-12-63).
Georgian Dance Co., Majesty's (7-15-63).
G'night Mrs. Puffin, Comedy (7-12-63).
Show Boat, Tivoli (5-15-63).
The Keep, St. Martin's (7-10-63).
Wildcat, Princes (7-19-63).

SYDNEY

Do You Mind, Phillip (5-10-63).
Garden Dist., Ensemble (5-30-63).
King and I, Tivoli (7-17-63).
Playboy Western World, Tote (7-27-63).
Sail Away, Majesty's (7-19-63).
Visit, Independent (5-1-63).
Come A'Waltzing, Royal (7-10-63).

Scheduled B'way Preems

Oh Dad, Poor Dad, Morosco (8-26-63).
Irregular Verb, Barrymore (9-18-63).
Rehearsal, Royale (9-23-63).
Luther, St. James (9-25-63).
Spoon River, Booth (9-29-63).
Student Gypsy, 54th St. (9-30-63).
Chips With, Plymouth (10-1-63).
Libel, Longacre (10-2-63).
Here's Love, Shubert (10-3-63).
Piaf, Hellinger (10-3-63).
Private Ear, Morosco (10-9-63).
Ballad of Sad Cafe, Beck (10-14-63).
Jennie, Majestic (10-17-63).
Marie Bell Co., Atkinson (10-21-63).
Rainy Day, Belasco (10-23-63).
Barefoot in Park, Biltmore (10-23-63).
110 in Shade, Broadhurst (10-24-63).
Owl and Pussycat, Booth (10-31-63).
Man and Boy, Atkinson (11-12-63).
Cuckoo's Nest, Cort (11-14-63).
Marathon '33, Actors Studio (11-21-63).
All In Good Time, Lyceum (11-23-63).
Zenda, Hellinger (11-26-63).
Girl Came to Supper, B'way (11-28-63).
Dolly, St. James (1-16-63).
Dylan, Plymouth (1-21-64).
Habimah, Little Theatre (2-1-64).
What Makes Sammy, 54th St. (2-4-64).
Girl to Remember, Hellinger (5-26-64).

Theodore Mann, coproducer at the Circle in the Square, N. Y., will direct "Far Country" for mid-August presentation at the Williamstown (Mass.) Playhouse. He was stager of the recent production of "Pygmalion" at the Casino in the Park, Holyoke, Mass.

Inside Stuff—Legit

United States has granted the National Cultural Center board three more years to collect enough money to make the Center a reality. By voice vote, the Senate approved a bill to extend the Center's original authorization from Sept. 2, 1963 to Sept. 2, 1966 and to add 15 more members to the present 15-man board of trustees. A similar bill of Rep. Charles Buckley (D-N.Y.) awaits house action.

Lawrence Feldman has established a scholarship at the Paper Mill Playhouse, Millburn, N. J., in honor of Arlene Francis, the tv personality and legit actress. The award, won this year by Steven Rubin, is presented to the outstanding senior class theatre student at the Univ. of Utah (Miss Francis chose the school). It provides for summer employment with a weekly salary at the Paper Mill, as well as round-trip transportation. Feldman is a strawhat producer and theatre operator.

The Little Theatre of Savannah, Inc., is conducting its 1963-64 Playwright Award Competition with the winning script to get a $250 award and production by the non-profit operation. The deadline on the submission of entries is next Oct. 31. If for any reason the winning script is now deemed suitable for production at the theatre, the author will receive $125 and the remaining $125 prize money will be awarded to the author of a produceable runner-up script, if there is one. The theatre will have exclusive right to first production of the prize-winning script, but such production will in no way obligate the theatre to royalty or other payments in excess of the prize money.

Judges for the contest include actor George Grizzard and Leo Brady, playwright and drama dept professor at Catholic Univ., Washington.

Stock Review

She Didn't Say Yes

Sidney Gordon, in association with Harold Prince & Howard Erskine, production of comedy in three acts by Lonnie Coleman. Staged by Harold Prince; setting, Larry Reehling. Stars Joan Caulfield, Peggy Cass; features Joan Hackett, William Redfield. Opened July 22, '63, at the Falmouth Playhouse, Coonamessett, Mass.; $4.40 top.

Tony	Alan Manson
Lorraine	Pearl Singer
Polly	Joan Hackett
Joyce	Peggy Cass
Otis	William Redfield
George	Joe Ponazecki
Angela	Joan Caulfield
Thelma	Grace Garney
Alfred	Edwin Cooper
Dan	Jordan Charney

Lonnie Coleman's new comedy, "She Didn't Say Yes," in a test run at Sidney Gordon's Falmouth Playhouse, deals amusingly with varying morality in the publishing business, incompatibility in marriage, and the rivalry between a gamin-like girl of somewhat elfin personality and her eminent, beautiful, selfish sister.

The play, starring Joan Caulfield as the older sister, a tough newspaper woman, and featuring Joan Hackett as the insecure younger sister, has enough comic situation and dialog to overcome its clumsy dramaturgy. The chief defect of the piece is its somewhat incredible plot. But also, some of the characterization is inconsistent.

The action in a Greenwich Village duplex apartment (nicely planned by designer Larry Reehling) concerns the frenetic shenanigans which occur when the newspaper woman descends on her younger sister. The latter's husband, a stuffed shirt editor with his eye cocked on the vice-presidency of a publishing firm, falls for the seductress and is taken in by a novel she has written.

Miss Caulfield is attractive and stunningly groomed as the domineering personality who has always made her younger sister feel insecure and inadequate, but the role is unsympathetic, and the actress is not yet playing it with the requisite authority.

As the younger sister, Miss Hackett is contrastingly winning. Slim and youthfully pretty, with tellingly mobile features and a penchant for mimicry, she delivers a three-dimensional and genuinely funny portrayal. As the stuffy husband who never lets his ideals get in the way of personal advancement, William Redfield does what he can with the unprepossessing role.

Peggy Cass offers one of her patented performances as an acid-tongued but good-hearted extrovert whose comments on the ways of the world and the situations of the play are among Coleman's best and funniest lines. Alan Manson, as a producer who wants Miss Hackett to return to work for him, adds a note of pleasant lunacy. Among minor roles, Pearl Singer is fitfully amusing as a stock, Hazel-type maid, and Joe Ponazecki is virile and forceful as a writer of Westerns.

"She Didn't Say Yes" looks promising for stock and possibly films. Subject to substantial improvement, the comedy may have a chance. *Dias.*

Broadway legit pressagent **Merle Debuskey** and his wife, **Chris**, are touring overseas.

'PLUME' MADE $14,702 POST-CLOSING PROFIT

The Broadway partnership of "La Plume de Ma Tante" picked up $14,702 in sundry income during the year following the end of the French revue's New York-road run. The additional revenue, for the period from June 15, 1962, to last June 30, boosted the net profit on the import to $545,478 on a $150,000 investment.

As of a June 15, '62 audit, the David Merrick-Joseph Kipness presentation of Jack Hylton's production had distributed profits of $525,000 and had a balance of $5,776 available for future distribution. The profit divvy has now climbed to $540,000 with the distribution of another $15,000. A balance of $5,478 is being held in reserve pending the outcome of N.Y. State tax investigation.

The $540,000 profit divvy, split equally between the management and the backers gives the latter a 180% return on their investment. The revue, first presented in Paris and then London, was written and devised by Robert Dhery who also starred in it on Broadway.

Shubert Alley Anni

Continued from page 105

editor and manager of Travel Trade mag.

Better relations between its box-office personnel and the public is another aim of the Shubert org. The firm, which has an information booth in Shubert Alley, also hopes to set up a similar service at the N. Y. World's Fair and a deal is in the works with a major department store for the establishment in its suburban branches of booths where information on legit shows may be obtained and tickets purchased.

The telephone company has been approached regarding the possibility of having the firm's office number changed so that it can be reached by dialing SHUBERT. An attractive mail order herald, listing 16 upcoming bookings at Shubert theatre in N. Y., has been sent out by the firm to a priority list of 50,000.

Because of the Oct. 2 ceremony, the Booth Theatre, which is at one end of Shubert Alley (the Shubert Theatre is at the other end) will postpone its scheduled matinee that day of "Spoon River Anthology" to the following afternoon. The Shubert Theatre will not be on a regular performance schedule at that time, with "Here's Love" due to open at the house the following night, Oct. 3.

The Booth, incidentally, opened Oct. 16, 1913.

Bits of London

London, July 30.

Bob Monkhouse will make his first West End appearance in a musical in "Boys From Syracuse."

Jane Downs will play **Charles Boyer's** wife in the **Terence Rattigan** play, "Man and Boy," due in London before Broadway.

Julian Slade, author of "Salad **Joyce Redman** will play the woman in the three-handed play by **Gert Hofman**, "Mr. Mayor." It should be in the West End in the fall and will also costar **John Mills** and **Anthony Quayle**.

L.A.-Frisco Jump With Six Shows, 'Seasons' $72,175 (6), 'Stop' $35,643, 'How To' Record $66,780, 'Milk' 46½G

Most of the road activity last week was again in Coast territory, with three shows in Los Angeles and three in San Francisco. L.A. got a new touring entry with the launching of the "A Man for All Seasons" road trek at the Greek Theatre. The drama, in the big-money groove at the 4,400-seater, was preceded at the spot by "My Fair Lady."

Also in L. A. last week were "Carousel," ending its Civic Light Opera Assn. Coast run Saturday (27) at the Philharmonic Auditorium, and "Stop the World — I Want to Get Off," which did okay at the Hartford Theatre. The Frisco lineup included two musicals playng CLO time, "Camelot," which was the top-grossing touring show of the week at the War Memorial Opera House, and "How to Succeed in Business Without Really Trying," which established a house record at the Curran.

The other Frisco offering was "Milk and Honey," which registered a substantial b.o. increase at the Geary. "Lady" didn't fare too well last week on a five-performance stand at the Auditorjum, Denver; "The Blacks" improved at the Studebaker, Chicago, and "Sound of Music" picked up a bit at the National, Washington.

New to the road list this week are the pre-Broadway tryouts of "Jennie" at the Colonial, Boston, and "Here's Love" at the Fisher, Detroit. Further expansion of the touring lineup will take place next week with the opening of "Zenda," another tryout, at the Curran in Frisco, and the beginning of tours for the road companies of "Beyond the Fringe" and "Never Too Late," as well as the Broadway production of "No Strings."

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CHICAGO

Blacks, Studebaker (D-RS) (2d wk) ($3.80-$4.50; 1,200; $33,000). Previous week, over $10,000. Opened here July 16 to one qualified approval (Cassidy, Tribune), one yes-no (Syse, Sun-Times) and two negative notices (Christiansen, Daily News; Dettmer, American). Last week, $14,970.

DENVER

My Fair Lady, Auditorium (MC-BT) (Ronald Drake, Gaylea Byrne). Previous week, about $113,200, Greek, Los Angeles. Last week, $31,843 for five performances.

LOS ANGELES

Carousel, Philharmonic (MD) (7th wk) ($6.25-$7; 2,670; $85,000) (John Raitt, Jan Clayton). Previous week, around $83,200 with Civic Light Opera Assn. subscription. Last week, about $83,500 with CLO subscription. Closed here Saturday (27).

Man for All Seasons, Greek (D-RS) (1st wk) ($4.50-$5.50; 4,400; $106,000) (William Roderick, George Rose, Bruce Gordon, Albert Dekker). Opened tour here July 22. Last week, $72,175 for six performances.

Stop the World—I Want to Get Off, Hartford (MC-RS) (3d wk) ($5.50-$6.50; 1,032; $39,000) (Joel Grey, Julie Newmar). Previous week, $38,340 with Theatre Guild-American Theatre Society subscription. Last week, $35,643.

SAN FRANCISCO

Camelot, War Memorial Opera House (MC-RS) (6th wk) ($6.50-$7.25; 3,246; $130,034) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $94,859 with CLO subscription. Last week, $96,285 with CLO subscription.

How to Succeed in Business Without Really Trying, Curran (MC-RS) (7th wk) ($6.50-$7.25; 1,758; $65,600). Previous week, $66,131 with CLO subscription. Last week, house record, $66,780 with CLO subscription.

Milk and Honey, Geary (MC-RS) (3d wk) ($5.95-$6.50; 1,483; $59,000) (Robert Weede, Molly Picon, Terry Saunders). Previous week, $40,994 with TG-ATS subscription. Last week, about $46,500 with TG-ATS subscription.

WASHINGTON

Sound of Music, National (MD-RS) (6th wk) ($5.95-$7.25; 1,673; $63,455) (Barbara Meister, John Myhers). Previous week, $41,506. Last week, $42,094.

GOV. BROWN OK'S BILL FOR CAL. ARTS GROUP

Sacramento, July 30.

Gov. Edmund G. Brown has signed the Unruh Bill creating a California Fine Arts Commission. The legislation creates a 19-member commission, 15 members to be appointed by the Governor and four from the Legislature, to bring performing and graphic arts closer to more Californians, encouraging tours, exhibits and the opening of private collections to the public.

A $50,000 appropriation for the Fine Arts Commission was included in the act.

Producer's Mate Backed 30G Off-B'way 'Writing'

The unsuccessful off-Broadway edition of the click Chicago revue, "Put It in Writing," was capitalized at $30,000. The sole backer was Louis Schweitzer, husband of Lucille Lortel, who coproduced the show with Arthur Cantor for presentation at her Theatre de Lys, N.Y.

The production, which closed at the de Lys early in June after playing 24 performances, is figured to have run through most, or all, of its investment. Miss Lortel and Cantor presented the revue off-Broadway by arrangement with its Chicago sponsor, The Happy Medium.

Seek Notable Speakers For Edinburgh Confab

Edinburgh, Juy 30.

A hefty quota of personalities actively engaged in the theatre and in writing have been invited to join in the International Drama Conference set for the third week (Sept. 2-7) of the Edinburgh Festival. Invitees are from Europe, North and South America, Africa and the East.

The confab will be under the overall chairmanship of Kenneth Tynan, former critic of the London Observer, who this fall becomes dramatic advisor of the National Theatre in London. Chairman at various discussion sessions will include J. B. Priestley, Martin Esslin, Peter Brook, Harold Clurman, Hilton Edwards and Peter Hall.

SMU Taps Moxley

Dallas, July 30.

Robert G. Moxley, a 25-year veteran of technical theatre production here, has been named auditorium manager of McFarlin Auditorium on the Southern Methodist Univ. campus. His career in backstage management has included stagehand direction and technical production at Dallas' Interstate Theatres, and the Dallas Memorial Auditorium and Theatre.

McFarlin Auditorium, rededicated in 1961 following a $845,000 renovation, seats nearly 2,500 and is the home of the Dallas Symphony Orchestra, the Community Course Series and Dallas Civic Music Assn.

'Gypsy' $80,000 in K.C.; 'S.P.' 62½G, Wallingford; Goulet Show 49G, Dallas

In the summer theatre sampling below, the top-grosser was the Starlight Theatre presentation in Kansas City of "Gypsy," headlining Giselle MacKenzie and George Nader. Also big at the Oakdale Musical Theatre, Wallingford, Conn., was "South Pacific," starring Betsy Palmer.

Business climbed again for the Stratford Shakespeare festivals in Connecticut and Ontario.

Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DALLAS

State Fair Music Hall (?; 4,120; $84,000). **Robert Goulet Revue** (R) (Robert Goulet, Carol Lawrence) (1st wk), $48,890 for seven performances.

Previous week, **Music Man** (MC) (Eddie Albert) (2d wk), $45,237 for seven performances.

Current, **Robert Goulet Revue** (2d wk).

KANSAS CITY

Starlight Theatre ($4; 7,600; $110,000). **Gypsy** (MD) (Giselle Mac Kenzie, George Nader) (1st wk), around $80,000.

Previous week, **Carnival** (MC) (Al Hirt, Lee Venora, Stephen Douglass, Edward Villella) (2d wk), about $66,000.

Current, **Gypsy** (2d wk).

PHILADELPHIA

Playhouse in the Park ($3-$3.50; 1,437; $28,529). **Little Mary Sunshine** (MC) (Shirley Knight), about $26,200.

Previous week, **Night of Iguana** (D) (Mark Richman, Vicki Cummings, Irene Dailey), $21,048.

Current, **Lord Pengo** (CD) (Walter Pidgeon).

PITTSBURGH

Civic Arena ($4.95; 6,009; $135,000). **Carousel** (MD) (Robert Horton), over $55,000 for seven performances.

Previous week, **Firefly** (OP) (Anna Maria Alberghetti), about $52,000 for seven performances.

Current, **Music Man** (MC) (Hugh O'Brian).

STRATFORD, CONN.

American Shakespeare Festival ($6.25; 1,449; $56,700) (Rep) (8th wk). **Henry V-Comedy of Errors-King Lear-Caesar and Cleopatra,** $50,091 for 10 performances. "Caesar" gave previews last week prior to its official opening last night (30).

Previous week, $48,212 for eight performances of "Henry," "Comedy" and "Lear."

Current, same four-play repertory.

STRATFORD, ONT.

Avon Theatre ($4; 1,123; $24,325). **Mikado** (OP) (4th wk), $18,554 for seven performances.

Previous week, $19,510 for seven performances.

Current, same bill.

Festival Theatre ($5; 2,258; $67,176) (Rep) (6th wk) **Troilus and Cressida-Cyrano de Bergerac-Comedy of Errors,** $58,905.

Previous week, $55,020.

Current, same repertory with the addition of **"Timon of Athens"** which opened Monday night (29).

WALLINGFORD, CONN.

Oakdale Musical Theatre ($4.50-$5.50; 2,357; $71,000). **South Pacific** (MC) (Betsy Palmer), about $62,500 for nine performances.

Previous week, **Irma La Douce** (MC) (Genevieve), $42,777 for seven performances.

Current, **Anything Goes** (MC) (Dorothy Louden, Bill Hayes).

Bway Sags With Lotsa Star Subs, But 'Succeed,' 'Never' Sellout Again; Show List Shrinks to 11 Next Wk.

Business was off last week for all Broadway shows except the two sellouts, "How to Succeed in Business Without Really Trying" and "Never Too Late." The drops ranged from $270 for "Enter Laughing" to $4,557 for "Beyond the Fringe," which is performing with a substitute cast while the original British troupe vacations.

The regular "Fringe" company will resume performances next Monday night (5). That evening will also mark the return from vacation of Zero Mostel to his starring role in "A Funny Thing Happened on the Way to the Forum," Georgia Brown to her co-starring assignment in "Oliver" and Anthony Newley and Anna Qualye as leads in "Stop the World—I Want to Get Off."

"No Strings" exits for the road following the evening performance next Saturday (3.) That'll leave Broadway with 11 shows. The count is expected to remain at that figure until Aug. 26, when it'll be increased to 12 with the opening at the Morosco Theatre for a six-week engagement of "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory) DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (40th wk; 317 p) ($7.50; 773; $34,073). Previous week, $29,841. Pinchhitting for the original British company, currently in the second week of a fortnight's vacation, is the troupe which is to begin touring Aug. 5 at the Hartford Theatre, Los Angeles. Last week, $25,284.

Enter Laughing, Miller's (C) (20th wk; 157 p) ($6.90-$7.50; 940; $30,200). (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $19,293. Last week, $19,023.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (64th wk; 511 p) ($8.60-$9.40; 1,334; $65,096) (Jerry Lester). Previous week, $31,580. Lester is subbing for Zero Mostel who returns next Monday (5) from a four-week vacation. Last week, $31,023.

How to Succeed in Business Without Really Trying, 46th St. (MC) (94th wk; 745 p) ($9.60; 1,342; $66,615). Previous week, $67,467. Last week, $67,482.

Mary, Mary, Hayes (C) (125th wk; 996 p) ($6.90-$7.50; 1,339; $43,380) (Biff McGuire, Patricia Smith, Michael Evans). Previous week, $19,462. Last week, $18,540.

Never Too Late, Playhouse (C) (35th wk; 279 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $37,267. Last week, $37,325.

No Strings, Broadhurst (MC) (72d wk; 572 p) ($9.20; 1,214; $62,037) (Howard Keel, Barbara McNair). Previous week, $26,830. Exits next Saturday (3) to tour. Last week, $26,158.

Oliver, Imperial (MD) (29th wk; 233 p) ($9.30; 1,428; $69,000) (Clive Revill, Georgia Brown). Previous week, $57,177. Maura K. Wedge is subbing for Miss Brown who returns from a two-week vacation next Monday (5). Last week, $54,542.

She Loves Me, O'Neill (MC) (14th wk; 111 p) ($8.60; 1,047; $53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week; $41,962. Last week, $38,494.

Stop the World—I Want to Get Off, Shubert (MC) (43d wk; 341 p) ($8.60; 1,461; $61,000). Previous week, $25,963. Kenneth Nelson and Joan Eastman are subbing in the lead roles for Anthony Newley and Anna Quayle who return from vacation next Monday (5). Production is scheduled to move in September to the Ambassador Theatre. Last week, $24,444.

Tovarich, Majestic (MC) (19th wk; 152 p) ($9.20; 1,616; $80,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, $37,276. Moves Oct. 7 to the Winter Garden Theatre. Last week, $34,597.

Who's Afraid of Virginia Woolf? Rose (D) (42d wk; 329 p) ($6.90-$7.50; 1,162; $46,845) (Nancy Kelly, Arthur Hill, Ben Piazza) (matinee company costars Elaine Stritch, Donald Davis). Previous week, $31,970. Miss Kelly, who'll tour in the play, is pinchhitting until Aug. 31 for vacationing femme lead, Uta Hagen. Last week, $30,044.

Other Theatres

Ambassador, ANTA, **Atkinson,** Barrymore, Beck, Belasco, Biltmore, Booth, Broadway, Cort, 54th St. Hellinger, Hudson, Little Theatre, Longacre Lunt-Fontanne, Lyceum, Morosco, Music Box, Plymouth, Royale, St. James, Winter Garden, Ziegfeld.

Concert Review

Midsummer Music Festival, N.Y.

What promises to be a high-quality brace of six concerts by the Cantata Singers (70) and Festival orchestra (30) at Philharmonic Hall July 24 to Aug. 4 stepped off to a most agreeable start with the rarely heard Mozart opera "La Clemenza di Tito" done in concert form. Any other presentation would be as ridiculous as the Metastasio libretto, and, the florid, involved narration, "specially written for this performance by Day Thorpe" added half-a-dozen unplanned laughs.

But the Mozart score is among his most noble and glorious and the singing deserved the storms of applause it evoked. Beverly Wolff took top honors in the most demanding role of the evening. She has range, musicianship and looks (no requisite, since she played a man's part, as did Betty Allen, both in the Mozart tradition). Miss Allen's rich, flexible vocal equipment also won the admiration of an audience which was surprisingly close to capacity for so July an evening. Martina Arroyo sang the pivotal role of Vitellia and won a reception only second to Miss Wolff. Margaret Kalil, David Lloyd, in the title role, and David Clatworthy were excellent and the cast was well rehearsed and at ease. To William Murphy went the thankless task of narrating details of what must be the silliest plot in the history of opera.

Paul Callaway, from Washington, was guest conductor and he led cast, orchestra and chorus through the difficult score almost like a steeplechase jockey riding a hazardous course.

Acoustically, Philharmonic Hall sounded vastly better, at least in several different positions on the orchestra floor, than during the regular season. The "cloud" reflectors have been drawn higher, spaces between filled in, and the results are sharply discernible.

Leve.

Shubert Alley Shorts

Brooks Atkinson had an interesting piece on Shakespeare in a recent addition of his "Critic at Large" column in the N.Y. Times. As the paper's emeritus drama critic, he's at his best on theatre subjects . . . **Trescott Ripley** is touring the strawhat circuit in the **Walter Slezak** package of "Romanoff and Juliet". . ."The way to act is to act. I hate time-wasters in acting or anything else," said **Dorothy Stickney,** star recently of "The Glass Menagerie" at the theatre editor of the Harford Times.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Luther" (D). Producer, David Merrick (246 W. 44th St., N.Y. LO 3-7520). Available parts: male, 45-60, stern, saintly; male 30-40, big, fat, sloppy; male, who can do long speech in first act; male singers, tenor, counter tenor, bass-baritone, trained and experienced in Gregorian chant; male, 45-50, gentle, slightly old-womanish; boys, 8-10, should sing; male, 40, very confident, dominating; male, 35, cynical, courtier; male, storyteller, physically impressive; femme, 25-30, strong, peasant girl; male, 40, tall, assured personality. All actors should speak without strong American accents. Mail photos and resumes to Neil Hartley, c/o above address. Do not phone or visit.

WELLS RICHARDSON

Wells Richardson has never won any prizes for acting. He's never received a Derwent Award—nor a Tony—nor an Emmy—nor an Obie.

Of course he did stop a long-run Broadway hit show cold with an exit ovation some 25 times in a 9-line bit, to everybody's astonishment (most of all his).

And it must be admitted that the Main Stem's biggest and toughest critic, after 10 days' thought, did raise him to feature-billing status in a Sunday article. And, too, Daniel Blum ran his biography for 4 years next to that of Ralph Richardson. But—no prizes.

SO WHAT!

THE POCKET THEATRE
100 Third Ave.
AIR CONDITIONED WITH 191 FULL VIEW SEATS
"Downtown's most charming and comfortable Off-Broadway House"
ONE BLOCK FROM UNION SQUARE SUBWAY STATIONS
is now available for: New Off-Broadway productions, old Off-Broadway productions, children's theatre, concerts, recitals, rehearsals, workshops, happenings, weddings, bar-mitzvahs, confirmations, funerals, union meetings.
Call for further information
OR 7-5070

DIRECTOR
Community Theatre — 2 musicals planned for '63-'64 season. Must be interested in group and willing to work with all concerned—local man preferred.
THEATRE "5" WORKSHOP
Box 446, Huntington Station, L.I., N.Y.

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Character femme, 30s-40s, strong personality, sings well; male lead 30s-40s, romantic, intelligent, must sing; femme, early 20s, sexy, sings well; male, W. C. Fields type; male, tall, gawky, chief of police, sings; male, funny little man, snoop; male, 60, bald, sings; girl, 7 or 8, sing or dance; femme, hysterical mother type. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit.

"The Passion of Josef D" (D). Producer, Arthur Cantor (234 W. 44th St., N.Y.; LO 3-4370). Available parts: male, 37, dark, short, attractive, sinister; male, 49, small, intense; femme, 17-25, very attractive, blond, Slavic type; male, 37, small, thin, a European style actor; femme, 50, heavy-faced, course; male, 60; male, 34, comic; male, 42s, rough; male, 25, short, fat-faced; femme, 53, distinguished. All actors will double on roles. Kip Cohen is accepting photos and resumes c/o above address from agents only. Actors should not visit or phone.

"The Rehearsal" (D). Producer David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Rehearsals begin in Aug. in London for a Sept. Broadway opening. Available parts: femme, 30-35, English accent, zany, very attractive; male, 27-30, very British, silly, attractive; male, lawyer, Frank Silvera type. Mail photos and resumes to Neil Hartley, c/o above address. Do not phone or visit.

OFF-BROADWAY

"Trifocal" (CD). Producer, Daryl Dodson (1790 Broadway, N.Y.). Available parts: lead male, middle 20s; femme, 20s, sophisticated, male, 30s, plays piano; male, 50-60, heavyset; femme, 40-50, shrew; male, 40-50, businessman; boy, 16; male, 60, a general. All actors to double. Equity-non Equity actors and agents, mail photos and resumes c/o above address. Do not phone or visit.

"The New York Shakespeare Festival." Producer-Director, Joseph Papp (118 W. 57th St., N.Y.). Accepting photos and resumes c/o above address from Negro male and femme actors for fall productions.

"The Caretaker" (D). Producers, Weems, Buccolo, Mathews Productions (667 Madison Ave., N.Y.). All roles open. Janie Lee is accepting photos and resumes through agents only c/o above address. Script available at Drama Book Shop (150 W. 52d St., N.Y.).

"The Burning of the Lepers" (D). Producer, Edwin Wilson (28 Remsen St., Brooklyn, N. Y.). Available parts: male lead, late 20s, sensitive, requires big emotional range; femme, 19-25, vibrant, lovely; male, late 30s, a leader, intelligent, great energy; male, 40s-50s, charming, articulate, wise; male, 40-55, thin, academic, gaunt; male, 35-40, peasant; male, 40s, tough, jealous; male, 40-55, bigoted; male, young, angry; male, old, former beggar; femme, embittered older woman; femme, 35, conscience-stricken. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit. Interviews will be by appointment only.

TALENT AGENT SOUGHT

Important, fast rising independent actor's agency interested in hearing from established agents with Stage, Television, or Motion Picture background. All inquiries completely confidential.

Box V-3490, VARIETY
154 W. 46th St., New York 36

PROFESSIONAL CARDS HONORED
Theatrical and TV Make Up • All Leading Cosmetic Lines • Imported & Domestic Perfumes • Distinctive Fountain Service.
FREE DELIVERY OPEN SUNDAYS
"The Drug Store of the Stars"
HADLEY REXALL DRUGS
1181 6th Ave., Cor. 46 St., NEW YORK
Telephone PLaza 7-0022

TOURING

"A Funny Thing Happened On the Way to the Forum" (MC). Producer, Martin Tahse (1860 Broadway, N. Y.). James Bronson is accepting photos and resumes c/o the Alvin Theatre, (250 W. 52nd St., N. Y.) from male and femme actors for the national company.

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y.; TN 7-3434). Available parts: three comedians, 23-30, legit British accents; man, 23-30, legit British accent, falsetto voice, must play piano. Warren McClane is accepting photos and resumes from Coast talent only c/o the Huntington Hartford Theatre (1615 N. Vine St., Hollywood 28, Calif.). Interviews by appointment only. Do not phone or visit.

"Camelot" (M). Producer Harry Guettel (65 E. 55th St., N.Y.). Auditions next Tues. (6) from 11 a.m.-2 p.m. for male and femme dancers for the 2d national company at Variety Arts Studio (225 W. 46th St., N.Y.).

Films

"The Night of the Iguana" (D). Seven Arts Production (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: male, 87; femme, ingenue; femme, 40s, thin, wispy; male, 20s, cleancut femme, old-madish. Mail photos and resumes through agents c/o above address. Do not phone or visit.

Television

"Peyton Place" (D). Producer, 20th Century-Fox (444 W. 56th St., N.Y.; CO 5-3320). Harvey Mann is accepting photos and resumes c/o above address from male and femme actors, all ages. Do not phone or visit.

Ballet

"Radio City Music Hall Ballet." Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

Publishing Stocks

(As of July 30, closing)

Allyn & Bacon (OC)	24¼	+ ¼
American Book (AS)	43½	
Amer. Book Strat. (AS)	4¾	— ¼
American Heritage (OC)	5⅝	— ⅛
Book of Month (N.Y.)	19¾	— ⅜
Conde Nast (N.Y.)	11¾	+ ⅞
Cowles (OC)	11	+ ⅛
Crowell Collier (N.Y.)	17	+1
Curtis Pub. (N.Y.)	6¾	
Ginn & Co. (N.Y.)	27⅝	— ⅛
Grolier (OC)	50	— ½
Grosset & Dunlap (OC)	9	— ⅛
Harcourt Brace (N.Y.)	32	—1¼
Hayden Pub. (OC)	4	
Hearst (OC)	25	
Holt R & W (N.Y.)	32	+ ¾
LA Times-Mirror (OC)	35¼	+ ¼
Macfadden Bartell (AS)	4	+ ¼
McCall (N.Y.)	25¾	
McGraw-Hill (N.Y.)	28¾	
Meredith Pub. Co. (OC)	24¼	
Nat'l Per. Pub. (OC)	8⅝	— ⅛
New Yorker (OC)	95	
Pocket Books (OC)	4¾	— ⅛
Popular Library (OC)	2½	
Prentice Hall (AS)	31½	+ ½
Ran'm House (N.Y.)	10¼	+ ⅜
Scott Foresman (OC)	26¼	+ ⅜
H. W. Sams (OC)	28	— ½
Time Inc. (OC)	84	+5½
Universal Pub. (OC)	4¾	
Western Pub. (OC)	18¾	—1
World Pub.	15⅜	— ⅝

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Literati

N.Y. Times' 6-Month Net

Consolidated net income from operations of the N.Y. Times Co. for the second quarter of 1963 amounted to $1,758,000. This reduced the operations loss of $4,431,000 incurred during the first quarter to the conclusion of the strike on April 1 to an operating loss of $2,673,000 for the six months ended June 30, 1963. The operating profit in the first half of 1962 was $743,000.

Estimated consolidated net loss for the six months ended June 30, 1963, was $2,086,000, compared with a consolidated net income of $1,386,000 in the same period in 1962. Net income from dividends from Spruce Falls Power & Paper Co., which produces newsprint and pulp, amounted to $587,000 in 1963 compared with $643,000 in 1962.

Quarterly dividends on the common stock which had been suspended during the strike in the first quarter were resumed with the payment on June 19 at the regular quarterly rate of $1.25. Regular quarterly dividends on the preferred stock at the permanent annual rate of 5½% were also paid.

Phoenix's Press War

An old fashioned range war has erupted between two of the three fledgling newspapers due to bow on the Phoenix scene this fall. The protagonists in this curious donnybrook are the Arizona Journal and the proposed Evening American.

Robert Morrison, publisher of the Journal, has had his advertising and circulation people canvassing this valley preparatory to an August reopening. Evan Mecham, who plans to start printing his Evening American Sept. 1, was dickering with and consummated a pact with R. Hoe & Co., New York agents for Aller Inc., the Copenhagen (Denmark) firm which developed the offset, web-fed press technique. Mecham carted to a warehouse the 10 Aller-Hoe Lithomaster presses that Morrison was leasing from Hoe.

The fiscally beleagered Journal, from its Feb. 14, '62 inception date, has encountered headaches. The paper never remotely reached its guaranteed 50,000 circulation. Herbert Finn, attorney for 103 unpaid employees in editorial, composing and sundry, reports only $16,000 has been paid into the $67,000 pool still owed the staff by the Journal.

Since the seizure of the Journal's assets last Jan. 23 on a delinquent withholding tax beef by the IRD, Morrison has been working feverishly to protect the interests of the paper's 10,000-plus local stockholders.

Books and the RR Strike

Book publishers have been feverishly shipping advance orders from book depots the past two weeks in fear of what the railroad strike could do to them.

The featherbedding and new work rules' issues have been deferred another month or so, but the publishers, who rely on the choochoos for their long hauls to retailers and consumers — under the "educational materials" reduced book mailing rate—are still taking no chances.

Lowell Thomas at 78

Lowell Thomas has been impinging on show business all his life—first as a lecture platform performer, later and for 33 years a sponsored radio newscaster on NBC, then rather sensationally as a founder and first personality of Cinerama. Now 78, this early "discoverer" of T. H. Lawrence of Arabia and of Hidden, now Doubly Hidden, Tibet, has joined with his son Lowell Jr. in selecting and editing "More Great True Adventures" for Hawthorn ($5.95).

Excerpts render a broad perspective on adventurous episodes of the remote and recent past. Included is the description by Sir Henry Morton Stanley himself of his famous "Doctor Livingstone, I presume?" greeting in deep jungle. How Charlotte Corday coolly planned the murder of the bloody Marat and then stoically went to her own execution comes from Thomas Carlyle. There's the Norman Conquest of England (actually a pushover), a woman's experience as Sioux captive, the pathetic death of Lord Byron in a wretched Greek village surrounded by thieving Greek "patroits."

The modern examples, on the whole less interesting possibly because more familiar, climax with Astronaut John Glenn. *Land.*

East German Book Faves

Most popular book in the Commie-controlled East Germany is, oddly enough, Alexander Dumas' "The Three Musketeers," a new study released in Frankfurt indicates.

Mark Twain's "Travels Through Europe" comes second, and a surprise third is the more modern "Room at the Top," by British author John Braine.

Alfred Doeblin's "Berlin-Alexander Place" is next. Only in the fifth slot is a work by an East German author, Lothar Kusche, with his book, "Cheese and Holes."

North's Memoir

Sterling North, general editor of North Star Books (Houghton Mifflin), who was for many years literary editor of the New York Post and then N.Y. World-Telegram & Sun, has published his 27th book, this one marked as his first autobiographical work.

"Rascal: A Memoir of a Better Era" (Dutton) is about the author-poet-editor's early years in Wisconsin through college days and years as a reporter and literary editor in Chicago.

CHATTER

From Spain, Doris (Mrs. Thurston) Macauley (ex-UP in China, etc.) relays that comedian-torero Cantinflas will be best man next Nov. 24 for Paco Camino. Latter is probably "el numero uno" of Spain's matadors. Bride-to-be, Norma Gaona, is the daughter of Mexico's first bullfighter. Wedding will be in Mexico City.

Mrs. Sanna Lurie has joined Harper's Bazaar as a fashion editor, as announced by Nancy White, editor-in-chief. Mrs. Lurie, who began her fashion career as a junior editor at Vogue, was fashion director of Saks Fifth Avenue and, after that, joined BBDO as account executive on Revlon. After living in Italy for a couple of years, Mrs. Lurie returned to the U.S. and Goodson & Todman as fashion coordinator for all television programming.

Mrs. Catherine Van Epps (Kay) Harrington, women's editor of Albany Knickerbocker News, reappointed by Gov. Rockefeller to the advisory Woman's Council of N. Y. State Commerce Dept. Post is unsalaried.

William James Coners 3d, publisher of the Buffalo Courier-Express, reappointed by Gov. Rockefeller as a member of the board of the State University of New York at Buffalo.

Three books by Frances and Richard Lockridge were completed before Mrs. Lockridge's death in February; all are scheduled for publication by Lippincott. "The Distant Clue" will be published in September; the other two mystery-adventures will be issued in 1964.

Robert Cunningham the new editor at Hawthorn Books succeeding Julian Cloag who has resigned to devote full time to writing. His first novel, "Our Mother's House," published last May by Simon & Schuster, will be filmed by 20th-Fox. Cunningham was director of Catholic education department with Follett Pub. Co., Chicago, and previously an editor of Maryknoll Publications. Hawthorn, a Prentice-Hall subsidiary, specializes in religious books.

Roy Cummings, 60, former sportwriter (Call-Bulletin) and p.r. man, July 19 in Frisco. Wife, Hazel, former C-B staffer and fashion expert, Survives.

Publisher Sam Newhouse's nephew, Richard Edward Diamond, who is associate publisher of The Staten Island Advance (a Newhouse paper) married Alic Wilzin Blach in Birmingham July 27.

$1600 CONTEST for WRITERS
OF UNPUBLISHED MANUSCRIPTS.
Send for contest rules and free Brochure on publishing your book. In case of tie, duplicate prizes awarded. Dept. VA
Pageant Press, 101 Fifth Ave. N. Y. 3

Shows Abroad

Continued from page 104

Holiday In Japan

its full stretch. But as a kind of song-and-dance "Teahouse of the August Moon offering, it provides some distinct credits.

Firstclass costumes are set against modest but equally colorful backcloths. Other assets are a sharply satirical quickfire cartoonist, Tappei Minami, and a superb legerdemain act put on by the Shokyokusai family acting as water divviners, producing streams of aqua from the most unlikely places and in the most unlikely manner.

Some of the girls look as if they have never been nearer Japan than California, but, they have an appealing doll-like piquancy. Except, perhaps, for a Japanese version of the Andrews Sisters which whips the audience straight into a honky tonk. Further credits are the savage dances by the males, macabre and malignant, and highly compelling.

Among the debits are the girls' costumes that, while easy on the eye, render them fairly immobile for terping. The music is harsh to the Western ear and the lyrics, of course, are in Japanese and this can be frustrating. A slight concession is that, at the finale, they render "Londonderry Air" and "London Bridge is Falling Down" in Oriental English.

Staged with brisk skill, this is an evening that more than holds its own as an offbeat entertainment but occasionally lapses into yawns because of the lingo non-communication and because its framework is limited. *Rich.*

David Hooks has withdrawn temporarily from the casts of "The American Dream" and "The Zoo Story," which comprise the **Edward Albee** double-bill at the Cherry Lane Theatre, N. Y., to direct "The Queen and the Rebels" for presentation at Antioch College, Yellow Springs, O. **John C. Becher** has resumed his original role in "Dream," which Hooks had been playing, and **Wyman Pendleton** has taken over for Hooks in "Zoo."

The Life of Galileo

London, July 19.

Mermaid Theatre Trust presentation of a three-act (13 scenes) drama, by Bertolt Brecht. Staged by Bernard Miles and Joseephine Wilson; decor, David Myerscough Jones; costumes, Gertrude Pfaffinger; music, Hans Eisler; musical director, Alexander Goehr. Features Joss Ackland. Opened July 18, '63, at Mermaid Theatre, London; $2.03 top.

Galileo ..... Joss Ackland
Andrea (as a boy) ..... Alex Dorling
Mrs. Sarti ..... Hilda Fenemore
Ludvico ..... Richard Coe
Priuli ..... Arnold Bell
Virginia ..... Sheila Shand Gibbs
Doge ..... John Gay
Old Admiral ..... Edgar K. Bruce
Senator Roy Hanlon ..... Raymond Ross
Sagredo ..... Job Stewart
Ferderzoni ..... Kevin Flood
Prince Cosmo (as a boy) .. Julian Holdaway
Chamberlain ..... Job Stewart
Court Ladies ... Vicki Climas, Sally Miles
Philosopher ..... Roy Hanlon
Mathematician ..... Brown Derby
Fat Prelate ..... Edgar K. Bruce
Scholar ..... Walter Daly
Monks ... Colin Miller, Christopher Page
Thin Monk ..... Leader Hawkins
Astronomer ..... Peter Blythe
Old Cardinal ..... John Gay
Attendant ..... John Moreno
Christopher Clavius ..... Raymond Ross
Little Monk ..... Terry Palmer
Cardinal Inquistor ..... Olaf Pooley
Secretaries ..... Martin Jarvis, Christopher Page
Cardinal Barberini ..... Peter Bayliss
Cardinal Bellarmin ..... Arnold Bell
Andrea (as a man) ..... Brian Phelan
Mucius ..... Christopher Tranchell
Prince Cosmo (as a man) Martin Jarvis

Up for revival at Bernard Miles' Mermaid Theatre, having had a run there three years ago with Miles in the lead role, this somewhat controversial piece about the struggle of a "man of reason" against political and other forces opposed to him, now has Joss Ackland in the lead. The choice is wise.

Thesp plays the role in emphasized terms, emerging as some sort of fanatic, but one with whom the audience can have great sympathy. At the same time, he is instinctively frightening. He is brash, vulgar, and, in his passion for scientific research, inhuman. Nevertheless, his vile temper and bitingly malicious wit make for a central characterisation able to sustain a play of three hours.

From the performance viewpoint the play is Ackland's. He has the best lines, and is so robust, that supporting artists are faced with a hard task to match his fire and zest. Nevertheless, Brecht's play is ably acted by all concerned, is adroitly but rather barely staged by Miles and Josephine Wilson (the Carnival scene is cut for reasons of time).

Sterling support from such artists as Olaf Pooley, as the inhuman Cardinal Inquisitor, mainly instrumental in the downfall of Galileo's self-respect as a scientist; Brian Phelan, who is admirable as Andrea, Galileo's dedicated but betrayed disciple, and Peter Bayliss, as the liberal Pope with strong mathematical leanings, jell to make the production one of some magnitude.

The ostensibly simple format of the drama which is a neat and complete tale on the surface, seethes under the surface with half emerged ironies and clashings of principles. Brecht raises here many questions that he leaves unsolved. But Ackland's gutsy blast of a performance in the lead, particularly in the latter stages, carries all before it. *Watt.*

Touring Shows

(Figures cover July 28-Aug. 11)

Beyond the Fringe (2d Co.)—Hartford, L. A. (Aug. 5-10).

Camelot—Queen Elizabeth, Vancouver (July 30-Aug. 10).

Here's Love (tryout)—Fisher, Det. (July 29-Aug. 10).

How to Succeed in Business Without Really Trying (2d Co.) — Philharmonic, L.A. (July 29-Aug. 10).

Jennie (tryout)—Colonial, Boston (July 29-Aug. 10).

Man For All Seasons—Greek, L.A. (July 29-Aug. 3); Geary, S.F. (Aug. 6-10).

Milk and Honey—Geary, S.F. (July 29-Aug. 3); Biltmore, L.A. (Aug. 5-10).

My Fair Lady (bus-truck)—Shubert, Chi (July 31-Aug. 10).

Never Too Late (2d Co.)—Opera House, Central City, Colo. (Aug. 5-10).

No Strings—Shubert, Boston (Aug. 5-10).

Sound of Music—National, Wash. (July 29-Aug. 10).

Stop the World—I Want to Get Off (2d Co.)—Hartford, L.A. (July 29-Aug. 3); Auditorium, Denver (Aug. 6-10).

Zenda (tryout)—War Memorial Opera House, S.F. (Aug. 5-10.

Lisa Di Julio, appearing in "Flower Drum Song" this week at the Theatre-Under-the-Stars, Atlanta, will be in "The King and I," starring **Patricia Morison,** at the Starlight Musicals, Indianapolis, the week of Aug. 12.

Legit Followups

The Blacks

(Studebaker, Chicago)

Chicago, July 17.

Whatever else it may be, Jean Genet's "The Blacks" is topical. Whether by coincidence or design, Edgewater Impresario Arthur Morse has had it mounted for a Chicago presentation at a time when the race issue is broiling and when partisans seem to be devouring everything printed or spoken on the subject. On that basis alone, it stands to have a fairly successful engagement, if not a notably long one, at the Studebaker.

For a harsh and bewildering play that is not calculated to win friends in either race, Genet's "lyrical massacre" of the whites has been given every advantage of staging by Gene Frankel. The production is rhythmic in its movement, handsome to the eye, fascinating in its grotesqueness and full of gestures and sounds that have a way of making clear what the author's words do not.

There may be some theatre patrons able to get their money's worth from the audio-visual experience on the stage alone, and they will probably be enchanted with Frankel's tour-de-force in this proscenium setting draped with the symbolic hangman's rope. His contribution is major.

The cast is well picked, and perhaps because nearly all of them had at one time or another played their roles in the New York or London companies, they give a polished performance. Louis Gosset is outstanding as the atavistic tribal leader, Lincoln Kilpatrick impressive as the male who thinks with his flesh and Nichelle Nichols eloquent with her hips. Roxie Roker etches a strong cartoon of the white queen under a mask, and Ethel Ayler, Helen Martin and Clebert Form all perform fluently and with style.

"The Blacks" will intrigue the literary puzzle-solvers, but it is likely to offend more persons than it pleases. Some will hate it for what is comprehensible, others for what is incomprehensible.

Les.

Where Angels Fear To Tread

(St. Martin's, London)

Elizabeth Hart's stage version of the E. M. Forster novel has made a smooth transfer from the limited capacity New Arts Theatre club to the equally minute St. Martin's Theatre in West End. It looks destined for a pleasant, if not sensational run.

The tryout has given the director, Glen Byam Shaw, and the cast the chance of bringing depth to the production and, according to those who have seen both editions, it has gained in stature. The play, somewhat uncommon these days, has form, style and a well defined story. It concerns, briefly, the clash between an early 1900s English family who go to Italy to "rescue" a child born to a deceased daughter who married a worthless Italian. Problems arise when they find that the Italian has no desire to give up the child.

Michael Denison, Keith Baxter, Dulcie Gray, Nan Munro and Violet Farebrother repeat their excellent performances, with particularly effective and spirited work from Baxter, Miss Gray and Miss Munro. Denison tends to underplay rather more than even the ineffectual young man that he portrays demands. But, overall, the cast is excellent. *Rich.*

An off-Broadway revival of **Eric Bentley's** version of Bertolt Brecht's drama of "Mother Courage and Her Children" is scheduled for a Jan. 15 opening at the Theatre de Lys under the production auspices of **Arthur Waxman** and **Richard Chandler,** both of whom were associated with last season's Broadway production of the play. The de Lys presentation will be directed by **Alan Schneider.**

Thanks everybody, for a wonderful year!

Motion Pictures

Universal-International's
"King of the Mountain"
Starring Marlon Brando and
David Niven

Television

Merv Griffin Show
Leave It to the Girls
Girl Talk
Arthur Godfrey Show
Calendar

Broadway

Howard Teichman's
"A Rainy Day in Newark"
For Roger L. Stevens opposite
Eddie Mayehoff,
Opening Belasco Theatre,
Oct. 23rd

Commercials

Proctor & Gamble's
Puff's Tissues

DODY GOODMAN

Currently (through August 11th) **"LIFE WITH FATHER"** Red Barn Theatre, Northport, L. I.

TELEPHONE
PLAZA 7-2224

michael frank hartig agency

156 WEST 44TH STREET
NEW YORK 36, N. Y

Broadway

Frank M. Folsom into St. Luke's for a quickie op.

Circuit boss Harry Brandt became the grandpa of twin boys last Tuesday (23).

Edward L. Bernays new member of the board of advisors of Institute for Policy Studies of Washington, D. C.

Mickey Mantle into the "Pocket Billiards Centers" business (franchise operation), per a press preview tomorrow (Thurs.) at the St. Moritz.

Bert Nevins, who recently sold out his interest in Mrs. America Inc. (homemaking contest) devoting himself exclusively to his p.r. business.

New York City Ballet have given solo billing to 10 more. They are Anthony Blum, Suzanne Farrell, Sara Leland, Patricia Neary, Mimi Paul, Robert Rodham, Suki Schorer, Victoria Simon, Kent Stowell and Carole Sumner.

Dr. Joyce Brothers, who marks her 6th year with NBC-TV (only full-length Gotham program conducted by a woman personality) off to Amagansett with her medico-husband, Dr. Milton J. Brothers. She'll write her syndicated column (125 dailies) while on the L. I. sabbatical.

Ellin and Irving Berlin have announced the engagement of the youngest of their three daughters, Elizabeth Irving Berlin, to Edmund Boyd Fisher, who's with W. H. Allen & Co., London publishing house. The other two daughters are married and the songsmith and his wife are grandparents now several times over.

The 21-story Universal Pictures Bldg. on Park and 56th St. (atop which Matty Fox, exec veepee of the old U Co., has the penthouse) being offered for syndication in "large units" by a company headed by three prominent local realtors. Tishman originally built it. Syndicators seek to raise $4,070,000 via sale of units of $10,000 each.

Doris Lilly, quondom N.Y. Post columnist, whose previous book, "How To Marry A Millionaire" was filmed by 20th-Fox, has a new one, "How To Make Love In Five Languages" which, despite its startling title, is a book of humor and travel. Author explores the Continentals' approach to life, love and the pursuit of happiness, spelled girls. Bobbs-Merrill will publish.

Sophie Tucker due back this weekend following a 6-week Talk of the Town (London) engagement. "Business was terrif because the weather was cold and chased everybody indoors; on the two sunny days we had here last week," she writes, " I caught a cold." Comedienne back to rehearse the "triumvirate reunion" act with Joe E. Lewis and Harry Richman for the Concord.

The summer has not passed without an opening on Broadway, after all. Last Wednesday (24), a new ladies' lounge was dedicated in the basement lobby of the Majestic Theatre. Estimated $6,000 was expended to refurbish retiring room. Femmes attending matinee of "Tovarich" on day of lounge's premiere were sufficiently pleased with the room to depart with ashtrays as souvenirs.

Paris

By Gene Moskowitz
(80 *Ave. Neuilly; SAB* 0712)

Over 20,000 copies of UNESCO's All-Star disk for the benefit of world refugees sold here.

Albert Camus' play "Les Justes" will be revived at Theatre De L'Oeuvre next season, with Nicole Courcel and Michel Piccoli.

Martine Carol will do her first stage stint in years in the French version of "How To Succeed in Business" at Theatre De Paris next season.

Janine Vila, star of a successful vidseries "Janique Aimee," into her first screen leading part opposite Eddie Constantine in "Trembling Everywhere."

Legiters reopening in August are Robert Dhery's "La Grosse Valse," Robert Thomas' "Eight Woman," and Marc-Gilbert Sauvajon's "Bienheureuse Anais."

Only one femme will do all the summer programs and announcements for the state-run tv web via Anne-Marie Peysson. She gets a month off come October.

Georges Wilson, new director of the state subsidized legit company, Theatre National Populaire, has for his first production for next season, Corneille's "l'Illusion Comique."

Andre Roussin's new play for next season will be "La Voyante" (The Medium), which will star Elvire Popesco. It will be staged by Jacques Mauclair at the Madeleine.

Harry Novak Columbia Pictures sales exec, back in the American Hospital, Neuilly-sur-Seine, for cobalt treatments, following long-time bedded in his Neuilly home.

Screen actress Danielle Godet will star in a legit musical at the Alhambra next season. It is "Un Metier En Or" (A Golden Profession). Others starred are Georges Ulmer and Philippe Noiret.

French ballerina Yvette Chauvire, who has been working outside of France the last few years, will be named consulting head of the school of dance of the state-run Opera and Opera-Comique next season.

The Hamptons

By Dorothy Ross
(*East Hampton* 4-1888)

Jack ("She Loves Me") Cassidy and actress-wife Shirley Jones have taken up beach housekeeping in Westhampton.

Hal March, starring in "Come Blow Your Horn" at the Drew, introduced author Neal Simon to the audience on opening night.

Carlos Montoya, year-round resident of East Hampton, to give a guitar concert at Guild Hall Aug. 11 for benefit of the Hall's cultural activities.

Jack Devereaux, stage manager of "Mary Mary," inspecting the John Drew Theatre in East Hampton which was named for one of his forebears.

Truman Capote, Tony Newley, and wife Joan Collins swelling the celebrity list of the Hamptons. Capote is in Bridgehampton with the newlywed Newleys in Amagansett.

John Sherry, whose first play, "Abraham's House," will be produced this fall by Walter Fried and Helen Jacobson, putting the finishing touches on in his Sag Harbor home.

East Hamptonites very proud of "David and Lisa" when it was shown locally. Frank and Eleanor Perry have summered here and are due back in August while Producer Paul Heller is a true Bonacker (local for native).

The Eli Wallachs (Anne Jackson) have cancelled their Guild Hall readings and are off to Maine, then to the Coast, then London in October to do a picture with Carl Foreman. They'd like to do "The Typist" and "The Tiger" in London come next June.

San Francisco

By Jim Estes
(*TH* 3-7557)

Berkeley junked its 27-year-old, anti-cabaret law.

The Establishment, five-man London satire team, arrives at the hungry i, Aug. 12.

Producer Hal Martin, whose "Parade" revue is at the Purple Onion, visited here and unhappy over local crix adverse reviews.

Theresa Loeb Cone, drama critic for Oakland Tribune since the death of Wood Soanes late in 1955, left he paper for freelance flacking. No successor named at Trib.

Peter Lind Hayes, playing the Fairmont, went out to take films of his Frisco birthplace, and got rousted off the doorstep by the tough incumbent.

Liett Chorlton, lead dancer and choreographer for Bimbo's 365 Club, takes off in September for Paris to assist Donn Arden in producing a new Lido show for the Stardust in Vegas.

Bay Areans are concerned about possible earthquake damage to Pacific Gas & Electric's proposed atomic power plant at Bodega Head, north of here; it's on the San Andreas Fault, which figured in the 1906 quake.

Columbus

By Fred Oestreicher
(*CA* 8-2669)

Milton Yassenoff recovering following an operation.

Sam Shubouf returned at Loew's Ohio after hospitalization.

Samuel T. Wilson back at Columbus Dispatch drama desk following an operation.

Ed McGlone and Fred Oestreicher celebrated birthday on same day, July 14.

Columbus native Jack Goode (Irwin Whittridge) in cast of Kenley Players' "Song of Norway" at Veterans Memorial (23-28).

London

(*HYDe Park* 4561/2/3)

Sol Hurok off to Moscow after catching latest longhair attractions in town.

Ralph Thomas to Italy to scout locations for his next Betty Box production, "It's Hot in June."

Susan Oliver had a brief stopover in London enroute from the Moscow Film Fest to New York.

Earl Mountbatten was among the guests at a Variety Club cocktailery in honor of Jack L. Warner.

Peter Rogers resigned from the board of Anglo-Amalgamated because of his increased production activities.

All WB managers in Europe here last week to meet the boss and to attend European charity preem of "PT 109."

W. C. Jamieson, Rank overseas exec, planing out for New York today (Wed.) for confabs on upcoming Rank releases.

Shirley Eaton off to South Africa to film "Rhino" for Metro. Expects to make five more films for Metro and with Mickey Spillane.

Gary Marshall opening a cabaret season at the Stork Room this week in a show called "Gary Marshall Meets the Girls."

Upcoming Variety Club events include the Sandown Park race meeting on Aug. 31 and the Horse of the Year show, Sept. 30.

Big show biz contingent currently around the town includes Alan King, Pat Boone, Alexander H. Cohen, Herman M. Levy and Dino de Laurentiis.

Raymond Stross' "The Leather Boys," starring Rita Tushingham in her first pic since "A Taste of Honey," picked as the British entry for the Cork festival.

Jonas Rosenfield Jr. honor guest at a trade press luncheon. He was in for a quickie to o.o. the arrangements for todays launching of "Cleopatra" at the Dominion.

Joseph E. Levine, Embassy topper, George Weltner and Charles Boasberg in for a 48-hour quickie to view a rough cut of "Zulu," and then checked out for Madrid for confabs with Sam Bronston. During their brief London stopover they met the press at a Claridge reception.

Chicago

(*DElaware* 7-4984)

Bil Doubek and Jim Feeley joined the adpub staff of Balaban & Katz Theatre to handle outlying houses.

Drake Hotel topper Larry Brashears hosting the press on afternoon cruises on his yacht July 25 and Aug. 1.

Revue Studio topper Bob Rains in town to meet with the ad department of Kraft Foods, sponsors of "Mystery Theatre."

Boulevard Room of the Conrad Hilton goes dark during the month of August and re-opens with a new ice show after Labor Day.

"Mutiny On Bounty" (MGM) went into outlying release last Friday (26), and "55 Days At Peking" (AA) goes into the nabes Aug. 16.

James Garner here making personal appearance rounds for "Thrill of It All" (U). He is accompanied by publicist Jim Mahoney.

Bill Starr, of the cast of the "Vaudeville '63" revue at the Camellia House of Drake Hotel, staged the dances for Miss Illinois for the Miss America contest.

Universal midwest adpub chief Ben Katz and Sam Lesner of the Chicago Daily News selected as speakers for the St. Xavier College annual motion picture seminar.

Mpls.-St. Paul

By Bob Rees
(2208 *Kenwood Parkway;* 374-4015)

Beach Boys set for one-nighter at St. Paul's Prom Centre Friday (2).

Stagecoach Opera House near suburban Shakopee has "The Ticket-of-Leave Man" as its August vintage meller entry.

Preservation Hall Band of New Orleans remained in Minneapolis following last week's Guthrie Theatre concert for several other private and public appearances.

University of Minnesota's showboat, offering "Under the Gaslight" and "Camille" this summer, moves downriver this frame for fortnight of performances in St. Paul. Showboat returns to Minneapolis Aug. 12, remaining until the season ends Aug. 31.

Film crix and columnists of Twin Cities newspapers devoted as much space to reviews of Italian producer Gualtiero Jacopetti's "Mondo Cane" (Times) as they generally do for only the most widely ballyhooed hardticket entries. Scribes' comments were highly favorable.

Producer Don Stolz on a hometown playwright binge with his Equity stock company at Old Log Theatre. Stolz' current revival is "Tender Trap," co-authored by ex-Twin Citian Max Shulman. Upcoming next month is "Mister Roberts" which came from pen of late Tom Heggin, also a localite and, like Shulman, a Minnesota U. alum.

Philadelphia

By Jerry Gaghan
(319 *North 18th St.; Locust* 4-4848)

Pianist Ben Greenblatt and wife marking 25th anni with world cruise.

Harry Brillman, formerly with Trl-State Buying and Booking service, now a buyer for Ellis Circuit.

Vinnie DeCarlo, former middleweight boxer turned film actor, in visiting his folks for two weeks.

Eddie White, comedian turned auto salesman, has waxed a comedy album for Harold Robinson's King label.

Bill Honney has Frankie Avalon, the Four Seasons and Sandy Stewart set for the Hero Scholarship Show (Sept. 8).

Violinist Aaron Rosand and pianist Eileen Flissler (both Curtis Institute grads) to make a joint European recital tour this fall.

Bobby Rydell has left to begin rehearsals for John Kenley's summer stock production of "West Side Story," which is to play Ohio cities.

Germantown's Band Box Theatre purchased by two former projectionests, Ronald Franks and Nicholas Leach, Jr., who will show foreign films exclusively.

Don Nicholas, strolling violinist at Singing Waters Restaurant, takes a four-week leave of absence, to head the Meyer Davis Orch aboard the "United States."

Mickey Shaugenessy cancelled weekend engagement at Eddie's Log Cabin. He was summoned to the Coast for a role in Bob Hope's new pic, "A Global Affair."

Bucks County producer Mike Ellis joining Alexander H. Cohen in presentation of William Manhoff's new comedy, "Owl and the Pussy Pussycat," starring Kim Stanley, on Broadway in October.

Andy McKay, who used to be with WPTZ here and left to go to CBS, New York, is makeup man for the Eleanor and Frank Perry pic, "Ladybug, Ladybug," now being filmed at Gradysville, Delaware County.

Albuquerque

By Chuck Mittlestadt
(*PO Box* 1168, *DI* 4-1596)

All-Espanol radio station opened at Roswell by F. F. Moore.

Tennessee Senator Estes Kefauver in Albuquerque recently enroute to brief vacation at Pecos, near Santa Fe.

New Mexico newspaper publisher James Barber named by Gov. Jack Campbell to serve on board of State Fair Commission. Barber publishes a daily at Grants.

Albuquerque composer J. D. Robb off to Guatemala for preem of one of his symphonies before National Symphony Orchestra in Guatamala City. He's retired dean of U. of New Mexico School of Fine Arts.

Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Frances Faye relaxing at her new home here on the Stardust golf course.

Pat Cooper makes his Vegas debut Oct. 24 at the Flamingo, with Bobby Darin.

Barbra Streisand's husband, actor Elliot Gould, in from London for a visit with her at the Riviera.

Leslie Uggams, a hit at the Flamingo on her Vegas debut, signed by Morris Lansburgh for a return date.

Elvis Presley Ann-Margret, and MGM's "Viva Las Vegas" crew blocking traffic in front of Sahara where scene was being shot next to the hotel's famed camel.

Johnny Olenn, who has been singing with his group at the Hacienda lounge for six years, finally got out of Las Vegas, but only for a four-week gig at Warren Bayley's Fresno Hacienda; then he returns to his old post.

Hollywood

Susan Strasberg back from Moscow Film Fest.

Joshua Logan locationing in Mexico City for "Mr. Pulver and the Captain."

Skip Young hospitalized with knee injury, aftermath of motorcycle crash.

Bette Davis named first "Star of Year" of new Beverly Hills City Light Opera Assn.

Les Brown named prexy of L.A. chapter of National Academy of Recording Arts & Sciences.

Michael Callan to attend Royal Performance of Carl Foreman's "The Victors" in London Nov. 18.

Bob Keane inked Elio Gallo, Italian ballad singer, to record-pact under his Del-Fi Record label.

Rock Hudson will be honorary grand marshal at All-American Soap Box Derby, Aug. 1-3, in Akron.

Anna Marie Alberghetti resting in bed from back injury which forced her out "Kismet" appearance in Seattle.

Harry Belafonte to play Portland (Ore.) Public Aud, Aug. 5-7, backed by Dance Ensemble, Group Singers and vocalist Joan Toliver.

Danny Kaye was read into the Congressional Record by Cong. James Corman (D-Cal.) for his contribution to international goodwill.

Rex Harrison's son, Noel, will will rep the actor at London preem today of "Cleopatra," because the star is busy with "My Fair Lady" in Hollywood.

Masquers will hold their 33d annual Mess Aug. 24 at John Ford's Field Photo Farm, guests to include West Coast Lambs, Variety Club, Friars Troupers and Comedy Club.

Stephanie Swartz, of USC Cinema Arts dept., and Robert M. Quittner, UCLA Theatre Arts grad, copped Directors Guild of America Educational and Benevolent Foundation scholarship awards of 1963; each got $1,500.

Cleveland

By Glenn C. Pullen
(*MAin* 1-4500)

Arthur Lithgow staging six Shakespearean plays in summer festival at Lakewood Civic Auditorium.

Paul Peterson, TV-disksinger, heading cast of "Best Foot Forward" at outdoor Cain Park Theatre for two weeks.

Sophie Tucker booked by Syd Friedman, of All-Stars Theatrical Agency, for week of Oct. 14 at Chateau Supper Club.

Frank Lazzaro, Sr., new operator of Eldorado Club which his son is managing with Herman Pirchner, former owner, as his consultant assistant.

Marty Caine cancelled the Dick Clark unit show, which he had tentatively set for two performances in Public Music Hall here July 20, because of conflicting bookings. He discovered that Clark was skedded to appear in a free show promoted by a tele station in nearby Akron following Cleveland date.

Cape Cod

By Evelyn Lawson

Five professional companies putting on kiddie shows this season.

Nancy Walker at The Melody Tent, starring in "Call Me Madam."

Hildegarde opened at Crown & Anchor in Provincetown on Monday (29).

Shirley Renold Trio in the Lounge of The Yachtsman in Hyannis.

Cesar Romero scored in "Strictly Dishonorable" at Falmouth Playhouse.

"Four in Front," nitery revue staged in the after-show at the Falmouth Playhouse Terrace, is directed by Rod Warren.

Puppeteer George Latshaw combines actors with giant puppets to make Cape children happy this summer at Harwich Jr. Theatre.

Dick Lydston, one of New England's top song-and-dance men, packing them in at Lewis Bay Lodge. It's his seventh season at the fashionable Hyannis spot.

Helene McCann, manager of Hyannis Inn Motel, written up in trade mag Sanitation and Building Maintenance, as best all-around housekeeper of east coast motels.

Vincent Price collection of fine art on view at Sears store in Hyannis was the Cape big news recently.

OBITUARIES

LEOTA LANE

Leota Lane Day, 50, one of the Lane Sisters who sang in vaude and with bands, died of a heart condition July 25 in Hollywood following surgery. When active professionally she was a lyric soprano apearing in light opera and musical comedies.

During World War II she joined the WACs, and was in charge of music for the 2d Air Force, Colorado Springs. After being mustered out, and recently, she was a soloist and director of a children's choir at the Toluca Lake Community Methodist Church, North Hollywood. She was the only Lane sister who did not apear in films.

Surviving are her husband, Jerome, a Lockheed Corp. exec, and four sisters, Lola, Rosemary, Priscilla and Martha.

ARTHUR S. LYONS

Arthur S. Lyons, 62, veteran talent agent, died July 26 of a heart attack in Hollywood. With his brother, the late Sam Lyons, the agency A&S Lyons repped some of the biggest names in pictures and radio, among them Jack Benny, Joan Crawford, Ida Lupino, Lucille Ball, George Jessel and Ray Milland.

Coming to this country from Russia in 1901 Lyons studied pharmacy but, after graduation, switched to show business as an associate of Gus Edwards. The A&S Lyons Agency was opened in Hollywood in 1943, in association with David L. Loew, and later sold out its interest to Loew. In recent years Lyons was only occasionally active after a futile attempt to package tv shows. Only survivor is his widow, Winifred.

EDWARD H. WOBBER

Edward H. Wobber, 85, former stationery and theatre tycoon, died July 25 in San Francisco. A native of San Francisco, he opened the first stationery store on Market St. after the 1906 fire and quake.

With his brothers, Herman and the late William P. Wobber, he formed a printing firm and also acquired extensive real estate holdings that at one time included the Curran and Geary Theatres and a number of film houses.

His wife, and brother, Herman, onetime 20th-Fox general sales manager, survive.

MRS. ARTHUR DUCHEK

Mrs. Arthur Duchek, 33, an acrobat, fell 25 feet to her death July 18 during a performance of the Rudy Bros. Shrine Circus in Salem, Ore. She was balancing on a ladder with nephew Ronnie Weinrich, on a motorcycle driven by husband Arthur, up an inclined wire towards the rafters of the Armory.

Mrs. Duchek hit a guy wire left from an earlier act, tumbled to the concrete floor, and died minutes later of a broken neck. Her husband and Weinrich held on and were unhurt. The show went on as the crowd of 3,500 were not aware of the death.

The Ducheks, billed as the Cosmos, arrived in the U. S. from Vienna, Austria, about a year ago. They never used a net during their stint. A daughter also survives.

DR. CLAY A. BOLAND

Dr. Clay A. Boland, 59, songwriter-dentist, died July 23 in the Naval Hospital, St. Albans, Queens (N.Y.).

He was former president of the Mask & Wig Club of the U. of Pennsylvania, where he graduated from Dental School in 1926. While an undergrad at Penn, he wrote tunes for the Mask & Wig. The first was part of the score for "Joan of Arkansas," a 1925 production.

Among his song credits are "Stop Beating Around The Mulberry Bush," "Midnight on the Trial," "The Gypsy In My Soul," "An Apple A Day," "Too Good To Be True" and "I Live The Life I Love."

His son survives.

TED A. TAYLOR

Ted Allen Taylor, 37, a ventriloquist with the Western Canadian Class B fairs grandstand unit, was killed July 16 on the Yorkton, Sask., fairgrounds. He was practising with a thrill act which had been turned down by the Yorkton fair board as too dangerous.

Wearing skis and a parachute, Taylor was being pulled by a car. He crashed into a fence after apparently pulling the wrong rope. He was not a member of the act. Billed as Ted Taylor & Co., he was from Edmunds, Wash.

FRANK L. VAUGHAN

Frank L. Vaughan, 62, for nine years Canadian rep and general manger of the Rank group in charge of the film division of Odeon Theatres (Canada) Ltd., Toronto, died July 23 in Fort Perry, Ont.

A native of Montreal, Vaughan was a salesman with such firms as 20th-Fox and Allied Artists before joining the Rank setup. He also was a liaison officer in World War II between the Royal Canadian Air Force and the film industry.

Survived by wife.

HELEN A. KETTERING

Mrs. Helen A. Kettering, 76, a publicist and widow of the late Ralph Thomas Kettering, died July 24 in Chicago. Her husband, a sometime legit producer, had been manager of the Woods Theatre and the old Adelphi Theatre and was publicist for Cinerama in Chi and for the Riverview amusement park. He wrote several plays, one of which, "Lady in Pawn", had a modest run at the old Olympic Theatre in Chi.

Two sons survive.

DOUGLAS WILLIS

Douglas Willis, 47, BBC correspondent, died July 23 in Nairobi, Kenya. He was a newspaperman until he joined the BBC, after being invalided out of the merchant navy.

As a war correspondent he covered the Normandy invasion and other campaigns. After four years in Washington, then Paris and Cyprus, he was assigned to East Africa.

Survived by his wife and two children.

F. D. (DINTY) MOORE

F. D. (Dinty) Moore, 63, veteran film salesman and distributor exec, died in Pittsburgh July 22 after a long illness. He originally was the paymaster for a coal company that owned a film house, and he came into show business as the boss of its theatre.

Moore later worked for Warner Bros. as a salesman, branch and then district manager. In recent years he had been booker and buyer for the Manos circuit.

ARTHUR E. HICE

Arthur E. Hice, 69, concert pianist and teacher at the Settlement School of Music, died July 16 in Greece. He drowned while vacationing on the island of Crete.

Hice, who had also been on the staff of the Curtis Institute of Music, made his debut at the Academy of Music in 1929. He then gave concerts in most of the capitols of Europe.

Two brothers survive.

KEN ROSS

Emil Konkus, 20, a disk jockey at radio station WHLM, Bloomsburg, Pa., was killed July 23 when a plane in which he was a passenger piloted by George Barkasi, 20, a student at Pennsylvania State U., crashed into a field near Boyertown, Pa.

Konkus, who lived in Minersville, was known professionally as Ken Ross. Both youths died in Pottstown Hospital.

HERBERT A. RIKLES

Herbert A. Rikles, 46, Northen California regional manager of TV Guide, died July 24 in San Francisco, after an illness of several months. A native of New York, he was a writer for magazines, radio and tv before joining TV Guide in 1948. He took the Frisco assignment in 1956. His radio-tv credits included the Lanny Ross Show and the Robert Q. Lewis Show.

Wife, two daughters, father and stepmother survive.

LETTY MORRIS

Letty Morris, 81, retired film executive, died last week in Berkshire, Eng. She was one of the oldest residents of the Cinematograph Trade Benevolent Fund's Convalescent and Rest Home at Glebelands.

Miss Morris joined the industry in 1906 and worked in it for 30 years with various companies, including her own, Famous Films (London) and Morris Films.

CARLTON HOAGLAND

Carlton Hoagland, veteran vaudeville and revue producer, died at his summer home in Wolfboro, N.H., at the age of 75. His permanent residence was in Hollywood, Fla.

Hoagland went from vaudeville "flash act" to Broadway legit production with revues. At one time he was a booker for Keith's in the heyday of bigtime vaudeville.

MARJORIE M. TUTTLE

Majorie MacInnes Tuttle, 62, an early employee of RCA and widow of Arthur Brewster Tuttle, former vice president and treasurer of the company, died July 22 in New York. She joined the firm in 1919 as a secretary. She married Tuttle in 1947.

Survived by two sisters.

JOSEPH C. DOUGHERTY

Joseph C. Dougherty, 81, theatre manager in the Philadelphia area for over 50 years, died July 25 in that city. He managed the old B.F. Keith's, the Tower and the 69th St., among other houses.

Four sons, four daughters, brother and sister survive.

Ferry Wunsch, 62, pianist and harmonica player who worked in top Vienna wine gardens, died July 7 in that city. Also a composer, he cleffed the hit, "The Angels Are Coming on Vacation to Vienna."

Walter Hook, 93, retired film executive, died recently in London. He started in 1901 with the New Century Picture Co. and retired from General Film Distributors after World War II.

Mrs. Katheryn Mayer, 90, retired voice and speech instructor who was noted for her work with the Bonstelle Stock Company, died recently in Detroit

Robert L. Lynch, 42, assistant film editor until recently at 20th-Fox Studios, died of cancer July 25 in Hollywood. Mother and two brothers survive.

Alex Halperin, 58, retired midwest zone manager for Stanley Warner Theatres, died July 23 in Chicago. Wife, three brothers and a sister survive.

Fritz Krenn, 75, singer with the Vienna State Opera, died July 13 in Vienna. He fraquently appeared with New York's Metropolitan Opera.

L. E. Harrington, 74, film distributor, died recently in Dallas. Survivors include his wife, son and two brothers.

Mother, 73, of Vincent Canby, member of the VARIETY film staff at the home office in New York, died July 26 at her home in Barrington, Ill., of cancer.

Mother-in-law, 80, of Hollywood attorney Martin Gang, died in her sleep July 21 aboard the Queen Mary while returning from England.

Wife, 52, of cinematographer Russell Harlan, died July 19 in Hollywood after a long illness. Three daughters also survive.

Mother, 83, of Elizabeth Adair, freelance broadcaster and writer, died recently in Woolstafton, Leebotwood, Eng.

Mother, 76, of Dot Records exec Larry Finley, died July 19 in Hollywood. Her husband and a daughter survive.

Father, 72, of actress Coleen Gray, died of heart attack July 24 in Hollywood.

Father, 61, of pop singer Nick Noble, died July 20 in Chicago.

In Loving Memory of
JANE ROMANO
August 2, 1962
Jim Paul Eilers

In Remembrance
BARRETT H. CLARK
August 5, 1953
His Staff at
Dramatists Play Service

Christine & Mandy

Continued from page 1

an exhibition of his drawings of famous people, including Royalty, which were selling briskly until the show was closed down on somewhat mysterious grounds.

A disk released by Ember Records called "Christine," with lyrics by Leslie Bricusse, and sung by a Miss X (who turns out to be Joyce Blair,) has been banned by the BBC as "not suitable for broadcasting." It has also been given the thumbs down sign by Radio Luxembourg, a considerable shock, since Lux spokesman admitted that he couldn't remember when the station banned a disk. This is a considerable chastise ment for the "enterprise" of Ember Records, since it means it cannot even buy air time to promote the disk.

Nick Luard, who runs the Establishment Club, and John Nasht jumped in early on the film bandwagon and declared that they were going to make a film of "The Christine Keeler Story." This will have to be made abroad, since neither Equity nor the Variety Artistes Federation will give the Keeler character standing as an "actress."

Fast Bucks

Meanwhile, Mandy Rice-Davies, 19, another key witness, who has proudly identified herself as "a second Lady Hamilton," has also smelt the greasepaint bait. She has one line, and a kiss with Ian Carmichael, in a film called "Hide and Seek." Miss Rice-Davies makes her film debut under the name of Mandy Morray, but nobody will fail to recognize this much lensed friend of all.

Miss Keeler outpriced herself on a suggested tv interview with Television West Wales News of the World publication, which had her life story, turned down Granada-TV to put her in its "World In Action" program. Granada, however, snaffled Miss Rice-Davies for "Scene At 6:30" which goes out in the North. It was the newspapers, however, and not television, which culled a classic remark from Miss Rice-Davies, who has edged her way up from being a bit player to a star. She said: "I don't know how Miss Keeler will react to me playing myself in her film."

Plans to star Miss Keeler as a solo act in a night club spot fell through when the rest of the performers threatened to walk out. She is, of course, a fruitful source of yoks in several cabaret acts, with Shani Wallis, at the Pigalle, putting over what is probably the wittiest ditty.

Reginald Swinson, secretary of VAF, comments: "In night clubs, Miss Keeler and Miss Rice-Davies are now getting the same treatment from artists that is accorded to any well known figures. But no more so."

In a London tavern a middle aged man possibly put the whole thing in perspective when he was heard to say: "Keeler . . . now, that's a familiar name. Didn't she marry some chap named Jolson." Most of the younger tipplers had, of course, never heard of Rudy Keeler of the U.S.A.

At the Classic Cinema in London, was showing a re-issue of "No Love For Johnnie, a film in which Peter Finch plays a politician whose career is ruined through a romantic indiscretion. But a Classic Cinema spokesman insisted that the booking was purely coincidental and, "anyway, business has been only moderate." It is difficult to assess what the interest would have been in a double feature program of "No Love For Johnnie" with the postwar British film, "Mandy."

Meanwhile, the sordid Old Bailey drama has dragged on.

And in taverns people are saying "Have you heard the story about . . . ?" These girls are likely to fade fast and be shocked by their sliding price scales.

MARRIAGES

Maura K. Wedge to Douglas Mason, June 28, New York. Bride is currently subbing for Georgia Brown in the Broadway production of "Oliver"; he's a jazz drummer.

Joan Patricia Tucker to William E. Ouellette, Lewiston, Me., July 27. He's a musician.

Jo Ann Arnzen to Dick Coleman, Cincinnati, July 25. Bride is with Leonard Sive ad agency there; he is WCPO-TV weatherman and announcer.

Enid Darwent to John Neiman, London, July 26. Bride is a publicist; he is press officer for Moss' Empires.

Ruth Olay to Lee Magid, New Rochelle, N.Y., July 28. N.Y. Bride is a singer; he's her personal manager among others.

BIRTHS

Mr. and Mrs. Jerry Gast, son, New York, July 24. Father, formerly Walt Framer Productions publicity director, is now with Corn Products' marketing group.

Mr. and Mrs. Larry Erbst, daughter, July 17, New York. Father is an attorney at Screen Gems' network division.

Mr. and Mrs. Richard (Dick) C. Geary, daughter, Santa Monica, Cal., July 18. Father's a film stuntman.

Mr. and Mrs. Garden Gibson, son, Burbank, Cal., July 19. Mother is actress Mar-She Fine and daughter of Don the Beachcomber owner Ray Fine.

Mr. and Mrs. Ross Filippone, son, Voncouver, B.C., July 19. Mother is a former showgirl at Cave Theatre Restaurant; father is co-operator with brothers Joe and Mickey of after hours nitery, The Penthouse.

Mr. and Mrs. William T. Wilson, son, July 23, N.Y. Father is director of accounting for CBS Radio.

Mr. and Mrs. Walter Jacobson, daughter, Chicago, July 11. Father is WBBM-TV news writer there.

Mr. and Mrs. Harry Osborne, daughter, Luton, Eng., July 22. Mother is actress Joanna Dunham.

Mr. and Mrs. Lou Feldstein, daughter, New York, July 13. Father is with ABC's press staff.

Mr. and Mrs. Paul Sonkin, daughter, Plainview, N.J., July 17. Father is ABC manager of research.

Mr. and Mrs. Harry Osborne, daughter, London, July 23. Mother is actress Joanna Dunham.

Mr. and Mrs. Victor Linn, son, New York, July 24. Father is sales administration manager at Epic Records.

Mr. and Mrs. Jerry London, Hollywood, July 24. Father is a Desilu film editor.

Mr. and Mrs. Norman Potts, son, Stockholm, June 3. Father is an exec with Europa Film of Sweden.

Mr. and Mrs. Bob Doerr, daughter, Cleveland, July 21. Father is promotion publicity director of WEWS, mother, the former Mary Enck, was TV Guide editor there.

Mr. and Mrs. Jan Mitchell, son, July 23, New Yorker. Mother is the former Ellin Hobbins, actress, of London; he is the Gotham restaurateur (Luchow's, the Longchamps chain, etc.). It's their second son.

B.O. Pix Vs. Ballgames

Continued from page 2

a marvelous turnout for a day contest.

In the face of these competitive realities it was the best boxoffice week in many months, at Minnesota amusement theatres. For example, in Minneapolis the third "Cleopatra" (20th) week take at $3.50 top was around $25,000, a gain over the preceding stanza. It was the 18th stanza for the non-MAC attraction "How West Was Won" (MGM) here and the gross zoomed to just under $20,000, one of the very best weeks to date during the long smash run.

Also, in all but one of the Minneapolis loop non-roadshow firstrun theatres there prevailed the top level adults' after 5 p.m. $1.50 admission.

Everywhere in the territory "Longest Day" (20th) is doing excellent, even breaking boxoffice records in a number of instances. Other big grossers in the Twin Cities last week where they were holdovers, and elsewhere where they were playing, included "Come Blow Your Horn" (Par), "Irma La Douce" (UA), "Captain Sinbad" (MGM), "Spencer's Mountain" (WB) and "Lawrence of Arabia" (Col).

GET THE DROP ON YOUR MARKET WITH

LARAMIE

Already these 30 top stations have added this big-gun, all-family western epic to their fall schedule: Charleston, S.C. WUSN-TV, Mobile-Pensacola WEAR-TV, Sacramento KXTV-TV, Chicago WNBQ, Ames, Iowa WOI-TV, Columbus, Ga. WTVM-TV, Chattanooga WTVC-TV, Hollywood KABC-TV, South Bend WSJV-TV, New York WABC-TV, Washington, N.C. WITN-TV, Pittsburg, Kansas KOAM-TV, Springfield, Mass. WHYN-TV, Springfield, Mo. KYTV-TV, Midland-Odessa KOSA-TV, Lexington WKYT-TV, Lincoln KOLN-TV, Port Arthur KPAC-TV, Johnson City WJHL-TV, Baltimore WJZ-TV, Shreveport, La. KTAL-TV, Harrisburg, Ill. WSIL-TV, Moline, Ill. WQAD-TV, Louisville WAVE-TV, Syracuse, WNYS-TV, Minneapolis WTCN-TV, Cincinnati WLWT-TV, Winston-Salem WSJS-TV, Milwaukee WUAF-TV, Greenville, S.C. WFBC-TV.

LARAMIE's 124 hours (60 in color) offer a combination of stars, action, drama, production and direction that has made the series the most exciting full-hour western to be put into syndication. Early evening or late evening, strip or weekly, LARAMIE will have your station riding high in audience appeal . . . and sponsor appeal, too. Just call for more details.

NBC FILMS

Scanned from microfilm from the collections of
The Library of Congress
National Audio Conservation Center
www.loc.gov/avconservation

Coordinated and sponsored by

MEDIA HISTORY DIGITAL LIBRARY

www.mediahistoryproject.org

A search of the records of the United States Copyright Office
has determined that this work is in the public domain.